A Critical Examination of the Mythological and Symbolic Elements of Two Modern Science Fiction Series: "Star Trek" and "Doctor Who".

Gwendolyn Marie Olivier

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A critical examination of the mythological and symbolic elements of two modern science fiction series: *Star Trek* and *Doctor Who*

Olivier, Gwendolyn Marie, Ph.D.

The Louisiana State University and Agricultural and Mechanical Col., 1987
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A CRITICAL EXAMINATION OF THE MYTHOLOGICAL AND SYMBOLIC ELEMENTS OF TWO MODERN SCIENCE FICTION SERIES: STAR TREK AND DOCTOR WHO

A Dissertation

Submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Philosophy in

The Department of Speech Communication, Theater, and Communication Disorders

by

Gwendolyn Marie Olivier
M.A., University of New Orleans, 1976
B.A., University of New Orleans, 1970
May, 1987
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## TABLE OF CONTENTS

ACKNOWLEDGEMENTS .................................................ii

ABSTRACT ..................................................................vii

CHAPTER I: THEORY ..................................................1

Jung's Theories .......................................................4

  The Collective Unconscious ..................................4

  Archetypes .........................................................5

  The Use of Symbols .............................................7

  The Process of Individuation ..............................8

Modern Mythology ..................................................9

  The Need for Mythology .....................................9

  The Quest for Meaning .......................................12

  Science Fiction as a New Mythology .....................15

The Functions of Mythology .....................................17

  Campbell's First Function of Mythology ...............17

  Campbell's Second Function of Mythology ............19

  Campbell's Third Function of Mythology .............20

  Campbell's Fourth Function of Mythology ..........22

CHAPTER II: METHODOLOGY .........................................29

The Available Sources ............................................30

  Star Trek ........................................................30

  Doctor Who .....................................................35

  The First Doctor ..............................................36
<table>
<thead>
<tr>
<th>Chapter Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Second Doctor</td>
<td>37</td>
</tr>
<tr>
<td>The Third Doctor</td>
<td>39</td>
</tr>
<tr>
<td>The Fourth Doctor</td>
<td>40</td>
</tr>
<tr>
<td>The Fifth Doctor</td>
<td>41</td>
</tr>
<tr>
<td>The Sixth Doctor</td>
<td>41</td>
</tr>
<tr>
<td>Other Media</td>
<td>42</td>
</tr>
<tr>
<td>The Focus for Doctor Who</td>
<td>43</td>
</tr>
<tr>
<td>CHAPTER III: SCIENCE FICTION FANDOM</td>
<td></td>
</tr>
<tr>
<td>Traditional Science Fiction Fandom</td>
<td>49</td>
</tr>
<tr>
<td>Star Trek Revolutionizes Science Fiction Fandom</td>
<td>56</td>
</tr>
<tr>
<td>Doctor Who</td>
<td>60</td>
</tr>
<tr>
<td>CHAPTER IV: STAR TREK</td>
<td>67</td>
</tr>
<tr>
<td>The Premise</td>
<td>67</td>
</tr>
<tr>
<td>Analysis of the General Concept</td>
<td>73</td>
</tr>
<tr>
<td>The Appeal of Optimism</td>
<td>73</td>
</tr>
<tr>
<td>The Unconscious Attraction</td>
<td>75</td>
</tr>
<tr>
<td>The Significance of the Characters</td>
<td>78</td>
</tr>
<tr>
<td>Captain James T. Kirk</td>
<td>78</td>
</tr>
<tr>
<td>Spock</td>
<td>83</td>
</tr>
<tr>
<td>Dr. Leonard &quot;Bones&quot; McCoy</td>
<td>91</td>
</tr>
<tr>
<td>The Relationships</td>
<td>93</td>
</tr>
<tr>
<td>Jung's Personality Types</td>
<td>93</td>
</tr>
<tr>
<td>Jung's Four &quot;Basic Psychological Functions&quot;</td>
<td>94</td>
</tr>
<tr>
<td>The Transcendent Function</td>
<td>100</td>
</tr>
<tr>
<td>Threeness</td>
<td>108</td>
</tr>
<tr>
<td>Chapter Title</td>
<td>Page</td>
</tr>
<tr>
<td>------------------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Quaternity and Wholeness</td>
<td>109</td>
</tr>
<tr>
<td>Symbolism</td>
<td>112</td>
</tr>
<tr>
<td>Stages of Development</td>
<td>117</td>
</tr>
<tr>
<td>Growth</td>
<td>119</td>
</tr>
<tr>
<td>McCoy</td>
<td>120</td>
</tr>
<tr>
<td>Spock</td>
<td>120</td>
</tr>
<tr>
<td>Kirk</td>
<td>124</td>
</tr>
<tr>
<td>Campbell's Four Functions of Mythology</td>
<td>128</td>
</tr>
<tr>
<td>The Religious Function</td>
<td>129</td>
</tr>
<tr>
<td>The Cosmological Function</td>
<td>131</td>
</tr>
<tr>
<td>The Social Function</td>
<td>132</td>
</tr>
<tr>
<td>The Centering of the Individual</td>
<td>134</td>
</tr>
<tr>
<td>CHAPTER V: DOCTOR WHO</td>
<td>150</td>
</tr>
<tr>
<td>The Premise</td>
<td>150</td>
</tr>
<tr>
<td>Analysis of the General Concept</td>
<td>158</td>
</tr>
<tr>
<td>Earth's Future</td>
<td>159</td>
</tr>
<tr>
<td>The Optimism of Regeneration</td>
<td>160</td>
</tr>
<tr>
<td>The Trickster</td>
<td>162</td>
</tr>
<tr>
<td>The Shadow</td>
<td>168</td>
</tr>
<tr>
<td>Anima</td>
<td>171</td>
</tr>
<tr>
<td>The Wise Old Man</td>
<td>172</td>
</tr>
<tr>
<td>The Symbolism of the Tardis</td>
<td>173</td>
</tr>
<tr>
<td>The Symbols of Rasilon</td>
<td>178</td>
</tr>
<tr>
<td>The Adult Attraction</td>
<td>183</td>
</tr>
<tr>
<td>Campbell's Four Functions of Mythology</td>
<td>189</td>
</tr>
<tr>
<td>The Religious Function</td>
<td>189</td>
</tr>
</tbody>
</table>
ABSTRACT

Carl Gustav Jung and Joseph Campbell both believe that a living mythology is a necessary factor in a viable civilization. According to these two scholars it is the self-actualized individual who is the key element in a healthy society. The purpose of a mythology for Jung and Campbell is to provide the individual with a set of symbols that will assist him in the process of self-realization. Jung believed that the major source of mythology in today's world is dreams, but he acknowledged the fact that anything which provided the unconscious mind with the appropriate symbols could function on a mythological level.

With the myths of yore no longer valid in the light of twentieth-century technology which has rendered many of the ancient symbols meaningless, it is conjectured that modern mythology is inherent in the storytelling medium most prevalent in today's society—television. Using the theories of Jung and Campbell, two television series, Star Trek and Doctor Who, were analyzed for symbolic and mythopoeic elements. These two shows were selected because of their large, active cult followings. It is maintained that the reason for their phenomenal success is at least partly due to the mythological function these programs fulfill in the lives of a few of their more ardent fans.
After introducing the relevant theories of Jung and Campbell, the study presents a brief overview of science fiction fandom in general before moving into the specifics of Star Trek and Doctor Who. The symbols found in each of these series tend to support the general hypothesis, but each series seems to be operating on a different level of development with Star Trek geared toward maturing adults and Doctor Who aimed at adolescents just emerging from the unconscious state of youth.
CHAPTER I

THEORY

This study postulates that if there is indeed a living mythology at work in the world today, then some elements of this mythology are most likely located in the all-pervasive medium of television. Although it is assumed that mythopoeic elements are present in many television programs, this study will focus on only two series, *Star Trek* and *Doctor Who*, both of which belong to the science fiction genre. This factor generates another level of inquiry into the question of a modern mythology in a technological world. These two shows have been singled out for examination because of their worldwide popularity and the large, active, cult followings that have developed around them. The study proposes to examine the two series thoroughly for elements of new mythology and new symbols that will provide evidence that the programs themselves and the surrounding paraphernalia and phenomena that they have generated do indeed function to a certain degree as a living mythology for certain members of today's civilizations.

After considerable readings in various theories of mythology, it was decided that to try to formulate a theory of
mythology based on the myriad theories currently available would be an undertaking worthy of a dissertation in its own right. This problem has also been encountered by other scholars, such as Colin Charles Turner who found it impossible to synthesize an "eclectic theory" of mythology for analysis of a particular science fiction television program—Voyage to the Bottom of the Sea.\(^2\) Therefore, it was decided that specific existing theories of mythology should be chosen to provide the analytical criteria for this research. Because of the nature of this particular study, the theories of noted mythologist Joseph Campbell and eminent psychologist Carl Gustav Jung seemed most apropos.

Joseph Campbell has written several major works on mythology, but the volume most useful to this study will be the fourth volume of The Masks of God series entitled Creative Mythology.\(^3\) Here Campbell is concerned with modern man's mythopoeic needs and tendencies. After careful examination of mythology in a number of different societies, the way it functions within the framework of a given civilization, and the universality of certain themes, Campbell reaches the conclusion that the main source for any modern mythology is located within the individual members of a society.\(^4\) This is a Jungian approach to the topic.

Another primary source for this study is a collection of writings by Carl G. Jung edited, introduced, and commented on by Campbell. The Portable Jung contains carefully chosen
selections from Jung's works which Campbell hopes will enable the reader to "emerge not only with a substantial understanding of Analytical Psychology, but also with a new realization of the relevance of the mythic lore of all peoples to his own psychological opus magnum of Individuation."^5

Another important source of modern mythological theory as it pertains to science fiction will be Jung's work entitled *Flying Saucers: A Modern Myth*. Here Jung discusses the psychological aspects of the individual and collective sightings of unidentified flying objects.6

Finally, *Man and His Symbols* edited by Carl G. Jung provides a useful summary of Jung's theories at their final point of evolution in his life. The book was finished shortly before his death and is a rare attempt by Jung to write for the general public. Part One: "Approaching the Unconscious" was written by Jung himself, while the remaining parts were drafted by Jung's "closest followers."7

This study will not attempt to turn its readers into Jungian psychologists, though many of his original works have been read in their entirety to enable the researcher to grasp his theories as they evolved during his lifetime. Mention will be made of Jung's theories of psychodynamics and personality types, but the theories most relevant to this study will be those involving the unconscious, archetypes and the use of symbols in the lives of modern man.
Jung's Theories

The individual [says Jung] is the only reality. The further we move away from the individual toward abstract ideas about Homo sapiens, the more likely we are to fall into error. In these times of social upheaval and rapid change, it is desirable to know much more than we do about the individual human being, for so much depends upon his mental and moral qualities. But if we are to see things in their right perspective, we need to understand the past of man as well as his present. That is why an understanding of myths and symbols is of essential importance.

The Collective Unconscious

Jung's field work in psychotherapy led him to twenty years of research involving symbols and their significance. The universality of certain symbols across all ages and races of man was one of the imperatives that brought about Jung's theory of the "collective unconscious" which he went to great length to delineate and explain.

In addition to our immediate consciousness, which is of a thoroughly personal nature and which we believe to be the only empirical psyche (even if we tack on the personal unconscious as an appendix), there exists a second psychic system of a collective,
universal nature which is identical in all individuals. This collective unconscious does not develop individually but is inherited. It consists of preexistent forms, the archetypes, which can only become conscious secondarily and which give definite form to certain psychic contents.10

Jung believed that the individual was able to receive help from this collective unconscious by learning to understand the significance of individual symbols produced during the dream process. Jung placed a great deal of significance on the importance of symbols. Some symbols are of an entirely personal nature reflecting the immediate life of the individual, while others call forth archetypal images which hold meaning for all mankind because they stand for experiences common to all men of all civilizations.11

Archetypes

Jung defined the archetypes as the "tendency to form" "definite mythological images or motifs."12 Jung stressed the fact that it is the "tendency" rather than the image itself that is in the collective unconscious.

My views about the "archaic remnants," which I call "archetypes" or "primordial images," have been constantly criticized by people who lack a sufficient knowledge of the psychology of dreams and of mythology. The
term "archetype" is often misunderstood as meaning certain definite mythological images or motifs. But these are nothing more than conscious representations; it would be absurd to assume that such variable representations could be inherited.13

Jung took great pains to point out the fact that the archetypes of the collective unconscious are not fully developed. The tendency is there, but it is up to the individual to give it form. For instance, if a room full of people were asked to paint a picture of an old woman without being given a model to copy, the possibilities would be as varied as the individuals in the room. The choice of hair, eye and skin color; the size, stature and bearing; the facial features and so forth would undoubtedly vary from individual to individual, but the essence of an old woman would be evident in all the different paintings.

Jung goes on to explain that a "well-known expression of the archetypes is myth and fairy tale . . . forms that have received a specific stamp and have been handed down through long periods of time. . . . Especially on the higher levels of esoteric teaching the archetypes appear in a form that reveals quite unmistakably the critical and evaluating influence of conscious elaboration. Their immediate manifestation, as we encounter it in dreams and visions, is much more individual, less understandable, and more naive than in myths . . . ."14
The Use of Symbols

For Jung

a word or image is symbolic when it implies something more than its obvious and immediate meaning. It has a wider "unconscious" aspect that is never precisely defined or fully explained. Nor can one hope to define or explain it. As the mind explores the symbol, it is led to ideas that lie beyond the grasp of reason.\(^{15}\)

Jung was afraid that the technological age had lost the means of identifying the significance of the symbols passed down from generation to generation since the dawn of man. The symbols still remain—i.e. in religious rituals—but man is no longer equipped to understand their traditional implications.\(^{16}\)

An educated person is no longer one who has necessarily studied the Classics and the ancient myths. In fact, if a student desires to do so, he can plan his curriculum so that he is able to graduate without even a cursory glance at what antiquity has to offer. Religion has become passé to many modern individuals, and those who still believe have either thrown the symbols out of their services or lost touch with their true meaning. Jung was convinced that this lack was often compensated for by the production of individualized symbols in the dream process.\(^{17}\)

These symbols function on a subconscious level, and it is
possible that the normal individual may never be aware of the fact that he or she has a problem and that his or her unconscious has tackled it.\textsuperscript{18}

Religions of old were very well adapted to guiding the individual through the ineluctable crises of life. For most modern religions, the mythologies of old that carved them have now become defunct. Modern man's rationality does not allow him to follow blindly the archaic teachings handed down from his ancestors without his being able to have them explained logically. Nevertheless, the ancient needs fulfilled by these archaic teachings are still with modern man. Birth, death, puberty, independence from one's parents, marriage, parenthood, and so forth have all been a part of the life process of human beings since time immemorial.\textsuperscript{19}

**The Process of Individuation**

The process of individuation is a "slow imperceptible process of psychic growth." It is the maturation process that leads to a completed personality over the course of a lifetime.\textsuperscript{20} Jung's theories of the process of individuation are often pinpointed as the basis for stories with a quest motif. And even though modern man is not apt to be running off in search of quests to undertake, nor is he likely to have one forced upon him, Jung believed that modern man's internal quest is
accomplished through his dreams which are products of his unconscious psyche that aid in the process of self-actualization. But Jung was quick to point out that "it was not necessary to use a dream as the point of departure . . . ." Anything can serve as the impetus for "free association" that can open the way "to the critical secret thoughts." It is the intent of this study to examine elements in television fiction programming that might serve as starting points for the psychological development the habitual viewer.

Is "mythology" a term that refers only to the tales of long lost civilizations, relics of archaic times to be studied only by interested scholars in dimly lit archives? Or is it possible that mythopoeic processes are ongoing phenomena of the human race that pervade all races, civilizations and times? Is there a place for mythology in the lives of modern man?

**Modern Mythology**

**The Need For Mythology**

Bruno Bettelheim is convinced of the important role played by fairy tales in the psychological development of the human race. Bettelheim believes that fairy tales provide guidelines and examples that enable children to understand--usually on an unconscious level--the various stages of life that they must
ultimately encounter as they grow up, i.e. sibling rivalry, puberty, marriage, death, and so forth. Bettelheim believes that children should not be shielded from evil. They should learn that life is not always easy or good, and they will be better able to deal with reality as they mature. Fairy tales often deal with evil characters; the heroes are often faced with hard times, and death and violence are not uncommon. According to Bettelheim, these things are not harmful to young psyches; they are just the opposite. They are necessary to the maturation process in the real world.\textsuperscript{22}

Ursula K. Le Guin is also convinced of the importance of fantasy in human lives, and she is concerned by technological societies' "moral disapproval of fantasy, a disapproval so intense, and often so aggressive, that [she] cannot help but see it as arising, fundamentally, from fear."\textsuperscript{23}

For fantasy is true, of course. It isn't factual, but it is true. Children know that. Adults know it too, and that is precisely why many of them are afraid of fantasy. They know that its truth challenges, even threatens, all that is false, all that is phoney, unnecessary, and trivial in the life they have let themselves be forced into living. They are afraid of dragons, because they are afraid of freedom.\textsuperscript{24}

Mythologist Joseph Campbell believes that mythology can fulfill an important need in the lives of modern man. Campbell
further believes that societies that are without a living mythology are doomed to extinction.

The rise and fall of civilizations in the long, broad course of history can be seen to have been largely a function of the integrity and cogency of their supporting canons of myth; for not authority but aspiration is the motivator, builder, and transformer of civilization. A mythological canon is an organization of symbols, ineffable in import, by which the energies of aspiration are evoked and gathered toward a focus. The message leaps from heart to heart by way of the brain, and where the brain is unpersuaded the message cannot pass. The life then is untouched. For those in whom a local mythology still works, there is an experience both of accord with the social order, and of harmony with the universe. For those, however, in whom the authorized signs no longer work— or, if working, produce deviant effects— there follows inevitably a sense both of dissociation from the local social nexus and of quest, within and without, for life, which the brain will take to be for "meaning." Coerced to the social pattern, the individual can only harden to some figure of living death; and if any considerable number of the members of a civilization are in this predicament, a point of no return will have been passed.25

As mentioned above, Jung too was convinced that myths were an essential part of a healthy mind. Jung avowed that "myths are first and foremost psychic" phenomena and was deeply interested in myths as allegories for various aspects of the internal "process of individuation."26

Jung's ideas were not exactly original. According to W. L.
Reese, Plato was one of the first to find in myth "an approximate expression of philosophical insights whose precise expression is not available" and to deem myth "particularly appropriate for expressing changing features of the indeterminant world of becoming." But Jung's interest went far beyond the philosophical speculation of Plato; Jung was a practicing physician who was earnestly searching for valid methods for curing his mentally ill patients.

The Quest For Meaning

Child psychologist Bruno Bettelheim says

If we hope to live not just from moment to moment, but in true consciousness of our existence, then our greatest need and most difficult achievement is to find meaning in our lives.28

Robert Short in his book The Gospel From Outer Space says

...nothing is more demeaning to the human spirit than meaninglessness. Nothing is harder for us to stand than lack of ultimate understanding.29

Jung is also interested in meaning for modern man in a
world where a system of unified beliefs has become defunct and
the quest for meaning has become an internal process of self-
actualization.

... we should cultivate thoughts that can
never be proved... they are known to be
useful. Man positively needs general ideas
and convictions that will give a meaning to
his life and enable him to find a place for
himself in the universe. He can stand the
most incredible hardships when he is convinced
that they make sense; he is crushed when, on
top of all his misfortunes, he has to admit
that he is taking part in a "tale told by an
idiot."

It is the role of religious symbols to
give a meaning to the life of man... It
gives them ample space for the unfoldinging of
personality and permits them a full life as
complete persons.30

An interesting aspect of Jung's theories is that of the
"shadow." When man does turn within in search of meaning, he
usually finds something evil. Jung believes that this evil is
not necessarily harmful, but plays an important role in the
maturation process. The individual must confront this part of
himself and assimilate or absorb it into his psyche to become a
complete personality.31

Many quest stories--some consciously, more unconsciously--are
really allegories for this particular process of self-
actualization. The hero starts off--usually reluctantly--on a
quest for adventure or some treasure. He encounters hazards in
the natural environment through which he must pass or in the form of evil beings who try to prevent him from reaching his ultimate goal. The hero is forced to deal with these negative influences by rendering them harmless in some way. The final discovery of the object of the quest is usually nothing compared to the changes that the hero has undergone in the process. The treasure is his new knowledge of himself.32

For Jung this self-knowledge is the key. The individual will never be successful

... so long as we try to convince ourselves and the world that it is only they (i.e. opponents) who are wrong. It would be much more to the point for us to make a serious attempt to recognize our own shadow and its nefarious doings. If we could see our shadow (the dark side of our nature), we should be immune to any moral and mental infection and insinuation. As matters now stand, we lay ourselves open to every infection, because we are really doing practically the same thing as they. Only we have the additional advantage that we neither see nor want to understand what we ourselves are doing, under the cover of good manners.33

The process of individuation is often linked with "rites of passage." In the Middle Ages, the religious man was carefully guided through each of the rites of passage by following carefully laid out rituals34--some of which dated back to ancient orgiastic rites of blood sacrifice.35 But this is the age of technology. Man can no longer be frightened into
following certain rules based on ancient superstitions. He has new fears, and he demands rational explanations for why things are the way they are. He has more faith in science than in religion. And science and mythology are almost a contradiction of terms. Science is highly rational; mythology is a gut-level experience. So how does one compromise between an emotional experience and a rational psyche that feels impelled to analyze everything that comes under its scrutiny?

Science Fiction as a New Mythology

Robert Short writes

Science fiction appeals to us chiefly because of these two components—science and fiction. It appeals to us because it would seem to be based on a type of knowledge we already trust—namely, science, and the ability of science to solve our most important problems. But it also appeals to us because it's fiction. For even though scientific truth has promised to be the new savior of humankind, this truth is still a long way from making good on this promise. Modern scientific "advances" could easily be the means by which we all meet our doom. Therefore reality as we know it still leaves us unsatisfied and yearning for a new heaven and new earth. Hence our need for fiction... The grass always looks greener on the other side of the cosmos.

Ursula K. Le Guin, a science fiction writer and critic, mentions this same marriage of seemingly unrelated elements as
she offers a word of caution to those who would deal with
science fiction on a mythic level. She says that science
fiction may be referred to as mythology if

... we don't claim either that the science
in science fiction replaces the "old, false"
mythologies, or that the fiction in science
fiction is a mere attempt to explain what man
hasn't gotten around to explaining ... .
Science fiction is the mythology of the modern
world—or one of its mythologies—even though
it is a highly intellectual mode of
apprehension. For science fiction does use
the mythmaking faculty to apprehend the world
we live in, a world profoundly shaped and
changed by science and technology; and its
originality is that it uses the mythmaking
faculty on new material.39

Ben Bova, former editor of Analog Science Fiction-Science
Fact magazine, in an article titled "The Role of Science
Fiction" says that "science fiction stands as a bridge between
science and art, between the engineers of technology and the
poets of humanity. Never has such a bridge been more
desperately needed."40 "Science fiction, when it's at its very
best, serves the functions of a modern mythology."41 Bova's
criteria for arriving at his conclusion are derived from the
theories of Joseph Campbell.

Joseph Campbell's research led him to conclude that "a
complete mythology serves four functions"—"metaphysical—
mystical," "cosmological," "social," and "psychological." 

The Functions of Mythology

Campbell's First Function of Mythology

The first function of a living mythology, the properly religious function . . . is to waken and maintain in the individual an experience of awe, humility, and respect, in recognition of that ultimate mystery, transcending names and forms, "from which" . . . "words turn back." . . . The faith in Scripture of the Middle Ages, faith in reason of the Enlightenment, faith in science of modern Philistia belong equally today to those alone who have as yet no idea of how mysterious, really, is the mystery of even themselves.

According to Jung

We have a bleak, shallow rationalism that offers stones instead of bread to the emotional and spiritual hungers of the world. The logical result is an insatiable hunger for anything extraordinary.

When the Catholic Church decided to change the Mass from Latin to the native language of its members, the idea was to make the Mass more meaningful to the people, to make them active
participants in the celebration. But many of the people were
distressed by the change. They did not find active
participation an adequate replacement for the sense of awe
generated by the centuries-old ritual enshrouded in the mystery
of a dead language. The Mass was no longer arcane; it was
simply dull. It is precisely this type of loss of attachment to
the past that concerned Jung and Campbell. What will replace
the sense of wonder lost in the cold light of rational
understanding? Both Campbell and Jung found the need for a new,
modern mythology an important element for a healthy civilization
and a healthy mind.

Bova says that "science fiction tries to induce a sense of
wonder about the physical universe and man's own interior
private universe." Science fiction strives to instill a sense
of awe in its followers. It deliberately looks for the out-of-
the-ordinary topics. By its very nature, science fiction dares
to delve into realms where others fear to tread. What strikes
the general populace as new and usually disturbing news is often
"old news" to "science fictionists" who have "been making their
own 'models' of tomorrow and testing them all their lives." In his book, The Gospel from Outer Space, Robert Short says that
"[s]cience fiction's best representatives do indeed contain
'mind-expanding, heavy philosophy'; they can help us examine our
mundane earthbound problems from a fresh, original viewpoint."
Campbell's Second Function of Mythology

The second function of mythology is to render a cosmology, an image of the universe, and for this we turn today, of course, not to archaic religious texts but to science.48

Campbell traces seven revolutions in the cosmological beliefs of man ranging from Columbus' discovery that the earth was round to Einstein's theory of relativity and atomic energy. In between Campbell spotlights Copernicus, Isaac Newton, Immanuel Kant and Pierre Simone Laplace, James Hutton and Charles Darwin. But Campbell finds that as far as cosmology goes today "there is nowhere any certainty . . . any solid rock of authority, whereon those afraid to face alone the absolutely unknown may settle down, secure in the knowledge that they and their neighbors are in possession, once and for all, of the Found Truth."49

Bova expands Campbell's idea, stating that any modern mythology must necessarily be based on science.

. . . a mythology must define and uphold a system of the universe, a pattern of self-consistent explanation for both the known and incomprehensible parts of man's existence. A modern mythology would have a ready-made system of the universe in the continuously
expanding body of knowledge that we call
science.  

Campbell's Third Function of Mythology

... third traditional mythological function:
the validation and maintenance of an
established order.  

Here Campbell turns to John Dewey.

The shock and uncertainty so characteristic of
the present [says Dewey] marks the discovery
that the older ideals themselves are
undermined. Instead of science and technology
giving us better means for bringing them to
pass, they are shaking our confidence in all
large and comprehensive beliefs and purposes.  

But Dewey concludes that

... There is no need of deciding between no
meaning at all and one single, all-embracing
meaning. There are many meanings and many
purposes in the situations with which we are
confronted—one, so to say, for each
situation. Each offers its own challenge to
thought and endeavor, and presents it own
potential value.  

Campbell takes this to mean that "the individual is now on
his own," and that nihilism will reign supreme unless the
individual can find a new system of belief in the values of life, in other words, a new mythology.\textsuperscript{54}

Bova finds that science fiction rarely upholds "a given political establishment, but on a deeper level it almost invariably backs the basic tenet of Western civilization . . . that the individual man is worth more than the organization . . . and that nothing is more important than human freedom."\textsuperscript{55}

Here, Jung and Campbell agree with Bova. They find that the individual is the key to modern civilization. Society is made up of individuals who must search deep within themselves to find the answers that will ultimately save all mankind from fatal dissipation.\textsuperscript{56}

According to Campbell,

\textldots The large human brain, with its capacity for unforeseen experience and unprecedented thought, and the long human infancy, which is longer far than that of any other species, have endowed our race with a capacity for learning that greatly exceeds that of any other creature, and with a danger thereby of disorientation. One of the chief concerns of the ritual lore of primitive and developed human groups, therefore, has always been that of guiding the child to the adult state. The infantile response system of dependency must be transformed to responsibility, and specifically in terms of the requirements of the local social order. \ldots The individual is adapted to his group and the group to its environment . . .\textsuperscript{57}
Campbell's Fourth Function of Mythology

... the centering and harmonization of the individual.  

Here the individual must reign supreme. For psychology cannot help but be personal. In the final analysis each individual is ultimately responsible for his own choices. And it is the internal quest for individuation which will bring about this "centering and harmonization of the individual."

Jung's main concern, of course, is the psychological construct and health of the individual. All of his works ultimately are aimed in the direction of this function. Unless the individuals who make up a society can become self-actualized, the society as a whole will suffer.

Bova is convinced that science fiction is quite capable of fulfilling Campbell's final function of mythology which he defines as serving "as an emotional crutch to help the individual member of society through the inevitable crises of life." He believes that is why many science fiction readers are "adolescents who are trying to figure out their own individual place in the universe." He speculates about how many "science fiction stories . . . are really an attempt to deny the
inevitability of death . . ." Bova is also intrigued by science fiction's ability to "blend reason with emotion."^61

In her treatise On the Mythological, Kathleen Raine explains that

First and last we inhabit a myth: for what is civilization but the continual creation of an environment of art, in which the imagination is mirrored and embodied, and where it everywhere may discover images of its own interior order.\(^62\)

Television is one of the most pervasive elements in the world today. In many countries, it is the most prevalent source for news, information and entertainment for the vast majority of the people. It would seem logical to assume that if there is a living mythology relevant to modern society that it would most likely be located somewhere in the mass media, especially those media which require the least amount of effort to assimilate because "mythology is a nonintellectual mode of apprehension."\(^63\)

But science fiction as a genre has never been very successful in the medium of television. One of the major reasons for this lack is that the powers-that-be have avoided the real issues prevalent in good science fiction and have chosen to cater to children by focusing on BEMs--Bug-Eyed Monsters--and other elementary ideas. Television programmers usually fail to recognize the fact that "television is an ideal
medium for sf. Shows like Star Trek are the exception rather than the rule, and Doctor Who is in a class by itself. The reasons for their phenomenal success—especially with certain fans—over the past twenty years will be the focus of this study.
End Notes

1. See Bibliography.


24. Le Guin, "Dragons?" p. 44.
25. Creative Mythology, p. 5-6.
28. Bettelheim, p. 3.

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38. Short, p. 16-17.


41. Bova, p. 11.

42. Campbell, Creative Mythology, p. 609-624.

43. Creative Mythology, p. 609.


45. Bova, p. 11.

46. Bova, p. 4.

47. Short, p. 15.

48. Creative Mythology, p. 611.

49. Creative Mythology, p. 611-621.


51. Creative Mythology, p. 621.

52. Creative Mythology, p. 621.


55. Bova, p. 11.

56. Creative Mythology, p. 624.

57. Creative Mythology, p. 674.


60. Bova, p. 10.

61. Bova, p. 11.


Both Star Trek and Doctor Who will be analyzed to determine if they contain any elements that would allow them to function as myths in the lives of some of their ardent fans. The four functions of mythology as defined by Campbell and refined by Bova (see pp. 16-22 supra) will be used in this analysis, as will the theories of Jung regarding archetypes, the unconscious, and the use of symbols.

The primary sources of information for this study will be the actual television programs themselves. Rather than focusing on a selected number of specified episodes, the two programs will be analyzed from an evolutionary perspective to discover the growth and development that have occurred over the past twenty years. The study will examine the characters and the situations they find themselves involved in as well as the symbols that have been generated by the two series. Finally, the phenomenon of fandom that surrounds each of the series will be looked at to try to discover how the shows themselves and the associated fan activities function to enhance the lives of the
aficionados they attract.

The Available Sources

Star Trek

The syndicated Star Trek series is still running successfully in over one-hundred and ten markets after twenty years on the air. The number of worldwide fans is probably in the hundreds of millions, but no one knows for sure. There are seventy-nine episodes of Star Trek that were produced during its first run on the NBC television network from September 8, 1966 until June 3, 1969. There are also twenty-two animated episodes that were produced between September 15, 1973 and October 12, 1974. More recently there have been three Star Trek feature length movies; a fourth movie began production in February of this year. The live action episodes are currently in worldwide syndication and are readily available on many local television stations. The animated series is currently being aired on the Nickelodeon cable network. The first three movies and a number of the live-action episodes are being marketed on video cassettes. Novel and script formats are also available for study.

In the interim years between the time the original live action series ended and the movies took up the saga, Star Trek
novels, non-fiction books, and fan magazines—called fanzines—carried on the tradition. The fiction renderings continued the adventure for fans who grew tired of watching the seventy-nine episodes \textit{ad infinitum}. There are even several pornographic pieces requiring special labels to alert wary fans to the nature of the stories. As the years passed, loyal fans—often referred to as Trekkies or Trekkers—became well-versed in the \textit{Star Trek} universe and developed a familiarity with the characters that far surpassed the knowledge held by those who had actually been involved in the original production of the series.

When the way was finally cleared for the production of the first \textit{Star Trek} movie, the producers turned to the fans for technical information. Unfortunately, that was all they sought. The producers were entranced by the success of \textit{Star Wars} and the millions of dollars it had made; they became obsessed with the special effects at the expense of the source of \textit{Star Trek}'s essential sustaining elements—the characters. Fans who had spent years dissecting and analyzing the characters who populated the \textit{Star Trek} universe found their favorite heroes suddenly reduced to inconsequential caricatures in the face of cinematic technology. \textit{Star Trek: The Motion Picture} was a sad disappointment for the Trekkies who had waited so long for its release.

But the fans, who had managed to keep the show alive for years, were not easily defeated. Harve Bennett was chosen to
produce a second movie; new to the world of *Star Trek*, he turned to the fans for real help. He took the time to find out what they were interested in seeing in a *Star Trek* movie. Finally, the *Star Trek* that the fans had grown to know and love was truly alive again, and *Star Trek II: The Wrath of Kahn* was quickly followed by *Star Trek III: The Search for Spock.* The second and third films confirmed the viability of the series in the motion picture and home video formats, and *Star Trek IV: The Voyage Home* is currently in production and scheduled for release on November 26, 1986.

For the purposes of this particular study, all seventy-nine live-action episodes, the twenty-two animated episodes, and the three motion pictures have been collected and viewed a number of times. These appear to be the most reliable sources for detailed analysis since they are the only consistent stories amid myriad fan-generated episodes. Since all the above mentioned pieces are currently available on television or on video tape, they can be readily accessed for analysis.

In addition to the numerous fiction books based on the series, there have been several historical and critical commentaries which will prove helpful in this particular study. Most directly related to this research is a book by Karin Blair called *Meaning in Star Trek.* But even though Blair recognizes the Jungian interpretation of many of *Star Trek's* symbols and focuses on Jung's theories involving the "union of opposites in
consciousness" as they pertain to the process of individuation, her book takes a decidedly feminist slant that is of little concern to this particular study. Also Blair's book was published in 1977 before the movies were made and before the prevalence of home video recorders, consequently Blair was forced to rely on her memory, her notes and on final scripts. However, the final script is often quite different from the completed film version of the episode so there are a few minor errors in Blair's analysis based on ideas that never came to fruition. Still, Blair makes many insightful discoveries about the psychology of Star Trek, and she will be credited with those that pertain to this research as they arise.

Gene Roddenberry, the creator of Star Trek, has co-authored two books. The Making of Star Trek\textsuperscript{14} was written with Stephen E. Whitfield while the original series was still on the air. It details the problems Mr. Roddenberry encountered while trying to bring his vision to the small screen. The Making of Star Trek: The Motion Picture\textsuperscript{15} was written with Susan Sackett and details the rebirth of the series in the motion picture format with reference to the intervening years and the events that enabled the movie to materialize. Both books provide important insights into the workings of the Hollywood television and film industries and the unique problems inherent in producing science fiction in general and in continuing a legend.

Two books by David Gerrold written in the early seventies
are also helpful in providing insight into this unique series. The Trouble with Tribbles relates Mr. Gerrold's experience in getting a script accepted and produced by the series even though he was very new to the business at the time. The World of Star Trek provides a historical account of the actual production of the original series and the fans' successful attempts to keep it alive once the network cancelled it. It was recently updated in 1984 to included the first three movies.

Star Trek Lives! by Jacqueline Lichtenberg, Sondra Marshak and Joan Winston—three Star Trek fans who have gained fame as writers about the series—also details fan efforts to keep the show alive after its network demise. It provides one of the earliest and most detailed analyses of the series and the probable reasons for its successful appeal to its fans.

Bjo Trimble, another "BNG"—Big Name Fan—who served as a consultant on the Star Trek movies and was a frequent visitor to the Star Trek set during the television years, has written two books. The first is a concordance which provides one of the most comprehensive listings of the original television episodes. It has become the handbook for both fans and producers of the series. More recently she has written On the Good Ship Enterprise: My 15 Years with Star Trek, a book relating various fan incidents related to the Star Trek saga. The Making of Star Trek II: The Wrath of Kahn written by Allan Asherman provides additional background information on the making of the
second movie which involved the sensitive topic of Mr. Spock's death. *Trek*\(^{22}\) and *Enterprise*\(^{23}\) are fanzines—fan magazines—dealing with the *Star Trek* universe. They provide some useful essays about various aspects of the series and its characters from the fans' point of view.

In addition to the books and videotaped episodes of the series and the movies, information has been gathered at several of the various *Star Trek* conventions that are held around the country on almost every weekend of the year.

**Doctor Who**

*Doctor Who* has been on the air in Great Britain since November 23, 1963. During that time there have been at least one-hundred and thirty-five stories produced. Each story is made up of one to twelve twenty-five minute episodes, with the average being four episodes. Unfortunately, many of the earlier episodes were erased by the BBC before the show attained the worldwide interest it now holds. A massive search for copies of the missing episodes was conducted with only a few of the missing pieces turning up. The original episode of the series, "An Unearthly Child"\(^{24}\) still exists in its entirety and often turns up at conventions. An hour long presentation at the Time-Con convention held in San Jose, California in August, 1984 consisting of a variety of video clips from the first Doctor's episodes selected and commented on by John Nathan-Turner, the
current producer for the series provided a substantial portrait of what the first Doctor, played by William Hartnell, was like in those early days of the series.\textsuperscript{25}

This study is mainly interested in the content of the Doctor Who series as it relates to the series' fans. However, much of the content is tied to some very practical casting problems. Therefore, a brief background on the history of the series as it relates to the six actors who have held the title role seems important, and it will be discussed as the number of episodes actually produced and currently available for each actor are delineated.

The First Doctor

William Hartnell was with the series from 1963 till 1966 when failing health forced him to leave. During that time he starred in twenty-nine stories comprised of one-hundred and thirty-six episodes.\textsuperscript{26} Since the Doctor was supposed to be about seven hundred and fifty years old when the series started, an elderly actor was sought for the part. Because of the Doctor's age, he was provided with a virile sidekick to perform the requisite heroics while the Doctor provided the brains. The Doctor is also usually accompanied by at least one—often two—female companions. The first Doctor was tetchy and selfish—more worried about himself and his insatiable curiosity than anything else.
When Hartnell had to leave because of illness, the BBC was faced with an important decision. Should they find another elderly actor who looked like Hartnell to continue the role or should they go with a completely different physical type? Replacing Hartnell with a look-alike elderly actor could easily lead to the same situation in the very near future. Since the Doctor was still very much a man of mystery who supposedly originated from some planet other than Earth, it was decided that he would be able to regenerate himself and that this regeneration would leave him younger and changed in personality though he would still retain his memories and a certain eccentricity that readily defines any actor who assumes the role as The Doctor. With this in mind, Patrick Troughton was selected to take up the role of the Doctor where Hartnell left off.

The Second Doctor

Patrick Troughton was to portray the Doctor as a sort of "cosmic hobo" who dressed raggedy and seemed more like a clown than a great scientific mind. When confronted with danger, Troughton's Doctor was more apt to run than to try to deal with it. Troughton starred in twenty-one stories comprised of one hundred and nineteen episodes, but only five complete stories from his final—and, according to fan critics, least impressive
The Krotons and The Seeds of Death are often shown at conventions, and the BBC plans to air all five stories along with the remaining Hartnell episodes via satellite for foreign syndication beginning in January of 1986.

The Troughton Doctor still provided the brains rather than the brawn, so he continued to travel with a male companion to perform the necessary heroics. There was also the requisite female companion to provide a damsel for the rescue and lots of screaming to feign fright at the often hilarious monsters, one of Doctor Who's most renown trademarks.

In Troughton's final episode as the Doctor, "The War Games," some of the mysteries surrounding the Doctor's origin are finally revealed. In order to help a number of hapless victims who have been kidnapped by evil aliens, the Doctor asks for help from his home planet of Gallifrey. It turns out that the Doctor has stolen his time/space ship, the Tardis—Time and Relative Dimensions in Space—to escape from the planet ruled by the Time Lords because he found their way of life somewhat boring. It seems the Time Lords are content to study other life forms in the universe, but they are reluctant to interfere in any way, even if other civilizations are in dire need of help. Because of his past crimes, the Doctor is returned to Gallifrey to stand trial.

He is found guilty, but the Time Lord's are willing to be lenient because he has helped others. It is decided that his
punishment will be to be exiled on the planet Earth in the late sixties, early seventies, and that all his knowledge of how time travel works will be erased from his memory. Because people on Earth are familiar with the Doctor, it is decreed that he shall be given a new face and another regeneration ensues.  

The Third Doctor

The third Doctor, played by Jon Pertwee, is a debonair James Bond type character fully able to take care of himself. Because the third Doctor was exiled on Earth without the ability to time travel—except in special cases, there were more recurring roles during his five year run than with any other Doctor. The Doctor took up residence with a special military attachment called UNIT. But his few excursions in the Tardis are accompanied by a single female companion. Doctor Who celebrated its tenth anniversary while Pertwee held the role. To mark the occasion the third Doctor was reunited with his two former selves for a special adventure called "The Three Doctors."  

All twenty-five Pertwee stories comprised of one-hundred and twenty-eight episodes covering a five year period are still intact and are currently in syndication around the world. The Pertwee episodes are syndicated in two packages because some of the episodes were not available in color and television stations were not interested in buying mixed packages. Although Pertwee was the first Doctor to go into
syndication, his syndicated series are only now reaching the fans who were to discover the show while the fourth Doctor, Tom Baker held the role.

The Fourth Doctor

Tom Baker was the Doctor for seven years from 1974 until 1981 when John Nathan-Turner was named Producer and decided it was time for a change. For many fans, Tom Baker is the only Doctor they have ever known. Tom Baker came to the role when reports about violence on television were creating an outcry heard around the world. In an effort to avoid the controversy, Tom Baker's Doctor relied on his wit rather than weapons, although he was quite capable of defending himself when things got tight. All the Doctors were apt to use their wits, but the fourth Doctor became a master of repartee. Many of the straight-laced fans feared the Doctor was becoming a buffoon. But it was precisely his sardonic comments that appealed to fans in other countries who tend to be much older than the average British fan. During his seven years as the Doctor, Tom Baker starred in forty-two stories comprised of one-hundred and seventy-eight episodes. One six-part story "Shada," was never completed because of a technicians' strike. All of Tom Baker's episodes, except "Shada," are currently in syndication around the world where Doctor Who boasts of one hundred and ten million fans in fifty-four countries.
The Fifth Doctor

Tom Baker was followed by Peter Davison, the youngest actor ever to play the role. Because of a supposedly bad regeneration, Davison's Doctor was a bit more naive and vulnerable than his predecessors had been. Davison starred in nineteen stories comprised of seventy episodes and a special ninety minute story made for Doctor Who's twentieth anniversary celebration. "The Five Doctors" united three of the five actors who had played the role. The death of William Hartnell led the producers to find a look-a-like replacement, the late William Hurndall, to play the role of the first Doctor. Tom Baker did not come back to reprise his Doctor, but clips from the unaired "Shada" episode were used to assure his presence.

Davison left the series at the end of the 1984 season, when the current Doctor, Colin Baker assumed the role.

The Sixth Doctor

Colin Baker's Doctor is rather arrogant and violent, a turn that has bothered many of the series' long-standing fans. To date Colin Baker has starred in seven stories. The first was a standard four part story that was aired at the end of the twenty-first season. Starting with the twenty-second season, the show's format changed from the heretofore standard twenty-five
minute episodes to forty-five minute episodes. There are thirteen forty-five minute episodes.\textsuperscript{49} In February of 1985, Michael Grade of the BBC decided to put Doctor Who on hold for eighteen months. He quickly reduced the amount of hiatus time by almost six months and assured fans that the present personnel would return when the show resumed production in 1986.\textsuperscript{50}

**Other Media**

There have also been at least two official stage plays\textsuperscript{51} and two motion pictures\textsuperscript{52} based on the Doctor Who series, but although Peter Cushing was excellent as the eccentric Doctor, the movies were produced by people who had very little understanding of the show, and the films are quickly dismissed by fans as meaningless fun. Many of the episodes have been novelized. There are also several professional and numerous fan magazines on the market.

Three books will serve as secondary sources. The first two books were written by the same author, Peter Haining. Doctor Who: A Celebration: Two Decades Through Time and Space\textsuperscript{53} was written for Doctor Who's twentieth anniversary. It provides an overview of the "Whoniverse" and presents short commentaries by the actual people involved in the production of the series over the years. The second Haining book is Doctor Who: The Key to Time: A Year by Year Record.\textsuperscript{54} As the title suggests, this book provides a sort of Doctor Who diary for twenty-one years of
the show's history.

The third book was written as a text for a communications theory course by two Australian professors, John Tullock and Manuel Alvarado. Doctor Who: The Unfolding Text discusses the relevance of the series in modern culture, but tends to get unnecessarily bogged down in the aesthetic idiosyncrasies of the various producers of the series, using rather limited examples to demonstrate how the "powers-that-be" can influence a series.

The Focus for Doctor Who

All of the episodes from the third Doctor onward have been viewed along with the available episodes for the first and second Doctors. Once again, rather than singling out specific episodes for detailed analysis, the study will focus on the evolution of the character and the series over the past twenty years with specific instances being brought in as needed.

Each series will be examined in light of its overall impact. What are the persistent factors that identify the series to its fans especially in the case of Doctor Who where the Doctor's companions come and go with unmitigated aplomb, and the Doctor's role itself is periodically up for grabs? What symbols and elements of the individual formats allow the fans to discover a source of personal mythology that is viable in this
particular period of civilization? The main focus of the study will be on the evolution of two viable formats that have allowed fans of the series to experience some degree of success in coming to terms with certain nebulous inner needs that tend to complicate their ordinary lives.
End Notes

1. See Videography.


3. Walter Irwin, editor of Trek and The Best of Trek, at a panel at the Delta Con, Baton Rouge, September, 1985.

4. See Videography--The Live Episodes.

5. See Videography--The Animated Episodes.


8. Star Trek: The Motion Picture, Directed by Robert Wise, Screenplay by Harold Livingston based on a story by Alan Dean Foster, Produced by Gene Roddenberry, (Released by Paramount Pictures, 1979).


10. Trimble, p. 262.


22. *Trek*, edited and published by Walter Irwin and G. B. Love since 1975. This is a fanzine.

23. *Enterprise*, published monthly by Psi Fi Press, edited by Bob Strauss. This is a fanzine.


26. See Videography--The Hartnell Episodes.

27. Peter Haining, *Doctor Who: The Key to Time: a Year-by-Year*...
28. See Videography—The Troughton Episodes.


34. "The War Games."

35. "The War Games."


37. See Videography—Jon Pertwee.


41. See Videography—The Baker Episodes.

was never aired because of technicians' strike.

43. John Nathan-Turner, Panopticon panel.


45. See Videography—Peter Davison.


49. See Videography—Colin Baker.


52. See Videography—The Doctor Who Motion Pictures.


54. Haining, Key to Time.

CHAPTER III

SCIENCE FICTION FANDOM

As with anything that attracts a mass audience, there are many different levels of fandom for Star Trek and Doctor Who ranging from the casual viewers to the real "fanatics" who live and breathe the series. Before getting into the activities of the more ardent Star Trek and Doctor Who fans, it would seem appropriate to present a little background on the history of science fiction fandom in general.

Traditional Science Fiction Fandom

The World Book Encyclopedia points out the differences between science fiction and science fantasy.

...Unlike fantasy, which deals with the impossible, science fiction describes events that could actually occur, according to accepted or possible theories. Some stories give detailed scientific explanations. Others simply thrust the reader into a strange time or place.1
Although the advent of science fiction stories can be dated back to "prehistoric myths and tales of fantastic voyages and adventures," it is more commonly associated with certain literature that began to appear during the Industrial Revolution. These early works, sometimes referred to as scientific romances or utopian novels, were rather sporadic, and it took several centuries and the coming of age of technology for science fiction to really blossom into a full-fledged genre in its own right. But even the early stories sparked the imaginations of creative thinkers around the world. "Science fiction, perhaps more than any other literary genre, depends on the reader's sense of intellectual play—that is, on his willingness to begin with the question 'What would happen if . . . ?' or 'What would it be like if . . . ?' and to follow the logical development of possible answers to an end."\[3\]

By the turn of the twentieth century, science fiction had begun to gain momentum, but it was to maintain a very low status as a genre until the latter half of the 1970s. Even so, it was the technological advances themselves that catapulted science fiction to the attention of the general populace. Science fiction was an expedient element in the early development of the motion picture medium with pioneer filmmakers finding the genre a convenient excuse for trying out new techniques while exploring the capabilities of their new apparatus. Most notable among these early science fiction filmmakers was George Méliès whose Le voyage dans la Lune (Trip to the Moon) made in 1902 is
still listed among the classic films of those early years. But, unfortunately, most filmmakers were more interested in the special effects necessitated by alien worlds, creatures, and mechanisms than they were in the real issues and ideas that the readers of science fiction literature were rapidly beginning to take to heart.

Soon after the introduction of science fiction films came science fiction radio broadcasts such as the Mercury Theatre broadcast of Orson Welles' production of H. G. Wells' War of the Worlds in 1938. Together these two media provided the major source of public association with the genre until television arrived as a mass medium in the fifties. Television, like the movies and radio, offered precious few programs that dared to broach the heart and soul of the science fiction genre--ideas. The electronic media have for the most part been preoccupied with fantastic special effects and invading aliens and decidedly reluctant to question the consequences of present day practices as good science fiction is often wont to do. Science fiction as a genre is not so much concerned with "once upon a time, long ago" as it is with "tomorrow," especially "tomorrow" based on "today." What will happen after a nuclear war? Is there a utopia to be found in the universe? Can humans ever be happy living in a utopian society or do they require a challenge to survive? Whence technology?

All these and many, many more questions have been raised
and to some extent answered in science fiction literature. While the public learned of science fiction through films, radio and television, true science fiction fans were devouring the pulp magazines of the early part of the century and the paperback novels of the latter part. These magazines provided an excellent training ground for science fiction authors—a phenomenon still going on in the fanzines of today. These early stories also provided inspiration for a generation of future scientists who would put the first man on the moon and bring him safely home again. Science fictionists like to imagine the impossible and then strive to make it come true. They are not merely concerned with the what, but seek especially the how and the why. They have asked some very important questions about the possible futures open to this world based on what has gone before and on what is happening now. Before World War II, space flight and the atomic bomb were not elements in the lives of the ordinary man, but science fiction fans were already exploring both the obvious and the far-fetched implications. They were developing the tools and techniques they would need to survive in the modern world.

In an effort to reach out and communicate with others of a like mind, early science fiction fans began writing to the magazines. In 1927, Hugo Gernsback, then the editor of Amazing Stories, introduced a column called "Discussions" which provided a forum for fan letters. The printing of the names and addresses of the "letterhacks"—fans who wrote in to magazines
--led to avid pen pal activity. One of the first science fiction fan clubs, formed in 1930, was appropriately called The Science Correspondence Club.

Fans, however, soon turned to writing more than just letters: they began to produce "fanzines"—fan magazines—with stories and articles written by the fans themselves. These early fanzines were usually carbon copy affairs produced in long hand or on a typewriter. Two of the earliest known fanzines—Cosmic Stories and Cosmic Stories Quarterly—were produced in 1929 by Jerome Siegel and Joseph Shuster, the creators of the Superman character.

Another early development in science fiction fandom was "visiting." After writing back and forth for a while, fans decided to travel to meet their fellow fans. "Visiting" soon developed into full-fledged conventions called "cons." The first World Science Fiction Convention was held in October of 1936 when a group of New York fans went to Philadelphia. This convention is still an annual event, and it was at the 1966 World Science Fiction Convention—Tricon—held in Cleveland, Ohio that many traditional science fiction fans were introduced to a new television program called Star Trek.

These cons established some basic traditions such as panel discussions, special invited guests, costume and art contests and displays, dealers' rooms, game playing, watching films and videos, and most important time for sharing ideas with others.
who have similar interests. Many small traditional cons are still held each year in various parts of the world, but most of them have been incorporated into the larger, more frequent cons held by Star Trek and Doctor Who fans. Many real fanatics attend at least one con a month. It is possible to find a con almost any weekend of the year if a fan is willing to do a little traveling. Some dealers—also called "hawkers"—travel from one con to another peddling their wares. Cons are held in addition to fan club meetings that local groups hold on a weekly, bimonthly, or monthly basis. Most fans-in-the-know also belong to specialized fan groups that produce periodic newsletters or fanzines. These specialized groups can become extremely specific in their pursuits.

One example of specialization relates directly to Star Trek. The concept inherent in the Vulcan IDIC is one that science fiction fans practiced long before Star Trek entered the arena, but it remained for the Trekkers to adopt the symbol introduced in a Star Trek episode and to formulate a specialized fan group devoted to the concept. IDIC—Infinite Diversity in Infinite Combinations, has become the guiding force behind several Trekker fanzines. It is also often referred to in Star Trek novels by initials only with the expectation that readers will know what it stands for without explanation. What is interesting about this small phenomenon is the fact that the Vulcan IDIC is mentioned somewhat casually in the episode "Is There in Truth No Beauty?"
MIRANDA
You know, I was just noticing your Vulcan IDIC, Mr. Spock. . . .

SPOCK
I wear it this evening to honor you, Doctor.

. . . . . . . . . . . . . . . . . . . . . .

MIRANDA
I understand, Mr. Spock. The glory of creation is in its infinite diversity.

SPOCK
And the ways our differences combine to create meaning and beauty.14

Most casual viewers probably never caught on to IDIC as a way of life from this particular episode, but science fiction fans who were familiar with its essence long before the episode was made had no problem in making it their own.15

Though all fans have their particular likes and dislikes in the realm of science fiction, there seem to be many more eclectic fans than those who are obsessed with a single aspect of the genre. And for many fans it is precisely the free-flow of ideas and "infinite diversity" of people and styles that attracts them to fandom activities. The amount of time and interest invested in fandom activities is as varied as the individuals who participate.

For many fans, however, the commitment to fandom itself is more important than the movement's advertised purpose; their attitude
is incorporated in the much-voiced slogan 'Fandom is a way of life.' To comprehend this lifestyle, it is essential to acquire some understanding of the cult-language. Fan lexicographers have recorded no less than two thousand terms; however, a grasp of a few dozen such pieces of jargon should be enough to infuse any neofan (new fan, or one who is not au fait) with sufficient confidence to hold his own at any convention. He will know, for example that the acronym of the above boils down to 'Fiawol'; while an alternative view is expressed in the expletive 'Fijagh' (Fandom is just a goddam hobby).

Regardless of the amount of energy devoted to fan activities, the number of fans involved remained relatively small until 1966 when the mass media fans generated by a television series invaded the heretofore sacred domain of science fiction. Star Trek Revolutionizes Science Fiction Fandom

Few people attending the Tricon World Science Fiction Convention in 1966 realized that they were witnessing science fiction history in the making. What had gradually evolved into a sort of homespun gathering of intellectuals was about to undergo a renovation worthy of any science fiction story line as "Trekkers" or "Trekkies"--Star Trek fans--were born. The term "Trekkies" is often considered derogatory by the more ardent fans who prefer to be called "Trekkers." Star Trek fans quickly moved in on the traditional fans at
their traditional conventions and revolutionized fandom. These new fans were products of the mass media, futuristic fans who were ready to exploit the, for them, new found frontier of science fiction fandom to the fullest extent allowed by modern and futuristic technology. Aside from being aggressive, capitalistic, and often ignorant of science fiction literature, Trekkies were extremely prolific. Small gatherings of a few hundred fans turned into massive assemblies with attendance in the thousands. Where science fiction fans had produced carbon copy or mimeographed fanzines which they sold at cost, Trekkies produced professional looking affairs that they sold for profit. Consequently, Trekkies were not always viewed with open minds by traditional science fiction fans. At the same time, many old-time science fiction fans readily became Star Trek fans. These were the people who organized and staged the letter writing campaign that kept Star Trek on the air after it had been cancelled by NBC, and they continued to keep it alive with the aid of the new fans long after the series was off the air.

Because of their fierce loyalty and hard work, many of the more ardent fans soon came to feel that they actually owned the series. They wrote long letters to anyone they thought would listen.

... They think that since they saved the series from being cancelled, it then became theirs; that they can dictate whatever they want...
Even after the series was finally cancelled, they kept the series alive by writing their own Star Trek stories and articles discussing the series in general and in minute detail. Many professional writers got their start by writing a Star Trek story or article that was first published in one of the slick new fanzines. Some enterprising publishers gathered these stories and articles together and published them as books. There are currently eleven volumes of The Best of Trek, a compilation of selected articles from the Trek fanzine. Trek accepts no fiction other than parodies, but they never seem to lack appropriate articles. Fans have not only analyzed every possible aspect of the series including characters, sets, costumes, society in the twenty-third century, mistakes in continuity, reasons for the lift of an eyebrow and so forth, they have done so from any number of different angles. The high school student writes his opinion, the Ph.D. in psychology responds with a different viewpoint, the engineer sees it from still another angle, ad infinitum. It is almost like an intellectual game being played over the years. And as some fans grow tired of the game, new generations are there to replace them having only recently discovered the show in syndication. And the speculation goes on.

It is not uncommon for Trekkers to begin speculating on any anticipated production long before it becomes anything more than the twinkle in someone's eye. They somehow manage to get their hands on copies of every treatment and draft of the script.
Then they proceed to study and analyze the development of the story. Their predilection for knowing all is reflected in the documentary of *The Making of Star Trek II: The Wrath of Khan* by Allan Asherman. The fans want to know which scenes were actually filmed and cut out and which ones were never filmed at all. They readily differentiate between what appears on the screen and what is written in the novelization. And because both the movie and the book are official publications, they become acceptable parts of the *Star Trek* legend. Some fans also spend a painstaking amount of time working out the reasons for the actions of particular characters that are not explained adequately in the television episode, the movie, the script, or the novelization. Some fans become very concerned with lack of continuity of character, environment, social structure and so forth. They communicate their frustrations or possible explanations by writing to fanzines. The works submitted range from a fan expressing his or her own ideas in a very straightforward, unresearched—apart from the series itself—way to those who make comparisons to Martin Buber and Soren Kierkegaard.

Trekkers are a strange mixture of people from all over the world who gather together at conventions or in the collected pages of a fanzine to discuss their all-time favorite television program. And though some very ardent fans tend to devote themselves to *Star Trek* exclusively (one of the main objections of traditionalist science fictionists), many fans are very
eclectic and lead rather normal lives in spite of their preoccupation with Star Trek. Many others have made the move from Star Trek to other forms of science fiction including the more challenging literature preferred by traditional fans. Many have at least developed an interest in other mass media offerings. The Vulcan IDIC (supra p. 54-55) prevails. And fan interests are no exception. Some are collectors; some make models, paint pictures or sew costumes; some simply watch the syndicated series and go to see the movies; some read the novels; others write their own novels; and still others attend cons dressed as their favorite science fiction or fantasy character.

About three years ago, Star Trek cons were invaded by strange humanoids wearing fedoras and long—seventeen to twenty-five foot—multicolored scarves. Doctor Who fans were becoming a force to be reckoned with in the realm of science fiction fandom. Although traditional fans may still sneer at the mass media science fictionists, the Doctor Who fans were readily accepted by Trekkers who joyfully invited them to join in their activities.

Doctor Who

Doctor Who is relatively new to science fiction fandom outside of the British Empire. But there are fans who have been around since its inception in 1963. They have recently begun following on the heels of the Trekkers by sharing space at other
science fiction gatherings or holding their own special affairs. In the early days of Doctor Who in the United States, the BBC ignored the Americans' requests for fan club and merchandise rights, so American fans went ahead unauthorized. The Doctor Who Fan Club of America soon became a full-time job for its co-founders. The BBC finally became aware of this modern day group of rebellious Americans and sent representatives to Colorado to shut down the new unauthorized fan club. When the British arrived, they found that the American fan club had twice the members boasted by the British fan clubs, and that the fan club merchandise—which the club founders were quite willing to buy the rights for—was of exceptionally good quality. Instead of closing them down, they began to endorse the Americans' effort and to find ways to exploit the American marketplace.32

The BBC has continued to pay for the current stars and producer to attend conventions statesside, even though the series is currently on an extended hiatus in England. Also the BBC conducted a massive search for any copies of the early episodes of the series that might be lying around anywhere in the world--no matter how illegally--in order to produce profitable syndication packages that are shown in fifty-two countries to some hundred and ten million fans. The BBC intends to start satellite syndication in 1986.33

But the most notable development of the Doctor Who fan activities has been the efforts of the American fans to support the local public service stations located in their viewing areas
that carry the syndicated series. They have whole-heartedly joined in the pledge drives for the stations, and the smart stations have helped to promote conventions to attract new fans. The fans provide voluntary labor, buy memberships and hold special fund raising drives.

In keeping with the previously established tradition, the "Whovians"—Doctor Who fans—are a very diverse group. They have six Doctors to choose from. Some are devoted to a single Doctor, while others claim it is the character not the actor that is important. Still many tend to have a preference. Often, due to lack of funding, many Whovians have only seen the syndicated package of a single Doctor. Therefore, Doctor Who conventions have become an important source of education for Whovians. Some fan clubs acquire video tapes from their overseas colleagues and have invested in PAL video equipment to copy the tapes for American viewing. Therefore, Whovians who have attended conventions have had ample opportunity to view all six Doctors in action and to catch the latest episodes within weeks of the BBC's original air dates while the syndicated package may take as long as eighteen months to reach the foreign markets.

Like Star Trek and those that have gone before, Doctor Who has a fair share of fanzines. Doctor Who also has at least one professional magazine devoted to the series. The Doctor Who Monthly published by Marvel Comics is a regular magazine (not a
Apart from the public television projects, *Doctor Who* fan activities are similar to those of the Trekkers and the traditionlists. In the final analysis there is not too much difference between the Trekkers and the Whovians; and in a number of cases, they are often one and the same person. The reason for their obsession with these two particular series will be discussed in detail in the following chapters.
End Notes


2. Asimov.


5. War of the Worlds, Adapted from the novel by H. G. Wells by Orson Welles and Howard Koch, Directed by Orson Welles, Mercury Theater of the Air, CBS Radio, October 30, 1938.


14. "Is There In Truth No Beauty?" Written by Jean Lissette Aroeste, Directed by Ralph Senensky, First aired on NBC on October 18, 1968.
15. "Is There No Truth in Beauty?"
17. For a detailed description see Trimble, pp. 63-69.
18. Trimble, p. 66.
22. Asherman, p. 20.
29. Trimble, p. 64.
30. Trimble, p. 68.
CHAPTER IV

STAR TREK

There is little that can be said about Star Trek that has not already been discussed in great detail by its ardent and very articulate fans. But albeit very perceptive in their discussions, the fans tend to ignore substantive scholastic support for their sundry conclusions. While certain Jungian concepts have been mentioned, the fans rarely acknowledge Jung. And it seems very likely that many of them are simply unaware of his theories. Still the fans have been quick to adapt elements from the series to their own free form of psychology. This chapter hopes to substantiate a few of their often uncanny conclusions which would seem to be based solely on their concept of the Star Trek television series as it correlates to their everyday lives. Before getting into the analysis, a meaningful discussion of the program requires at least a basic understanding of the series concept.

The Premise

Space . . . the final frontier. These are the voyages of the Starship Enterprise.
Her five year mission . . . To explore strange new worlds . . . To seek out new life, and new civilizations . . . To boldly go, where no man has gone before . . .

The format for Star Trek is basically very simple. It has been referred to as "Wagon Train to the Stars" and "Horatio Hornblower in Space." Star Trek is set in the twenty-third century. The nations of the planet Earth have not only united, but they also have joined with a number of other planets in the galaxy to form a Federation of Planets. The United Space Ship Enterprise is a vessel of the United Federation of Planets. Its purpose is to patrol the galaxy, "assisting colonists, aiding in scientific exploration, putting down conflicts, helping those in distress, regulating trade, engaging in diplomatic missions, and so on." Its crew members serve in the capacity of ambassadors as well as that of explorers.

The main characters include Captain James T. Kirk, the heroic leader who expects his crew to follow him into the unknown, and they do so with great loyalty and respect. The alien, half-human/half-Vulcan, First Officer Mr. Spock doubles as Chief Science Officer; the inscrutable Vulcan's emotionless demeanor has evoked rather passionate responses in many fans. Chief Medical Officer Leonard "Bones" McCoy is a down-to-earth emotional personality with a tendency to develop a southern drawl whenever his inhibitions are breached. Chief Engineer Montgomery Scott's devotion to his engines befits any Scotsman.
worthy of the moniker. Lt. Uhura is a black female from the United States of Africa on the planet Earth, who serves as communications officer. Sulu the Oriental helmsmen is a swashbuckler at heart. Ensign Pavel Chekov, the Russian navigator, was added to the cast in the second season; he is sure that anything worthwhile was first discovered by a Russian. Nurse Christine Chapel serves as Dr. McCoy's able-bodied assistant; her feelings for the unreachable Mr. Spock are a well-known element of the series. And during the first season, Yoeman Janice Rand served as the Captain's controversial female yoeman.

The U. S. S. Enterprise is the vehicle that makes the adventure possible. And to some fans, it is one of the most important elements of the series. Many Trekkers were at least as upset by the destruction of the Enterprise in the third movie as they were by Spock's death in the second movie. The Enterprise "was home. . . . [I]t was their whole purpose for being. It was the vehicle for their mission." To Gene Roddenberry, the creator of Star Trek, it was "a familiar home base from which to operate . . . ," one of "the proven rules of drama."

Even though Star Trek is set in the twenty-third century, many of the problems encountered by the futuristic space travelers were relevant to the sixties and remain relevant in the eighties: war, hate, love, prejudice, overpopulation, greed, exploitation, expansion, famine, disease, rehabilitation,
mental health, unfeeling scientists, malfunctioning computers, and so forth. The framework of science fiction with its alien societies and futuristic cultures serves as a convenient distancing device. It allows controversial topics to be discussed freely in a context that avoids overtly pointing fingers at contemporary groups or individuals.

For instance, in the episode "Let That Be Your Last Battlefield," the subject of racial prejudice is transferred from the contemporary situation of black versus white to an alien race in which the division of black and white is present in each individual who is bilaterally colored half black and half white. The prejudice felt by the members of the race results from the fact that some individuals are white on the right and black on the left and others are the reverse. The seeming absurdity of the bigotry is highlighted by the Enterprise crew's inability to perceive the difference between the two antagonists without asking for an explanation. The aliens, too obsessed with their own hatred to listen to reason, ultimately succeed in unintentional genocide.

Another aspect of Star Trek's willingness to tackle contemporary problems is manifest in its concept of "The Prime Directive," which is defined in The Star Trek Guide under the heading "General Order Number One."

... It is a wise but often troublesome rule which prohibits Starship interference with the
normal development of alien life and alien societies. It can be disregarded when absolutely vital to the interests of the entire Earth Federation, but the Captain who does violate it had better be ready to present a sound defense of his actions.

It does not take much effort to translate the Prime Directive of Star Trek into third world development here on Earth and the controversy it entails. Many Star Trek episodes are concerned with infringement upon or outright disregard for the protection ensured by the existence of the Prime Directive. The adventurers always seem to justify their blatant violations, but not without raising questions that cannot easily be answered. For example, in "The Apple," the crew of the Enterprise discovers a planet, Gamma Trianguli VI, where an artificial paradise created by a machine allows the people to live very simple albeit monotonous lives. Their needs are all provided for by Vaal—the machine. The sole purpose of their existence seems to be to feed and to care for Vaal.11

Kirk and his crew are forced to interfere in order to save their ship from being drawn to destruction by the powerful Vaal. Theoretically, the Prime Directive makes the Enterprise and its crew expendable. While the logical Mr. Spock finds this society "perfectly practical," the emotional McCoy sees it quite differently:

"... you can't just blind yourself to what
is happening here. These are humanoids—intelligent! They've got to advance—progress! Don't you understand what my readings indicate? There's been no change here in perhaps thousands of years! This isn't life, it's stagnation!'^

As Spock points out at the end of the episode, they have served to introduce the apple into paradise. They play a similar role in several other episodes including "The Return of the Archons,"'^13 "This Side of Paradise,"'^14 and "For the World Is Hollow and I Have Touched the Sky."'^15 The usual message here is that "progress and growth" are necessary ingredients to a viable human existence.^16

The final element important to the Star Trek premise is the Federation's enemies, especially the Romulans and the Klingons. These are the Federation's most formidable enemies. The two different species of humanoids would seem to represent two different aspects of the Soviet menace. The Klingons are cast in the role of the ruthless Communists who seek only to advance themselves and seem to have no regard for life including their own. The Romulans on the other hand are portrayed as a more sophisticated race. They might still be compared to the Russians, but while their ways are different, they are not seen as merely mindless killing machines. They have a culture and a militaristic tradition of honor. Fan literature has devoted many pages to fleshing out these two enemies, developing elaborate social studies and even rudimentary languages.
Analysis of the General Concept

The Appeal of Optimism

As mentioned in chapter one (supra, p. 11), Joseph Campbell defines myth as "an organization of symbols, ineffable in import, by which the energies of aspiration are evoked and gathered toward a focus." In the turbulent sixties that produced Star Trek, many of America's youth were overwhelmed by the prospect of nuclear destruction, devastated by three assassinations, and all but destroyed by the reality of the Viet Nam War. But while many members of the younger generation were "turning on" and "dropping out," others began tuning in to Star Trek and finding hope. One of the major attractions of Star Trek is that it portrays a positive future for the inhabitants of Earth.

What Star Trek offers its audience above all else is a glimpse of a future for Earth that embodies peace, harmony and exploration. Some only understand it on a subconscious level; they know that they like the series, but they cannot tell you why. Many more recognize this affirmation of Earth's future as Star Trek's primary attraction.

We noticed people of varied races, genders, and planetary origins working together. Here was a future it did not hurt to imagine. Here was a constructive tomorrow.
for mankind, emphasizing exploration and expansion. . . .19

Here is a future that provides an alternative to nuclear destruction.

. . . It has given us a legacy—a message—man can create a future worth living for. . . . a future that is full of optimism, hope, excitement, and challenge. A future that proudly proclaims man's ability to survive in peace and reach for the stars as his reward.20

**Star Trek** offers its audience a goal worth working toward—a future it can look forward to with expectation rather than fear. Having a dream to aim for gives them the incentive to bring it about, to turn it into practical applications.21

But there is much more to **Star Trek** than the presentation of a desirable future. According to David Gerrold, if the optimism about the future was **Star Trek**'s only attraction the show would have been dead by the end of a decade.22 Early fan writers, such as Jacqueline Lichtenberg, Sondra Marshak and Joan Winston, were all convinced of the importance of optimism in the **Star Trek** format. They were also quick to realize that the main selling points for **Star Trek** were its characters and their relationships.23 Later, Harve Bennett, the current producer for the movie series did a study of all the televised episodes before tackling his new responsibilities for continuing the
legend. Bennett "was quick to realize that one element that held true in all Star Trek episodes, weak as well as effective . . . was the unique relationship of Kirk, Spock, and McCoy. This was the key to Star Trek." Why are Star Trek in general and the characters in particular so important to the fans of Star Trek? What continues to hold their attention after twenty years?

The Unconscious Attraction

David Gerrold believes that Star Trek is

. . . the creation and expression of an idea that speaks to the inner spirit of its viewers. It is a vision of ourselves being the best we can be.

. . . it inspires. It leads individuals to pursue larger goals and discover possibilities in themselves that they might not otherwise have realized.

. . . . . . . . . . . . . .
The final frontier is not space.

The final frontier is the human soul.²⁵

Both Jung and Campbell were convinced that the individual must undertake an internal quest to find himself. Jung was interested in mental health; Campbell in the survival of modern civilizations. During the uninhibited sixties that marked Jung's death and the birth of Star Trek, the younger generation
tried turning inward through the use of mind-expanding drugs and meditation.

As Karin Blair points out in *Meaning in Star Trek*, the voyage of the starship Enterprise through the unknown void of space is symbolic of the inward journey necessary for individuation. Exploration of the unconscious mind leads the individual to encounter all manner of alien, unknown beings—archetypes—that must be faced and dealt with by the individual if he is to become self-actualized. Through these encounters, the individual learns who and what he really is by bringing the unconscious contents to consciousness. There is always some aspect of the unconscious that can never be realized, just as the true Self can never be fully known. But the more aware a man is of his own strengths and weaknesses, the more fully he can live his life. The understanding Kirk and his crew achieve with each alien encounter is analogous to the recognition and comprehension of the archetypes of the unconscious mind. The deeper one journeys into the layers of the unconscious the more primordial and universal the images or archetypes become.

In keeping with this particular symbolism, the faster-than-light-speed space vessel of Star Trek requires dilithium crystals to operate its matter/antimatter engines. The crew of the Enterprise often finds itself engaged in an overt search for the precious crystals during its continuous voyage through the unknown void of space. Thus the dilithium crystals become a
symbol of the self in the internal search for self-awareness. The crystal is not only a universal symbol for the self, it is a very ancient one. M.-L. von Franz says that "the crystal often symbolically stands for the union of extreme opposites--of matter and spirit."\(^{30}\)

On board the *Enterprise*, the dilithium crystals are a necessary element in the operation of the warp engines which involves the combination of the two opposites of matter and antimatter to produce the extraordinary energy necessary to exceed the speed of light several times over. Yet while the symbolism of the crystals suggests the self as a source of enormous energy, there is something about the unchanging, unfeeling nature of the stone which enables man to experience "the immortal and the unalterable." The symbolism of the stone is, on the surface, quite different from that of energy. Stones are inert, steadfast. They, therefore, suggest the "eternal." Stones are often used to mark graves and special places or occurrences. Stones suggest permanence.\(^{31}\) The idea of permanence for the self is very important to Jung's philosophy of life based on his practical experience. Jung found "the medicine of immortality" to be "profound and meaningful." "By far the greater portion of mankind have from time immemorial felt the need of believing in a continuance of life."\(^{32}\)

The search for the self and the necessity for changing the nature of the search as one matures play important roles in the *Star Trek* universe. And while there are any number of possible
symbols inherent in the format of the series, the most significant symbols would seem to be the main characters.

The Significance of the Characters

While many fans are quick to point out the obvious attraction of the optimistic view of the future, many more recognize the significance of the friendship between Captain James T. Kirk and his first officer Mr. Spock. Other fans extend this friendship to include Dr. Leonard "Bones" McCoy as a third member of a triumvirate. The number three is important in some of the mythological contexts discussed in Jung's writings, especially in the "transcendent function" which describes the phenomenon of bringing together two opposites to create a third entity that goes beyond the two original elements—the most common example of this being the Christian concept of the Trinity. If fans were not perceptive enough to recognize the unique friendship shared by this heroic trio, Star Trek III: The Search for Spock brings the message home to them in very explicit terms. But before analyzing the complex interrelationships shared by these three characters, it is important to understand the individuals who make up the triumvirate.

Captain James T. Kirk

Captain James Tiberius Kirk is a uniquely modern, albeit
futuristic, hero literally leading his crew—and vicariously, the viewers—on a quest into the unknown reaches of space.

This general concept immediately suggests Jung's quest motif for exploring the unconscious psyche during the process of self-realization, but Kirk himself is already self-actualized at the beginning of the series. He is an archetype. He serves as a role model for the complete human personality. He has found the delicate balance that allows him to function as a totally realized human being. And if there is any reason to doubt the validity of Kirk's psychic status, the fifth episode of the original series graphically illustrates the point.

In "The Enemy Within," Kirk is accidentally separated into two distinct individuals: one containing all his good traits, the other all his evil traits. This latter figure represents what Jung refers to as "the shadow."

... Every good quality has its bad side, and nothing good can come into the world without at once producing a corresponding evil.

In "The Enemy Within," the shadow is referred to as the imposter, but it quickly becomes apparent that he is not an imposter at all, but a very important element of the Captain's personality. Without the definition given by the shadow, the person remains flat, two-dimensional. While the shadow's evil nature is immediately obvious, the ineffectiveness of the good individual without his shadow half is only gradually revealed.
It is the drunken, lewd, violent half of Kirk's character that gives the good, kind, intelligent half the strength to command. The good Captain without his shadow is indecisive and gullible and, consequently, a poor leader. 43

Another important element of the shadow figure dramatized in this episode is the fact that the irrational, emotionally controlled shadow is afraid. It is the intellect which must provide the courage and exert control over the shadow in order to return him to his proper place. As a solution to the schism is sought, the shadow draws strength from the intellectual element present in the good Kirk. This is in accordance with Jung's theories of psychodynamics which discuss the transference of energy within the personality system. Much like the laws of equivalence in the physical sciences which deal with the conservation of energy, psychic energy is never lost, but naturally seeks a state of equilibrium. So the good Kirk is able to impart energy into the rapidly fading shadow Kirk by simply holding his hand. The good Kirk is weakened by the experience, but no energy is lost in the transference. 44

As much as he is revulsed by this negative aspect of himself, the good Kirk intuitively knows that he cannot exist without it long before he consciously acknowledges that fact. The shadow, however, allows his fears to guide him and attempts to destroy his counterpart. Before a reunion can take place a fierce battle occurs between the two elements of the Captain's personality.
The shadow is a moral problem that challenges the whole ego-personality, for 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, and it therefore, as a rule, meets with considerable resistance.

The shadow almost succeeds in destroying the good Kirk, but even the shadow vaguely recognizes the fact that he cannot survive on his own. He needs the other half. Still he is functioning on the level of animal instincts and therefore remains afraid. A significant subplot in this particular episode has an alien animal suffering the same schism. When the attempt is made to reunite the two halves of the animal, it dies. Will Kirk die too? Spock does not think so, because Kirk has his intellect. He knows what is happening to him—at least one part of him is aware of the situation. This awareness is conjectured to be his only hope. But even the intellectual Kirk experiences a certain amount of apprehension. He finds the shadow side of himself repugnant. He is reluctant to allow it to reenter his personality, but his reason tells him he must do it. Nevertheless, as the good Kirk embraces his shadow to be reunited, he takes the precaution of asking Spock to kill him if the attempt is unsuccessful. Jung felt that there were definite dangers involved in the process of assimilating the unconscious, especially in weak or mentally unstable
personalities. The main problems involved the possibility of becoming overly conceited or of being "crushed" by the unconscious.

Kirk's divided status renders his psyche anything but stable; nevertheless, the reunion is a success and the unified Kirk remarks that he has seen a part of himself that no man should see. Here Jung would disagree. Jung believed it is important for each individual to face the shadow within himself and come to terms with it in much the same way that Kirk succeeds in restoring himself to a physically and psychically complete being.

It is obvious that Kirk has already won this battle on a psychic level long before he is forced to act it out in this particular episode. And this will not be the last time Kirk's shadow enters the picture. Although Kirk has attained a state of self-actualization, no individual can ever reach "a completely balanced system." Returning to Jung's theories of psychodynamics, the "principle of entropy" explains the importance of continuous energy exchange within the personality system. A completely balanced system is not only impossible, it is undesirable. The cessation of energy exchanges would mean a state of total entropy in which all psychodynamic functions would come to a halt.

One of the main reasons this does not happen in the human psyche is that new energy is always entering the system through
the senses. Consequently, man must always strive toward an unattainable goal of complete balance and settle for a state of equilibrium in an extremely dynamic system. Very few men--Jesus and Buddha--even come close. It is the inner harmony that is important, and Kirk has found the balance that works for him. The fact that he has attained a state of "equilibrium" allows him to serve as a role model for those who are still trying to establish balance in their developing personalities as he carefully guides them through the unknown.

Spock

Vulcan is a member of the Federation of Planets. It is a hot, arid planet whose inhabitants have opted for logic as a way of life, foreshaking all emotions. Vulcans have pointed ears, slanted eyebrows, green blood, different internal physiologies, misplaced hearts, high body temperatures, seven year sexual cycles, computer-like brains, telepathic and mind-melding abilities, great physical strength and a number of other characteristics that set them apart from humans. They are basically a peaceful race interested in intellectual pursuits.

Spock is not self-actualized; he is quite the opposite. He is an alien hybrid--half human, half Vulcan--choosing to live according to his Vulcan inheritance in the midst of humans. He is a man struggling to come to terms with his own identity. Much has been written about this unique hybrid character and his
battle to suppress his emotional human half in order to live according to the Vulcan precepts he has elected to follow. This internal struggle has been singled out as the main reason for Spock's appeal to his fans. Man, especially the male of the species, is expected to control his emotions. He is not allowed the luxury of public displays of feeling--that is for women. This was especially true in the sixties when the series was made. And even in the more relaxed atmosphere of today's culture, many males and a number of females do not feel comfortable in dealing with their emotions. They prefer to deny the existence of their true feelings rather than come to terms with them.

One of the earliest insights into Spock's dual nature and the internal battle he is waging occurs in the fourth show to be aired, "The Naked Time." The Enterprise crew picks up a virus which destroys inhibitions. As a result, the crew members reveal their deepest dreams and fears. When Spock is contaminated, he acknowledges the fact that when he feels friendship for Kirk, he feels guilty. And the unemotional Spock is driven to tears by his inability to tell his human mother that he loves her. \(^54\) This particular revelation provides a significant insight into the possible reasons for Spock's unhappy state of development--his parents.

Spock's parents have generated considerable interest throughout the twenty year history of the series, and they are scheduled to return once again in Star Trek IV. Jung believed
it is possible for parents to interfere with the individuation process in their children. He pointed an accusing finger at parents who create problems for their children by trying to force them into a particular personality type that may be completely at odds with the "inborn factors" that determine how an individual will interact with his environment (see pp. 93-100). "Much of the conflict that takes place between parents and children can be traced to the incompatibility of character types."55

Logically, Spock cannot help but be at odds with both his parents; his hybrid nature makes him alien to each of them in a totally different way.56 Spock's inherent difficulties in dealing with his emotional, human mother and his stern, totally logical, Vulcan father is self-evident in the episode "Journey to Babel."57 Here Spock's parents are introduced as actual characters, and the viewers learn that Spock's joining Starfleet rather than the Vulcan Science Academy as his father wished him to do has created eighteen years of misunderstanding and misery for the supposedly emotionless father and son.58

In this same episode, Spock's mother reveals the true tragedy of Spock's half-breed status resulting from the insensitivity of his childhood peers. This information along with her own inability to understand her son's logic-based decision during the course of the episode allows the viewer to surmise the fact that Spock could not have remained on Vulcan even though his appearance is that of a Vulcan, and he has
chosen to live the life of a Vulcan. It is perhaps because Spock's human mother was able to offer him some semblance of comfort through her willingness to be emotional even on an unemotional world that Spock has sought refuge among humans. His predilection for humans is often professed, but never adequately explained, though many references hint at a scientific interest in the strangely intuitive and emotional race and a professed sense of being "desperately" needed by these incorrigibly illogical beings. And it is ultimately through humans, especially one particular human--Kirk--that Spock will find himself. Kirk is the self-actualized archetype who will guide Spock along the proper path. Guide is an important concept here, because the archetype is to be followed, but not to be imitated because each individual must ultimately find his own path to individuation. 59

The episode which is credited with the greatest insight into the enigmatic character of Mr. Spock is Amok Time written by Theodore Sturgeon, a noted science fiction author. 60 The depth of the Kirk/Spock/McCoy friendship is vividly illustrated in this particular episode. Even so, it is only after a great deal of coaxing on Kirk's part and astute medical deduction by McCoy, that Spock finally makes the devastating disclosure of the price paid by the emotion-shy Vulcans in propagating their race. Spock explains it to Kirk:

"... It is a thing no outwolrder may know --except those very few who've been involved."
[i.e. Spock's mother.] A Vulcan understands--but even we do not speak of it among ourselves. It is a deeply personal thing.

"...We shield it with ritual and customs shrouded in antiquity. You humans have no conception--it strips our minds from us. It brings a madness which rips away our veneer of civilization. It is the pon farr--the time of mating."

If the Vulcan male does not return to his home planet at this time, he will die. The Vulcan's repressed emotions are analogous to the shadow.

Closer examination of the dark characteristics--that is, the inferiorities constituting the shadow--reveals that they have an emotional nature, a kind of autonomy, and accordingly an obsessive or, better, possessive quality. Emotion, incidentally, is not an activity of the individual but something that happens to him. Affects occur usually where adaptation is weakest, and at the same time they reveal the reason for its weakness, namely a certain degree of inferiority and the existence of a lower level of personality. On this lower level with its uncontrolled or scarcely controlled emotions one behaves more or less like a primitive, who is not only the passive victim of his affects but also singularly incapable of moral judgement.

As Spock is caught up in the pon farr, his normally unreproachable behavior becomes erratic and possibly subversive. When Kirk confronts him about his actions, Spock does not deny his culpability, but explains that he has no memory of having..."
countermanded Kirk's orders. His unconscious instincts for self-preservation have usurped the control normally exercised by Spock's conscious mind. Recognizing the loss of control, Spock asks Kirk to lock him away. Concerned by the patent vulnerability of his "possessed" first officer and friend, Kirk risks his own career in order to return Spock to his home planet. Once there Spock warns Kirk, "Captain, there is a thing that happens to Vulcans at this time, almost—an insanity which you would no doubt find distasteful." When Kirk seems undaunted, Spock asks him along with McCoy to stand with him during the ritual. "'By tradition, the male is attended by his closest friends.'" Honored by Spock's invitation, both Kirk and McCoy accompany him to the "place of Koon-ut-Kal-if-fee"—"marriage or challenge."63

KIRK

... In the distant past the Vulcans killed to win their mates.

McCoy

They still go mad at this time. Perhaps the price they pay for having no emotions the rest of the time.64

Jung would undoubtedly agree with McCoy's assessment of the situation.65 And indeed, the "distant past" becomes the present when Spock's wife "chooses the challenge." The coldly logical, peace-loving Vulcans have some well-kept secrets. T'Pau, a Vulcan matriarch explains.

"What thee are about to see comes down from
the time of the beginning without change.
This is the Vulcan heart. This is the Vulcan
soul. This is our way.66

T'Pring, Spock's wife, selects Kirk as her champion,
because she does "not want to be the consort of a legend." And
the only way to get a divorce on Vulcan is "by the Kal-if-fee,"
a challenge settled by a fight to the death. Under the
influence of pon farr, Spock engages in combat to the death with
Kirk who unwittingly accepts the challenge without realizing the
terms or the consequences.67

For Spock, the unleashing of his repressed emotions has
tragic results. Jung explains:

The more the feelings are repressed, the
more deleterious is their secret influence on
thinking that is otherwise beyond reproach.68

The peace-loving Vulcans who are supposedly repulsed by the
idea of killing another life form have managed to retain a
savage archaic ritual in the midst of their highly developed
civilized lives. By attempting to completely suppress their
emotional lives, the Vulcans are creating problems for
themselves. Jung says that "what is suppressed comes up again
in another place in altered form, but this time loaded with a
resentment that makes the otherwise harmless natural impulse our
enemy."69 Nothing is more innate than the instinct for survival
of the species, but the Vulcans fear the irrationality associated with their reproductive cycles, therefore they have tried to eliminate the passions involved. The attempt is only partially successful. They can only repress their inherent biological drives so long—seven years—before they erupt in uncontrollable irrationality that makes them violate everything they have come to hold dear.

Spock had hoped his human half would grant him some sort of immunity to the pon farr, but the drive is too strong. Gripped by the black fever of mindless passion that possesses him against his will, he does his best to kill his Captain. Through a ploy by Dr. McCoy who uses a nerve paralyzer unbeknownst to Spock or the Captain, Spock believes he is successful in killing Jim Kirk. The death accomplished, Spock's passion is immediately dissipated and remorse sets in. Spock cannot quite contain his exuberance upon learning that Kirk is still alive. It is to the Vulcans' credit as a race that they do not seem particularly upset by the deception that allows Kirk to survive the battle to the death.70

By confiding in Kirk and McCoy in this particular episode, Spock opens up a new dimension in the relationship. And indeed, the secret now shared by these three men cannot help but seal their friendship as only ritual can.71 The connection between the ancient ritual and Spock's on-screen struggle with his inner feelings and his Vulcan heritage continues throughout the live-action and the animated series. His painstakingly concealed
inner conflict dramatizes the fan's own internal battle in a way that lets him know he is not alone.

Dr. Leonard "Bones" McCoy

The final member of the trio is Dr. Leonard "Bones" McCoy. Not originally intended to have equal status with Kirk and Spock, McCoy gradually grew into the picture as a necessary third element. Nevertheless, he generally functions more as a foil and a sounding board for the other two characters than a fully developed character in his own right. The enthusiastic response to an early argument between the overly emotional physician and the stoically logical Vulcan encouraged the producers to call for more. The running "feud" between Spock and McCoy has become a Star Trek trademark.

According to the third edition of the Star Trek Guide,

As Senior Ship's Surgeon, "Bones" McCoy is the one man who can approach Captain Kirk on the most intimate personal levels relating to the Captain's physical, mental and emotional well being. Indeed, he has the absolute duty to constantly keep abreast of the Captain's condition and speak out openly to Kirk on this matter. McCoy is . . . a very, very outspoken character, with more than a little cynical bite in his attitudes and observations on life. He has an acid wit which results in sometimes shocking statements -- statements which, under close scrutiny, carry more than a grain of truth about medicine, man and society.

Of all the men aboard our starship, McCoy is the least military.
The highly emotional and glibbly cynical doctor often questions the Captain's motives and behavior. At such times, he is frequently commanded to mind his own business, but he rarely obeys the order insisting instead that the Captain explain his actions. At other times the doctor provides positive support when the Captain expresses doubt. McCoy is often used to facilitate the exposition of the Captain's motivation—a dramatic device to move the story along. He sometimes fulfills the same function for the reserved Mr. Spock. But certain fans feel that McCoy provides more than a mere expository function, and in Jungian terms they may be correct.

"The Empath" is probably the episode that most reveals McCoy's true mettle. In this episode the friendship of the three main characters is tested by two Vian scientists who want to impart the three men's will to live, friendship and willingness to give their lives for each other to an alien, mute empath. McCoy opts to be the one sacrificed by the Vians by rendering both Kirk and Spock unconscious by means of a hypo. As McCoy is dying, the empath tries to save him; McCoy asks Kirk and Spock to stop her because he cannot take a life, even to save his own. 73 Throughout the series, McCoy places great value on life and exhibits little faith in technology.

This third season episode further defines the friendship of these three men when the Vians refuse to save McCoy's life if the alien empath will not save him by forfeiting her own life. In response to the Vians' insistence that they will not
interfere at any cost, Kirk offers the Vians four lives in place of McCoy's one. They will not abandon their friend; they would rather die first. Who could ask for more from a true friend?

The Relationships

Kirk is the pivotal point in a triangle where Spock and McCoy play very significant roles. Most fans are quick to pick up on the obvious differences in the way Spock and McCoy view the world and are quick to assign them the labels of logic and emotion respectively. The Jungian theories that apply here involve personality types.

Jung's Personality Types

After years of studying human personalities, Jung was convinced that they could be classified according to two very broad groups: extraverts and introverts. For Jung, the extraverts allowed external circumstances to affect their lives. Their five senses told them what was out there and determined their response to it. Spock readily falls into this mold. Spock reacts to the situations he finds himself in by analyzing the available data and coming to a logical conclusion based on factual evidence. McCoy on the other hand is what Jung calls an introvert. He sees the world from a subjective viewpoint. He "is naturally aware of external conditions," but he "selects the
subjective determinants as the decisive ones." Jung states that between these two personality types.

... there often exists a radical difference, both in kind and in degree, in the psychic assimilation of the perceptual image. Whereas the extravert continually appeals to what comes to him from the object, the introvert relies principally on what the sense impression constellates in the subject.

Because of their different approaches to the world they live in, the two men cannot help but see the "strange, new" situations they often find themselves in from their own unique perspectives. Consequently, if Jung is right in classifying all personalities into these two broad categories, then Star Trek would necessarily be successful in providing an agreeable outlook for any viewer who may choose to tune into the program. One or the other of these two characters will see the unknown, the unusual and especially the ordinary from any viewer's own personal point of view.

**Jung's Four "Basic Psychological Functions"**

In addition to the two basic psychological attitudes, Jung also defined four "basic psychological functions" that work to determine personality types.

These four functional types correspond to
the obvious means by which consciousness obtains its orientation to experience. Sensation (i.e., sense perception) tells you that something exists; thinking tells you what it is; feeling tells you whether it is agreeable or not; and intuition tells you whence it comes and where it is going.81

Thinking and feeling are the rational, ordering functions while intuition and sensation are the irrational, perceiving functions. Each member of a set operates in an exclusive manner. People who use their feeling function "to adapt themselves to people and circumstances" will not rely on their thinking function. This does not mean that people who are oriented to the world through their feelings do not use their intellect.82 Jung uses the terms thinking, feeling, intuition and sensation in a very limited sense to indicate adaption to the world, a means of classifying personality types. This classification is only a tool to help "to explain parents to children and husbands to wives, and vice versa." Jung also found the classifications "useful in understanding one's own prejudices." Jung makes it clear that these four are not the only functions found in the human psyche. Others include "will power, temperament, imagination, memory, and so on."83

Although all four functions are present in every individual, they are usually differentiated to varying degrees. One of the functions will be dominant, Jung calls it the primary function. Its opposite will be the least defined of the four functions—the inferior function. The other two functions will
fall into second and third place as auxiliary functions supporting the primary function. The more self-actualized the individual is, the more differentiated the top three functions will be, he will even be aware of the fourth inferior function, although the fourth function usually manages to evade conscious control. But no matter how self-actualized the individual becomes, only one function can be dominant at any given moment because by their very nature the four functions are paired opposites. Rational precludes irrational; thinking precludes feeling; and intuition precludes sensation and vice versa. However, it is possible for one of the auxiliary functions to assist the dominant function so that thinking is assisted by intuition or feeling is tempered by sensation and so forth.

The differentiation of the four functions is directly related to the state of individuation attained by the individual. The more differentiated and conscious the top three functions, the more aware the individual is of himself. Theoretically it is even possible for the individual to differentiate all four functions which would elevate him to cosmic stature, but a normal individual will usually have one dominant function. That does not eliminate his using any of the other three, but he will operate from the basis of his dominant function in most situations. The more self-actualized the individual, the more he will be able to call upon his auxiliary functions when needed. Most individuals, however, allow the undifferentiated functions to remain unconscious thereby
allowing their unconscious to function in opposition to their conscious mind. If the individual is a thinking type, his unconscious will be a feeling type. If the individual is an extrovert, the unconscious will be an introvert and so forth. That is why self-realization—making conscious the unconscious contents—allows the individual to differentiate more of the functions. The self-actualized individual is in touch with his unconscious.\textsuperscript{86}

In the \textit{Star Trek} universe, Spock's dominant function is thinking which Vulcans have developed far beyond the capacity of human mental capabilities. Spock's acutely differentiated thinking function naturally relegates feeling to the position of the inferior function. And Spock is careful to suppress his feelings. Jung explains that "[t]he intellectual type is afraid of being caught by feeling because his feeling has an archaic quality, and there he is like an archaic man--he is the helpless victim of his emotions."\textsuperscript{87} Spock's problems in "Amok Time" discussed earlier (supra, p. 86-90) demonstrate this primitive aspect of the Vulcan psyche. Jung states that "when you really want to think in a dispassionate way, really scientifically or philosophically, you must get away from all feeling-values." Not to do so is to invite feelings to govern what one should think about and dictate where one should place his values.\textsuperscript{88}

McCoy is just the opposite of Spock with feeling operating as his dominant function and thinking his inferior one. McCoy uses his intellect, but he is obviously operating from a very
different perspective than the one employed by Spock. A feeling person uses his intellect to make value judgements about his world. 39

Most fans can easily recognize Spock and McCoy's dominant functions, but very few bother to relegate one of the psychological functions to Kirk. As a self-actualized individual, Captain Kirk has developed all four of these functions to a higher degree than most individuals by raising them all to some level of consciousness, 40 but his primary function is probably intuition assisted by thinking with feeling somewhat less defined and sensation relegated to the position of the inferior function. In his role of starship Captain, Kirk is often forced to ignore his feelings in making decisions. Feelings can interfere with command decisions, but there are times when the Captain does allow his feelings to enter the picture. At these times, however, it is usually his intuition that tells him to go with his feelings rather than what logic dictates. Sensation is probably Kirk's least developed function. It is the one that is most likely to distract him from his chosen course. He is often inexplicably--or with the help of some alien love potion--drawn to beautiful women who succeed in their attempts to seduce him. Even if he eventually pulls free, it is not without some difficulty. The inferior function tends to operate on an archaic level, and his physical senses seem to arouse his animal instincts faster than any other function. Also Kirk is always touching people and things he
comes in contact with, but it is very likely that he is not consciously aware of his tactile tendencies. Therefore, Kirk's perceptive abilities then would seem to be more a function of intuition rather than sensation, because he just as apt to be possessed by his senses as he is to be in control of them.

Intuition is one of the irrational functions, but it is probably the one most suited to Kirk's position. Jung said, "When you have an intuitive attitude you usually do not observe the details. You try always to take in the whole of a situation, and then suddenly something crops up out of this wholeness." Jung also said that "people who risk something in an unknown field, who are pioneers of some sort will use intuition. . . . Whenever you have to deal with strange conditions where you have no established concepts, you will depend upon that faculty of intuition." Intuition is not a function required by men working behind a desk at a safe secure job; it is a function used by men who rely on it to save their lives. Commanding a starship engaged in the exploration of the unknown seems to be tailor-made for the intuitive function type.

Self-actualized individuals know their own strengths and weaknesses. They are also more likely to recognize the strengths and weaknesses of others and to deal with them accordingly, assigning them to the tasks that are most suited to their abilities and personality types. Self-actualized leaders will assign people to positions that will allow their strengths
to compensate for the leaders' own acknowledged weaknesses. Kirk has consequently chosen Spock with his highly differentiated thinking function and McCoy with his highly differentiated feeling function as his top advisors. But the placement of these two individuals in relation to Kirk has allowed many fans to speculate that Spock and McCoy are analogous to the inner workings of the Captain's mind—external projections of the logical and emotional reasoning the Captain must go through in the process of making command decisions. 93 So rather than autonomous individuals, each with a dominant function in his own right, Spock and McCoy are placed in the roles of the auxiliary functions. There is undoubtedly some validity in this particular viewpoint, but the analogy probably operates in a manner infinitely more complex than most fans realize with Kirk, Spock and McCoy functioning on the level of archetypes rather simple allegories. 94 Through their interrelationship, the archetypes of Spock and McCoy create the archetype represented by Kirk.

The Transcendent Function

The shuttling to and fro of arguments and affects represents the transcendent function of opposites. The confrontation of the two positions generates a tension charged with energy and creates a living, third thing—not a logical stillbirth . . . but a movement out of the suspension between opposites, a living birth that leads to a new level of being, a new situation. The transcendent function
manifests itself as a quality of conjoined opposites. Jung defines the "self" as a totality that exists beyond the ego or conscious mind and the unconscious mind; it is "a superordinate concept" equivalent to the transcendent function. So if one is to compare the characters of Star Trek to the phenomenology of the self defined by Jung in Anion, then it would seem imperative that Kirk who is the leader must ultimately fall into the position of the archetype for the self. It then falls upon Spock and McCoy to represent the ego-conscious and the unconscious. Though many fans would most likely assign Kirk the role of the ego, using the Freudian sense of the word, they readily recognize the diametrically opposed natures of Spock and McCoy and the subordination of these two to Kirk's leadership. In Jungian psychology this setup places Kirk in the role of the self, the Captain of the ship, which consequently rellegates the archetype of the ego-consciousness to either Spock or McCoy. McCoy certainly seems brash and outspoken enough to fall into the role of the ego, and Spock's outward demeanor and slightly satanic physical appearance make him an obvious candidate for the unconscious with its ever-present shadow, but symbols by their very nature are numinous.

Jung defines the ego "as the complex factor to which all conscious contents are related."
All our experience of the outer and inner world must pass through our ego in order to be perceived. For 'relations to the ego insofar as they are not sensed as such by the ego, are unconscious.'

The logical Mr. Spock and his computer station are constantly providing the Captain with facts and knowledge about their environment. Mr. Spock generally functions in tandem with Captain Kirk. He is stationed at the computer/science/sensor station on the bridge of the Enterprise which allows him to provide Kirk with all the information necessary for the performance of his duties as captain of the ship. Spock can also retrieve information from the computer banks, an activity analogous to the ego-consciousness drawing information from the personal unconscious where all information pertinent to the individual that is not immediately needed is stored. Jung differentiates the personal unconscious from the collective unconscious whose contents are mythical in character and belong "to mankind in general." It is even possible to draw some connections between the collective unconscious and Spock's computer banks which seem to contain all the knowledge available to the twenty-third century Federation in addition to the information immediately necessary to the operation of the ship. The ego has the ability to draw upon the personal unconscious--analogous to the computer--and retrieve any information necessary for a given situation.

Spock's physical appearance is also explicable in Jungian
terms. As an archetype for the ego-consciousness, Spock would necessarily be concerned with the persona. "Fundamentally the persona is nothing real: it is a compromise between individual and society as to what man should appear to be." Spock professes to be devoid of emotions, but what he is really doing is hiding his feelings behind the facade of a persona."\textsuperscript{105} Jung says there is

\begin{quote}
\ldots something individual in the peculiar choice and delineation of the persona, and \ldots despite the exclusive identity of the ego-consciousness with the persona the unconscious self, one's real individuality, is always present and makes itself felt indirectly if not directly.\textsuperscript{106}
\end{quote}

Spock's vague satanic appearance is totally contrary to the peace-loving Vulcan's real nature, yet it is a constant reminder of the shadow side of the self.

While Spock struggles to remain locked into a specific persona, Kirk the self-actualized self is able to change his own persona at will to fit any given situation. But if Spock does represent Kirk's ego-consciousness, why does he feel this stoic demeanor necessary? It is possible that Kirk feels compelled to hide his human vulnerability from the universe. Spock tells Kirk that a starship Captain cannot afford to let his crew know that he is "less than perfect" because he is a symbol that is necessary for maintaining order within the closed-system of a space vessel.\textsuperscript{107} And perhaps this veneer of emotional invulnerability is what allows Kirk to be as successful as he is
in the series. Many of the television episodes deal with other starship captains who have somehow lost their ability to function as rational human beings. The stress of their enormous responsibilities and some ultimate crisis have driven them into some form of psychosis which is generally destructive to their entire crew and starship, not to mention any societies they may have come in contact with while out of control. Kirk is often confronted with the same challenges, but he is able to meet them successfully time after time and to maintain his psychic balance. Kirk is psychically as unflappable as the stoic Vulcan's facade.

The ego-consciousness is "subordinate to the self and is related to it like a part to the whole." Whenever Kirk and Spock are together, there is no doubt that Kirk is in command. In the episode "The City on the Edge of Forever" Edith Keeler tells them that Spock says Captain even when he does not pronounce the actual word. Kirk and Spock are often pictured standing in close proximity to each other providing subliminal reinforcement of the idea that the ego is merely an element of the self. At the same time, it is also evident that Spock is capable of taking the initiative if the situation calls for him to do so. "Inside the field of consciousness it [the ego] has ... free will. ... But just as our free will clashes with necessity in the outside world so also it finds its limits outside the field of consciousness in the subjective inner world, where it comes into conflict with the facts of the self."
Whenever Spock does go off on his own, he usually finds himself pitted against McCoy whose views seemed somewhat limited, especially when compared to Kirk's.

If Kirk is the archetype of the self and Spock is the archetype of the ego-consciousness, then it falls to McCoy to represent the archetype of the unconscious. McCoy and Spock are constantly in conflict with each other. But underlying the arguments is a genuine concern for each other's welfare. Jolande Jacobi explains Jung's theory.

The unconscious—and this is one of its essential properties—exerts a power of compensation. Whereas under normal conditions consciousness responds to a situation by an individual reaction adapted to outward reality, the unconscious supplies a typical reaction, arising from the experience of mankind and consonant with the necessities and laws of man's inner life. Thus it enables the individual to take an attitude in conformity with the totality of the psyche.

Like the unconscious, McCoy as a character remains basically undiscovered. "We cannot directly explore the unconscious psyche because the unconscious is just unconscious, and we have therefore no relation to it. . . . Whatever we have to say about the unconscious is what the conscious mind says about it. Always the unconscious psyche, which is entirely of an unknown nature, is expressed by consciousness and in terms of consciousness, and that is the only thing we can do."
Jung says that "the unconscious never rests." While Kirk and Spock are constantly seen pushing themselves to the limits of their stamina and beyond, McCoy seems almost tireless. He is always there to help the others through the crisis, often standing to the left of Captain Kirk while Spock stands on the right—a subliminal analogy to the placement of the unconscious and the ego in relation to the self.  

McCoy like the unconscious arrives on the scene without summons. Although supposedly assigned to sickbay—somewhere below the bridge level—he is constantly appearing on the bridge, especially in the midst of a crisis. "Many . . . unconscious processes . . . appear to arise spontaneously . . . from no discernible or demonstrable conscious cause.  

McCoy manages to avoid many of the afflictions that plague Kirk and Spock, i.e. the virus that releases their inhibitions. Even when he is involved, he still manages to remain functional and to find the antidote while everyone else is falling apart around him. The unconscious often seems unfettered by what is happening to the conscious part of the psyche. It often helps the individual through crises that arise, sometimes taking the lead, usually without recognition by the individual.

Blair makes a case for McCoy's status as doctor placing him "outside the chain of command," enabling him to grasp the "whole" picture and to remain free to question the Captain and show concern "for others."
In summarizing Jung's theories of the unconscious, Jolande Jacobi explains...

The unconscious . . . 'is indifferent to the egocentric purposiveness and partakes of the impersonal objectivity of nature', whose sole purpose is to maintain the undisturbed continuity of the psychic process, hence to oppose all one-sidedness that might lead to isolation, inhibition, or other pathogenic phenomena. At the same time it operates—for the most part in ways that are beyond our understanding—with a purposiveness of its own, directed toward the completeness and wholeness of the psyche.

McCoy's motives and actions in any given script seem to run contrary to what logic dictates should be happening. Some fans who are sticklers for military protocol object to McCoy's presence on the bridge. Others accept McCoy's actions because of the function he serves in moving the drama along. And although McCoy is not always consistent in his arguments or his rationalizations, there is usually something—if not profound, at least worthwhile—to be learned whenever McCoy intercedes to ask questions the men of action would rather ignore. McCoy's main function in his role of the unconscious would seem to be to keep Kirk, the self, in balance by challenging Spock, the ego, and even Kirk himself. The relationship between these three men as well as the three aspects of the psyche that they represent is dynamic. This is the nature of the triangle.
Threeness

Triads and tetrads represent archetypal structures that play a significant part in all symbolism and are equally important for the investigation of myths and dreams.¹²¹

But the triumverate, unlike the quaternity, is not "a symbol of wholeness."¹²² The triangle is a symbol of action.

[Three] . . . according to alchemy, denotes polarity, since one triad always presupposes another, just as high presupposes low, lightness darkness, good evil. In terms of energy polarity means a potential, and wherever a potential exists there is the possibility of a current, a flow of events, for the tension of opposites strives for balance.¹²³

The Kirk/Spock/McCoy triangle is nothing if not dynamic. Tension and drama are often created when one or more of the trio ends up in some sort of danger. But regardless of the amount of disruption that occurs during any given episode, balance is almost always restored at the end.¹²⁴ Since balance is related to wholeness, a new symbol is required. It becomes necessary to turn the triangle into a square by adding another apex opposite the first.

If one imagines the quaternity as a square

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divided into two halves by a diagonal, one gets two triangles whose apices point in opposite directions. One could therefore say metaphorically that if the wholeness symbolized by the quaternity is divided into equal halves, it produces two opposing triads. This simple reflection shows how three can be derived from four ... 125

Quaternity and Wholeness

The number four is a symbol of wholeness identified by both Jung and Campbell. 126 If there is a fourth archetype present in the Star Trek universe, then according to Jung's theories it must be feminine. 127 For Jung three is "a masculine number," while four is "a feminine number." 128 In order to have a true totality, it is necessary for masculine and feminine elements to be united in the whole. The male triangle needs a fourth, feminine element to form a square. In his discussion of the phenomenology of the self, Jung is concerned with two very important archetypes of the unconscious: the shadow—the evil half of one's nature—and the "syzygy: anima and animus" where the anima represents the feminine aspects present in the male psyche and the animus the male in the female psyche. 129 These unconscious elements of the opposite sex are a necessary part of a complete personality.

Rather than a female regular on the series, the fourth feminine element in the Star Trek universe would seem to be the Enterprise 130—the vessel to which Kirk is "married" with a bond
so strong it permeates all his actions, consciously and unconsciously. He often risks his own life and the lives of his landing parties in order to save the Enterprise. Whenever the crew encounters something that preys on "the beast within" or lowers inhibitions, the Captain's deep-seated fears always revolve around his command and the Enterprise. In "The Naked Time," the sixth episode to be filmed, Kirk is infected by a virus which "depresses the centers of judgement [and] self-control." Amid conversations with Spock and Scotty, Kirk is totally preoccupied by the Enterprise and her feminine nature.

**KIRK**

Love! You're better off without it, and I'm better off without mine. This vessel. I give; she takes. She won't permit me my life. I've got to live hers. . . . Now I know why it's called she. . . . [to Enterprise] Never lose you. Never.

As the fourth element, the Enterprise is the archetype for Kirk's anima, the feminine element. Where the shadow represents the dark contents of the unconscious, the anima is usually seen in a better light. Placing the Enterprise in the role of the anima necessarily relegates McCoy to the role of the shadow if one wants to maintain a strict analogy with Jung's phenomenology of the psyche.

The shadow . . . usually has a decidedly negative feeling value, while the anima . . . has a more positive one. Whereas the shadow is accompanied by more or less definite and describable feeling tones, the anima and
animus exhibit feeling qualities that are harder to define. Mostly they are felt to be fascinating or numinous. Often they are surrounded by an atmosphere of sensitivity, touchy reserve, secretiveness, painful intimacy, and even absoluteness. The relative autonomy of the anima and animus figures expresses itself in these qualities. In order of affective rank they stand to the shadow very much as the shadow stands in relation to ego consciousness.  

As demonstrated in Kirk's speech, the Enterprise is a very sensitive area for him. Spock is also aware of Kirk's attachment to the ship, an attachment so strong that it renders an antidote for an overpowering alien, love-potion unnecessary. The women Kirk has known are also painfully aware of his attachment to the Enterprise; it is the most prevalent reason for the Captain's persistent bachelorhood.  

Returning to the four "basic psychological functions," if Spock is thinking, McCoy is feeling, and Kirk is intuition, then it follows that the Enterprise would have to be sensation, the inferior function in the Star Trek psyche. The ship knows its universe through its sensors. And as the inferior function, "[i]t is the Achilles heel of even the most heroic consciousness: somewhere the strong man is weak, the clever man foolish, the good man bad, and the reverse is also true.  

Interestingly enough, in "The Second Star Trek Fan Poll Results" the Enterprise placed fourth after Kirk, Spock and McCoy in answer to the question "Which character do you feel is
Symbolism

Jung was intrigued by the fact that symbolism for the center, the Self, is often associated with the number four. In searching for reasons for this universal phenomenon, Jung pointed out the coincidence that the basis for life on Earth is carbon which has "four valencies." And from carbon comes the diamond, another universal symbol for the Self.

Joseph Campbell, on the other hand, turns to the "AUM" of the Indian Mandukya Upanishad to explain the symbolic significance of the number four.

The element A . . . denotes Waking Consciousness and its world (what has become); the element U, Dream Consciousness and its world (what is becoming); the element M, Deep Dreamless Sleep, the unconscious state (what will become); while the fourth element—the SILENCE before, after, and around AUM—denotes that absolute, unqualified, unconditioned state—that-is-no-state of "consciousness in itself" . . .

The self is strictly a transcendent function for both Campbell and Jung. And the symbolism that will awaken the self and assist it in reaching a state of actualization does not necessarily appeal to the conscious mind; it may not even make
sense to the conscious mind. It speaks instead to the unconscious mind. Consequently, many Trekkers may not be consciously aware of the ancient symbolic themes inherent in the Star Trek universe, yet they are still able to benefit from them because their unconscious minds are able to recognize the significance of the universal symbols. But when the individual does become aware of a symbol, Jung is always careful to stress the importance of the individual's interpretation which must take precedence over any universal meaning. Symbols are always "polyvalent" and should never be standardized. Jung felt it was important to study collective symbols in order to place man in his proper historical perspective. In the Star Trek universe, there are a number of universal symbols in addition to the four archetypes discussed that point toward the process of individuation.

The shape of the Enterprise incorporates an important symbol in Jungian theory. Besides the quaternity symbolized by the square, Jung often cited the mandala—an Eastern magic circle—as an archetype for totality. And more, it is a higher symbol than the square, because in the circle the four elements of the square become one.

... [S]quaring the circle ... breaks down the original chaotic unity into four elements and then combines them again into a higher unity. Unity is represented by a circle and the four elements by a square. The production of one from four is the result of a process of distillation and sublimation which takes the so-called "circular" form: the distillate is
subjected to sundry distillations so that the "soul" or "spirit" shall be extracted in its purest state. The product is generally called the "quintessence," though this is by no means the only name for the ever-hoped-for and never-to-be discovered "One."

The mandala is an ancient, universal symbol that Jung found to be helpful to an individual trying to reach a state of self-actualization. The bridge of the Enterprise is circular, like a mandala. In fact it has a circle within a circle. The inner circle is sunken, and is set off from the outer circle by a railing. The self, the transcendent function "lies on a different plane from the ego." Spock, the ego, is stationed on the outer circle, while Kirk, the self, occupies the inner circle. The railing is divided into four sections with four openings providing passages between the two circles. A "quadripartite structure" is commonly found in mandalas. This imposition of four on the circle is symbolic of "differentiated wholeness."

The Captain's chair is located in the inner circle at the apice of a triangle completed by the helm and navigation chairs. Thus the archetype of the Self is symbolically couched within the double circles. "The symbol of the mandala has exactly this meaning of a holy place, a temenos, to protect the centre [sic]." This center is usually a "container" for the "whole psyche."

The entire bridge with its double circles is actually a very small bubble on the top of a huge mandala formed...
by the saucer section of the starship. In addition to the repetitious mandala symbolism inherent in the design of the Enterprise, the starship is often shown in a circular orbit around a spherical planet.

Although the saucer section is capable of functioning by itself, it is connected to a secondary hull which supports two nacelles that allow the ship to travel at faster-than-light speeds. But rather than detracting from the mandala symbolism of the main hull, the superstructures reinforce the circular motif and add another important symbol—the triangle. If one looks at the starship head-on, the front ends of the two nacelles are circular and appear above the saucer section. The secondary hull, which also has a circular front, is located below the saucer. The circular fronts of the two nacelles and the secondary hull form a triangle around the primary mandala-shaped hull of the Enterprise. The triangle is a dynamic symbol and it therefore "implies a process—the creation or coming into being, of wholeness. The mandala symbolism "represents wholeness, as such, as an existing entity." Thus the Enterprise, like the entire Star Trek universe represents the process of self-realization as well as the self-actualized state of being.

There is also added symbolic significance in the fact that the Enterprise is a starship—a vehicle for exploring the unknown, i.e. the unconscious. The starship is also closely related to what Jung calls a "modern myth." Hall and Nordby explain Jung's UFO theory.
Jung does not try to prove whether there are or are not flying saucers. Rather he asks the psychological question, "Why do people believe they have seen saucers?" In answering this question . . . he demonstrates by means of dreams, myths, art and historical references that the flying saucer is a symbol of totality. It is a luminous disk, a manadala. It comes to earth from another planet (the unconcious), and contains strange creatures (the archetypes).

Although the characters and the archetypes of the Star Trek universe have become very familiar to the fans of the series. There is still something elusive about them that holds the fans' interest and continues to generate philosophical discussions after twenty years. This is the nature of symbols according to Jung. In order for a symbol to function effectively, it must retain some mystery. It is not possible to ever totally know the self. And the Enterprise and its crew have remained somewhat elusive in spite of years of detailed analysis by avid fans. The discussions still go on, each providing a slightly different viewpoint from those that have gone before. But none of them claim to be definitive—that would automatically end the usefulness of the symbols under scrutiny. And looking at symbols can affect the viewer in a positive way. "That is the reason for idols, for the magic use of sacred images, of icons. They cast their magic spell into our system and put us right, provided we put ourselves into them. If you put yourself into the icon, the icon will speak to you."
In addition to the symbols inherent in the archetypes of the main characters and the Enterprise, there are numerous other symbols that have become significant to certain fans. They include the other regular and semi-regular characters, characters that appear only once, the hardware and the technology, the futuristic society, the weapons, the enemies, the aliens, the costumes, the idea of space exploration and so forth. Some fans enjoy finding obscure symbols that few others would even recognize, i.e. some fans can identify an episode by the type of hand phaser or communicator used. Few Trekkers would be at a loss for an answer when asked to discuss what they like about the series—some might even be overwhelmed by the number of things they like, but not all can readily express definitive reasons for their predilections although they seem to have no problem verbalizing their own personal theories. And the number of different symbols that hold an appeal for the fans seems to vary with any given fan.

Even in the realm of Jungian psychology, there are several other possible analogies relating to the symbolism of the self and the Star Trek universe. But rather than searching out additional symbols at this point, it seems more productive to move the investigation to another level.

Stages of Development

More than different aspects of a single personality, Kirk,
Spock and McCoy would seem to represent different stages in the process of individuation. Kirk, as mentioned earlier, is the role model, the self-actualized man who has attained a state of internal balance, yet continues to grow and develop to the fullest extent of his abilities, which are considerable. Spock, until Star Trek: The Motion Picture, was the epitome of the internal struggle that is the process of individuation. He is in what Jung calls "the dualistic phase," where "the individual is faced with the necessity of recognizing and accepting what is different and strange as a part of his own life, as a kind of 'also-I.'"\textsuperscript{157} Spock has a very difficult time coming to terms with his human half throughout the course of the series. Spock's heroic attempt to suppress his emotions, and the shocking revelations of just what this exercise costs him whenever his self-imposed restraints are destroyed by external or internal forces beyond his control permits many fans to inadvertently identify with the quiet, dignified veneer of civilization—what Jung calls the "persona"\textsuperscript{158}—that expertly conceals the savage battlegrounds. And ultimately, Spock comes to the realization that his emotions are not his enemy—just the opposite. They are what give life meaning.\textsuperscript{159}

Finally, McCoy is somewhat difficult to classify. He is very successful in his position as Chief Medical Officer aboard the starship Enterprise. It is very likely that the older McCoy, has already entered the third quarter of life and has turned inward. He is no longer seeking fame and fortune, he has
established himself and he is content. He is not afraid of
death for himself, but he is concerned with culture. For
Jung culture is the task of individuals in the second half of
life. "It is the privilege and the task of maturer people, who
have passed the meridian of life, to create culture." While
Kirk and Spock are usually worried about the specifics of the
problem at hand, McCoy takes the time to question the impact of
their actions on the future of society—their own or the alien
culture they are dealing with at the time. He is concerned with
the universal elements, the consequences for all mankind. "For
civilization is always a child of the ratio, the intellect;
culture, however, grows from the spirit, and spirit is never
wholly confined to consciousness like the intellect, but also
encompasses, masters, and gives form to all the depths of the
unconscious, of primordial nature."

Growth

If the three main characters do represent various stages of
development in the human personality, then it would be logical
to assume that during a period of twenty years they would
naturally exhibit some sort of personal growth and development.
And in actuality, the movies do deal with the growth and
development of these particular characters. Of the three main
characters, McCoy exhibits the least amount of change, Spock the
most dramatic development, and Kirk the most important
transformation.
McCoy

McCoy who has already entered the third stage of life during the television years of the series is now rapidly approaching the fourth stage which will only guide him deeper into himself.

... It seems to be a preparation for death in the deepest sense of the word. Death is no less important than birth and like birth it is an inseparable part of life. Here nature herself, if we only understand her properly, takes us into her sheltering arms. The older we grow the more veiled becomes the outside world, steadily losing in colour, tone, and passion, and the more urgently the inner world calls us. In aging the individual melts little by little into the collective psyche from which with a great effort he emerged as a child. The cycle of human life closes meaningfully and harmoniously; beginning and end coincide, an event that has been symbolized since time immemorial by the Uroboros, the snake biting its own tail.\textsuperscript{164}

This is not to say McCoy's usefulness is over. He is only entering this stage, and there is much the mature individual has to offer society in the way of culture.\textsuperscript{165}

Spock

Spock's growth is probably the most dramatic achievement of the Star Trek movie series. Kirk with his self-realized...
personality is an important element in Spock's psychic
development. Spock's loyalty to this enigmatic human forces him
to behave in ways that would normally be unacceptable to him as
a Vulcan: he lies, fights, and even kills at Kirk's side. He
cannot seem to help but allow himself to experience friendship
on a human level because of the magnanimity of Kirk's self-
actualized personality. In the original television series,
Spock moves from feeling guilty about his friendship for Kirk in
"The Naked Time" to publicly acknowledging both Kirk and McCoy
as his friends on his home planet of Vulcan in "Amok Time." But
it is not until the first movie that Spock experiences his
greatest personal development.

After the mixed reactions to the first movie, the footage
that had been sacrificed to the tedious special effects was
reinserted for a special edition. Something very important
Spock finally comes to terms with his emotions. After years of
being torn between his unemotional Vulcan heritage and his human
half, Spock recognizes the fact that logic without emotion is
empty. His place is with his friends aboard the Enterprise.
The cold logic he has spent his life trying to attain is a false
goal. 166 As stated early on by fan writer Myrna Culbreath in
what she called the "Spock Premise," logic and emotions are not
necessarily "irreconcilable opposites." 167 Spock's discovery is
a Jungian experience equivalent to reconciling the conscious
with the unconscious. 168 The long struggle is over, Spock
finally knows who and what he is and why his friendship with Kirk is so important to him. Spock discovers that pure logic without feeling is ultimately sterile. The simple feeling of friendship is beyond the comprehension of the machine entity V'ger, the most logical creature Spock has yet to encounter. But it is not beyond Spock's capabilities, and he finally recognizes what his subconscious has always known. He has faced the shadow of his ever-present emotions, and he is a better person for it.169

Following the traditional format of mythological quests functioning as allegories for the process of individuation, Spock is able to help Kirk save the Earth from the cosmic destructive force of V'ger. And in the process, V'ger itself is able to transcend its lowly existence and enter a new level of existence beyond the comprehension of man or Vulcan. The spectacular transformation of V'ger, which is accomplished by the joining together of a human, Captain Decker (a younger version of the aging, enigmatic Captain Kirk), and an alien female, Ilia, in keeping with the nature of the transcendent function, fails to overshadow Spock's own accomplishments in the recognition "of his own strengths and weaknesses."170

After this development, Spock is able to move to the status of hero in his own right in the second movie. Spock is now Captain of the Enterprise which is being used as a training ship. When trouble arises, Spock readily turns command over to Admiral Kirk. In the dialogue that follows, Kirk and Spock
acknowledge their friendship for each other and assert the fact that "logic dictates that the needs of the many outweigh the needs of the few" . . . "or the one." This bit of dialogue becomes a recurring theme for the second and third movies effectively foreshadowing Spock's willing sacrifice of his own life to save the lives of everyone else on board the Enterprise. This theme of the individual versus the community is an important one in the works of both Jung and Campbell. But it is not till the end of the third movie after Spock has been restored to life that Kirk finally states the conclusion reached by Jung and Campbell. Kirk does this by altering the now familiar line to explain that he has done what he has done, because "the needs of the one outweighed the needs of the many." The ordeal Kirk has undergone in reaching this conclusion is no less remarkable than the cumbrous research Jung and Campbell undertook to reach theirs. Ultimately, both scholars were convinced that unless the individual found himself then society would be lost.

In the modern world, according to Campbell, unless the individual finds himself by separating himself from society— as Spock did in leaving Vulcan— to begin his inner quest, then society as a whole is doomed.
temporal institutions of no tribe, race, continent, social class, or century, can be the measure of the inexhaustible and multifariously wonderful divine existence that is the life in all of us.\textsuperscript{175}

Unlike primitive societies which were founded on the community, modern society depends on the individual. And Spock's heroic death at the end of the second movie is made all the more significant by the fact that this Spock is self-actualized.\textsuperscript{176} And although Spock's resurrection from the dead is explained via science fiction, the need for a belief in life after death is an important archetype of the unconscious mind. Jung explains that "a life directed to an aim is in general better, richer, and healthier than an aimless one, and that it is better to go forwards with the stream of time than backwards against it."\textsuperscript{177}

... As a doctor I [Jung] am convinced that it is hygienic—if I may use that word—to discover in death a goal towards which one can strive, and that shrinking away from it is something unhealthy and abnormal which robs the second half of life of its purpose."\textsuperscript{178}

Kirk

Kirk, too, has undergone symbolic death and resurrection on several occasions as any good hero is wont to do,\textsuperscript{179} but Kirk is
forced to come to terms with death in a totally new way when it is Spock who dies, especially this self-actualized, heroic Spock who willingly sacrifices himself for "the needs of the many." There is a very important difference between Spock's death and the death of Scotty's young nephew, Peter Preston, earlier in the movie. Peter is still a child, and although he dies to save others, his is not a mythological death because he is not self-actualized.

\[180\]

\[181\]

It is through Spock's death that Kirk realizes his maturity, and it is the transformation undergone by him in the second and third movies that seems most significant for older fans.

In the first movie, Kirk's equilibrium is off because he has accepted a desk job; he is devoting too much energy to something with low value in his psychodynamic structure. He is an intuitive individual stuck in an ordinary job. Jung says:

\[\ldots \text{ Give the intuitive type four walls in} \]
which to be, and the only thing is how to get out of it, because to him a given situation is a prison which must be undone in the shortest time so that he can be off to new possibilities.\textsuperscript{182}

Kirk's behavior in \textit{Star Trek: The Motion Picture} is actually very offensive to many fans who have learned to use Kirk as a role model. When the second movie was made, the producers smartly ignored the first movie, but they still picked up on the theme that Kirk had erred in accepting his promotion. After McCoy has chided Kirk for taking a desk job, Spock acknowledges Kirk's abilities as a starship commander and points out the error in Kirk's accepting a promotion to a desk position.

\begin{quote}
\textbf{SPOCK}

. . . If I may be so bold. It was a mistake for you to accept promotion. Commanding a starship is your first, best destiny. Anything else is a waste of material.\textsuperscript{183}
\end{quote}

But Kirk remarks that "galavanting around the cosmos is a game for the young."\textsuperscript{184} While McCoy and Spock are implying that Kirk is allowing himself to grow old before his time, Kirk is recognizing the need for a new outlook on life as he stands on the threshold of the third stage. Consequently, in the second and third movies Kirk once more is caught up in the process of development.
This is a very natural occurrence by Jung's standards, because after twenty years, the new producer Harve Bennett finally allows Kirk to reach middle age, a time when humans naturally undergo a change in their approach to life.

... Middle life [says Jung] is the moment of greatest unfolding, when a man still gives himself to his work with his whole strength and his whole will. But even in this very moment evening is born, and the second half of life begins. ... one begins to take stock, to see how one's life has developed up to this point. The real motivations are sought and real discoveries are made. The critical survey of himself and his fate enables a man to recognize his peculiarities. But these insights do not come to him easily; they are gained only through the severest shocks.

In *Star Trek II*, Kirk makes a fatal error which ultimately leads to the death of his best friend, Spock. He also meets his full-grown son for the first time; it is not a pleasant introduction. These circumstances more than adequately provide the necessary shock to Kirk's psyche. He is also forced to recognize his own increasing age and its disadvantages. The movie starts with his birthday, the celebration of which--according to McCoy--seems more like a funeral. And so it is, the death of the youthful Kirk. But at the end of the movie Kirk speaks of rebirth. He has been forced into a new awareness of life through the death of his closest friend.

*Star Trek III* demonstrates just how drastic an effect this new awareness has on Kirk's personality. He is willing to
sacrifice everything that has been his life up to this point for the sake of his deceased friend's katra—living spirit. He throws away his career and destroys his beloved Enterprise, for as he explains his actions "to do less would be to lose his very soul." Jung explains the importance of the change if an individual is to experience life to the fullest. The second half of life must not "be governed by the principles of the first." 

... Whoever carries over into the afternoon the law of the morning, or the natural aim, must pay for it with damage to his soul, just as surely as a growing youth who tries to carry over his childish egoism into adult life must pay for this mistake with social failure. 

Kirk recognized the need for a new outlook on life. Not because his previous one was wrong, but because he is entering a new stage of life that must necessarily be different from the previous one. He has entered the transition to middle age, leading the way as a worthwhile hero is always wont to do.

Campbell's Four Functions of Mythology

The final criteria for determining Star Trek's status as a source of modern mythology involves analysis based on Campbell's four functions of mythology cited in chapter one (supra p. 16-22).
The Religious Function

Campbell's first function of a living mythology is a religious one. The term "religious" may be somewhat misleading. No one on board the Enterprise, least of all Captain Kirk, is anywhere near the status of a deity. Kirk's human nature is constantly being defined by his interaction with the aliens he comes in contact with, most notably Mr. Spock. But a cosmic figure is not entirely necessary for all metaphysical functions. For Jung, the purpose of religion has always been to provide its followers with appropriate symbols for living their lives to the fullest. One of the problems of traditional religious symbols is that in the light of scientific awareness, they have lost their significance for modern man.

It was never necessary for the religious man to fully understand the symbols of his faith, because his unconscious mind was able to do it for him. But as modern man moves "further away from the sources of the symbols," it becomes impossible for "understanding" to occur. Therefore new symbols are needed that will appeal to the conscious mind of modern man and convey to his unconscious mind the messages intended by the ancient symbols he no longer recognizes.

Star Trek is able to provide many of its fans with a new set of symbols based on modern-to-futuristic technology that function to guide the loyal fan in his quest for individuation.
Gallant spacemen on starships that travel through the voids of space have replaced valiant knights mounted on mighty steeds venturing through unknown forests, entering dark caves and getting lost in twisting mazes. Saints and holy men are now scientists and skilled technicians. The sword for slaying dragons has become a phaser for destroying alien monsters. And the damsel in distress is a woman quite willing to join in the fray to fight for her honor.

The outward symbols have changed, but the primordial archetypes they represent are ultimately the same. The individual has to journey inward, face the monsters of his own unconscious mind, do battle with them and emerge victorious. The trek of the Enterprise through the unknown void of space symbolizes the internal quest. And the characters operate as symbols for the archetypes of the human personality and/or as guides for the various stages of development. As demonstrated earlier in this chapter, the age old symbolism inherent in the triangle, the square and the circle is also quite prevalent in the Star Trek universe. And even though fans may not recognize the significance of these shapes on a conscious level, they find enough significance in the outward signs that embody the symbols to pay attention and allow their unconscious minds to assimilate the numinous aspects of the presentation.

Whether or not Star Trek fans go to church on Sunday is unimportant to this part of the discussion; whether what they get out of the religious services is as meaningful to their
modern lives as what they get out of Star Trek is very significant. Many non-fans seem totally non-plussed by Star Trek fans, even if they are close relatives. What is so interesting? Why do they watch the same episodes over and over again? Why do they watch reruns on television when they have all the episodes on video tape? Obviously the symbols working for one individual do not work for the other, but the Star Trek symbols seem to appear worthwhile for a large number of individuals of every race and creed. Wearing a Star Trek symbol is an excellent way to start conversations with complete strangers who happen to be Star Trek fans or who happen to know Star Trek fans. Most fans do not recognize anything religious about Star Trek the television program, yet they cater to it religiously by watching reruns, buying or renting the movies or episodes on video tape, reading the new novels and the non-fiction books and attending Cons. They do this because something about the show appeals to them on both a conscious and, more importantly, an unconscious level. Whether the fans realize it or not, the series serves a religious function insofar as it provides them with symbolic information that aids them in their daily lives.

The Cosmological Function

Campbell's second function speaks of the need for a cosmology. The modern world needs a cosmology steeped in science. In the Star Trek universe, the cosmology is based on
the premise that man will one day find a way to travel faster than the speed of light and thereby make travel among the stars a possibility. This will not happen any time soon, but the work has begun. Man has been to the moon and has safely returned home, and though he has already begun exploiting space in Earth's immediate vicinity, he is still exploring the rest of the solar system and the galaxy with unmanned vehicles—precursors of future manned flights.

Unless the viewer can accept the premise that faster-than-light speed will one day be possible, then he is not likely to find the universe inherent in Star Trek a believable one. Without the ability to travel among the stars, man is forever confined to his own solar system and the future portrayed by Star Trek becomes impossible. Without the cosmology of star travel, Star Trek cannot exist.

The Social Function

The third function of mythology, according to Campbell, is to maintain a given social order. Gene Roddenberry wanted to write science fiction so he could do social commentary and slip it past the network censors. And the social commentary that is part and parcel of Star Trek is no less blatant because it occurs on distant planets in alien cultures. But even while attacking certain social or political practices, Star Trek also upholds a system governed by rules and regulations. Kirk is not...
a free agent, he is a representative of a Federation of planets. He must follow orders or accept responsibility for acting contrary to the accepted code. Furthermore, Kirk is the Captain of his ship and he tolerates no interference from those subordinate to him. Authority and lines of command are very important elements in the Star Trek universe. The Enterprise is a military vessel, and although it seems to be somewhat lax in terms of modern day regulations, a certain protocol is always the order of the day.

In discussing this particular function of mythology, Bova points out the fact that science fiction in general usually upholds "the basic tenet of Western civilization" which says "that nothing is more important than human freedom." Star Trek is very much concerned with human freedom. More than a quarter of the television episodes deal directly with this particular concept. And it underlies the action in a number of the other episodes. It is the basis of the Prime Directive and the Vulcan IDIC. The individual needs to be in control of his own life the way Kirk is in control of his ship, and Kirk would prefer to destroy the Enterprise before turning command over to an alien individual.

The importance of the individual cannot be underestimated in the works of Jung and Campbell. Because it is the individual who is the key to life on this planet. In "Balance of Terror" Dr. McCoy points out just how unique the individual is in this universe.
... In this galaxy there's a mathematical probability of three million Earth-type planets, and in all of the universe, three million million galaxies like this, and in all of that and perhaps more, only one of each of us.\textsuperscript{196}

Jung believed that one individual can make a difference.

As any change must begin somewhere, it is the single individual who will experience it and carry it through. The change must indeed begin with an individual; it might be anyone of us. Nobody can afford to look round and to wait for somebody else to do what he is loath to do himself. But since nobody seems to know what to do, it might be worth while for each of us to ask himself whether by any chance his or her unconscious may know something that will help us.\textsuperscript{197}

This need to turn inward is the essence of Campbell's fourth function of mythology.

\textbf{The Centering of the Individual}

Campbell's fourth function is concerned with "the centering and harmonization of the individual."\textsuperscript{198} Do the symbols of Star Trek provide its fans with a set of keys to the process of individuation? In order to achieve self-awareness the individual must journey into the unknown regions of his mind—i.e. the unconscious. Star Trek is about a journey through the
unknown voids of space. On this journey into the unconscious the individual will encounter the archetypes of his own personal unconscious as well as those of the collective unconscious.

Kirk and his crew encounter all manner of alien beings both good and evil. Sometimes the good, or the evil, is not always self-evident, but must be discovered with considerable effort on the part of the Enterprise' personnel. Also it is not uncommon for a battle to take place before the revelation occurs. The individual must deal with the archetypes of his unconscious by recognizing them and making them conscious. Each content of the unconscious that is duly recognized and brought to consciousness allows the individual to become increasingly self-actualized.

He stops projecting his own personality traits onto other individuals and learns to recognize his own strengths and weaknesses. This is not an easy process, and the symbolism of the battle is quite apropos.

Star Trek also professes "to go where no man has gone before." Jung felt that symbols played an important role in helping man to discover his roots.

The symbol-producing function of our dreams is thus an attempt to bring the original mind of man into "advanced" or differentiated consciousness, where it has never been before and where, therefore, it has never been subjected to critical self-reflection. For, in ages long past, that original mind was the whole of man's personality. As he developed consciousness, so his conscious mind lost contact with some of that primitive psychic energy. And the
conscious mind has never known that original mind; for it was discarded in the process of evolving the very differentiated consciousness that alone could be aware of it. 200

Individuation is an ongoing process that allows the individual to function as a complete human being by establishing a harmonious internal balance and permitting himself to grow and develop his fullest potentials through all four stages of his life. Though many men have successfully undergone the process of self-realization, the individual must make the journey on his own, and for him it will be a unique experience unlike any other he has undertaken.

It is through the process of individuation that the individual is able to achieve an internal state of balance—the centering and harmonization referred to by Campbell. Therefore, by aiding the more ardent fans in the process of individuation, Star Trek serves Campbell's fourth function of mythology.

Star Trek serves all four of Campbell's functions of mythology providing its fans with the appropriate symbols to help them meet the reality of their everyday lives and develop their personalities to their fullest capabilities.

The symbols inherent in Star Trek obviously do not appeal to everyone, but they do have great appeal for a large number of
fans from all over the world. One of the reasons Jung's theories are often difficult to grasp is the fact that Jung went out of his way to avoid being dogmatic. Jung was careful not to present any standardized symbols that could only be interpreted in one particular way. A symbol by its very nature could never be completely understood and was, therefore, open to any number of different interpretations. What was most important was the interpretation of the individual who found some significance for himself in any particular symbol. The fact that some symbols seemed to possess universal qualities and interpretations led Jung to develop his theories of the archetypes of the collective unconscious, but he was never one to lock in a specified definition to be applied every time a particular symbol appeared. Jung advised his students to gain as much knowledge as possible about symbolism, but to "forget it all" when doing an analysis.

Therefore, as far as Jung's theories go, the numerous interpretations of the symbols of the Star Trek universe would all be valid as long as they hold some significance for the individual doing the interpretation. Consequently, there is no right or wrong interpretation for the symbols or the relationships of the characters of Star Trek. It is possible for the show to operate on several different levels at the same time for an individual fan, and the number and type of levels can vary from individual to individual.
When *Star Trek* resumed production in the motion picture format, the opening narration that had identified the series for years was eliminated. But it was reintroduced in a slightly altered form at the end of the second movie and then used to open the third movie. Instead of Kirk speaking the words, a rather hoarse Mr. Spock does the honors. There is something deeply symbolic in the fact that it is the newly-made hero Mr. Spock who dies in the second movie and is reborn in the third movie who so succinctly states the analogy for the process of individuation so aptly presented in *Star Trek*.

Space...the final frontier. These are the continuing voyages of the Starship Enterprise. Her ongoing mission...To explore strange new worlds...To seek out new life forms, and new civilizations...To boldly go, where no man has gone before.
End Notes


5. Gerrold, p. 195.


9. "Last Battlefield."


15. "For the World is Hollow and I Have Touched the Sky," Star Trek, written by Rick Vollaerts, directed by Tony Leader,


19. Asherman, p. 10.


32. von Franz, p. 221-226.


34. Donald Horton and R. Richard Wohl, "Mass Communicaton


37. Henderson, p. 156.


41. Blair, p. 12.

42. Jacobi, p. 106.


46. "The Enemy Within."


49. "The Enemy Within."

51. Hall, p. 69.

52. Hall, p. 69.

53. Hendersen, p. 156.


56. Blair, p. 43.


58. "Journey to Babel."

59. von Franz, p. 236.


61. "Amok Time."


63. "Amok Time."

64. "Amok Time."

65. "Amok Time."


67. "Amok Time."


70. "Amok Time."

71. Blair, p. 46.

73. "The Empath," *Star Trek*, written by Joyce Muskat, directed by John Erman, Paramount TV, First aired on NBC on December 12, 1968. Blair also points this out.

74. "The Empath."


80. Blair, p. 22. She also mentions Jung's personality types, but she has a slight variation associating McCoy with feeling and intuition and Spock with logic and sensation.


85. Blair, pp. 61-71.

86. Jacobi, p. 16-17.


90. Jacobi, p. 16-17.


93. Blair, p. 64.

94. Jacobi, p. 93.


97. Hall, p. 84.


99. Blair, p. 63-65. Rather than a product of the transcendent function, Blair sees Kirk as the transformer who brings the union of opposites about.


107. "The Enemy Within."


111. Blair, p. 39.

112. Jacobi, p. 10.


119. Jacobi, p. 35.


130. Blair, p. 25.


132. "The Naked Time."


138. Campbell, p. 647.

139. Jacobi, p. 143.

140. Jacobi, p. 69-70.


146. Blair, p. 19.


152. Blair, pp. 139-156.


158. Jung, "Relations Between the Ego and the Unconscious," The Portable Jung, p. 103-111.

159. Star Trek: The Motion Picture, written by Harold Livingston based on a story by Alan Dean Foster, directed by Robert Wise, produced by Gene Roddenberry, (Released by Paramount Pictures, 1979.)

160. "For the World Is Hollow and I Have Touched the Sky."


162. Jung, Psychological Reflections, p. 146.


167. Lichtenberg, pp. 89-91.


169. Star Trek: The Motion Picture.


171. The Wrath of Kahn.


175. Campbell, Hero, p. 391.
180. *The Wrath of Kahn*.
181. Henderson, p. 103.
183. *The Wrath of Kahn*.
184. *The Wrath of Kahn*.
186. *The Wrath of Kahn*.
190. Jacobi, p. 143.
195. "Let That Be Your Last Battlefield" and *Star Trek III: The Search for Spock*.
199. Opening voice over for Star Trek.


201. Jacobi, p. xi.


203. Star Trek II: The Wrath of Kahn.
CHAPTER V

DOCTOR WHO

The second television series selected for this discussion is the twenty-three year old BBC series Doctor Who, which also belongs to the science fiction genre, though it tends to lean more toward science fantasy at times. That is to say that while many episodes seem feasible, many more are totally preposterous. Aside from its large, active cult following, Doctor Who has very little in common with the futuristic universe embodied in the Star Trek series.

The Premise

The Doctor of the title does not go by the name Doctor Who. Over the years he has gone by several different names and titles including I. M. Foreman, John Smith, Theta Sigma, Lord President, and the Unpaid Scientific Advisor, but the bottom line is simply that he prefers to be known as "the Doctor"—"the genuine article," pun intended.¹ The Doctor is a Time Lord from the planet Gallifrey. Although their physical appearance seems very human, the Time Lords have some significant anatomical
differences such as two hearts and a by-pass respiratory system; Time Lords are also able to regenerate when they die. But they are limited to only twelve regenerations for a total of thirteen lives. The Doctor is currently on his sixth incarnation and is well over nine hundred years old.

When the Doctor regenerates after death, he takes on a totally new appearance and develops patently different personality idiosyncracies. Still there are some basic personality traits that remain consistent from one incarnation to the next so that the Doctor can easily be recognized regardless of his visage or momentary mannerisms; the Doctor is always utterly egocentric, decidedly brilliant, highly sarcastic, and extremely eccentric. The first Doctor was tetchy and selfish and had shoulder-length silver hair. The second Doctor sported a Beatle haircut, wore a top hat and played a recorder. The third Doctor was a rather serious, albeit sarcastic, superspy scientist who liked to wear velvet jackets and ruffled shirts and practiced Venusian karate—a simplistic form of martial arts that requires the mere touch of a finger on the proper nerve to render the victim unconscious. The fourth Doctor was a master of repartee who wore a seventeen-to-twenty-five-foot-long multicolored scarf and had a fondness for jelly babies. The fifth Doctor possessed an unsettling air of naivete after a bad regeneration, and he always wore a real stalk of celery pinned to his coat. And the sixth and present Doctor is
extremely obnoxious and outrageously arrogant. He wears a
totally mix-matched outfit that appears to be made of pieces of
remnant material left over from a psychodelic nightmare, and he
always has some type of cat pin attached to his lapel. Each of
the Doctors always solves the problems, handles the crises,
thwarts the enemies, or does whatever else needs to be done, but
any given Doctor's approach is consistent only insofar as it is
always anything but predictable. In fact, his actions rarely
seem logical until he takes the time to explain his reasoning.

The Doctor is not just an anomaly because he is not human;
he is considered out of the ordinary even on his home planet of
Gallifrey. His high intelligence makes him stand out even among
the Time Lords and is one of the reasons he prefers not to
remain on Gallifrey. But with almost the entire space time
continuum at his beck and call, the fact that he prefers
twentieth-century England on the planet Earth remains something
of a mystery, even to the Doctor. In "The Masque of Mandragora"
the fourth Doctor tells his companion, Sara Jane Smith, "... You humans have got such limited little minds, I don't know why
I like you so much." The Doctor is teasing Sara Jane, but in
"Warriors of the Deep" the Doctor's tone in much more somber,
almost ominous, as he says, "I sometimes wonder why I like the
people of this miserable planet so much." He later refers to
Earth's inhabitants as "pathetic humans." The Doctor is considered a renegade on his home planet.
Originally the first Doctor stole an old type-forty tardis--
space/time ship—and left Gallifrey to roam the universe
accompanied by various companions he picks up along the way.
After years of self-imposed exile, the second Doctor finally
encounters a situation in "The War Games" that requires him to
call upon the Time Lords for assistance in saving hundreds of
lives, thereby revealing his whereabouts. He is duly tried and
sentenced to exile on the planet Earth without a functioning
tardis. But when the Time Lords find themselves and the whole
universe in trouble because of one of their own kind, they turn
to the Doctor for help, calling upon all three of his
incarnations to that point and allowing their time lines to
cross momentarily so that the Doctors can virtually help himself
[sic]. At the end of "The Three Doctors," the third Doctor is
exonerated of all previous charges.

In "The Deadly Assassin," after a strange premonition, the
fourth Doctor hurries to Gallifrey to try to prevent an
assassination; he ends up being accused of killing the President
and is placed on trial. The Doctor then claims "Article 17" and
opts to run for President in order to avoid the death sentence
—no one running for office can be hindered in any way, so the
trial is put on hold until the election is over, buying the
Doctor the time he needs to find the real killer—the Master,
the Doctor's arch-enemy. After clearing himself of the charges,
the Doctor discovers that he has been lawfully elected
President. He immediately leaves the planet, abandoning his
Presidential duties. During another crisis in "The Invasion of
Time," the fourth Doctor returns to Gallifrey and insists on being instated in his rightful role as President. After he is invested in office, he resolves the crisis and once more goes his merry way, again abandoning his Presidential duties. In his fifth incarnation the Doctor is once again united with his former incarnations in an episode called "The Five Doctors." After they have dealt with the crisis, the Time Lords re-elect him as President and try to persuade him to remain on Gallifrey and carry out his presidential obligations, but the Doctor simply puts one of the Council members in charge until he returns and quickly heads for his tardis to continue his travels. Consequently, although he has managed to redeem himself several times over, the Doctor remains something of a renegade on his home planet.

Aside from the Doctor, the second most important element of the series is probably his space/time ship, known as the tardis, an acronym for time and relative dimensions in space. It is so named because of its ability to travel through both time and space. In addition, it is a multi-dimensional structure which allows it to be smaller on the outside than it is on the inside. Its exterior is stuck in the form of an old London police box. The tardis has a chameleon circuit which is supposed to change the outside of the ship to blend into the physical environment wherever the tardis materializes. The Doctor's one attempt to fix the chameleon circuit creates a chain of events that places the entire universe in jeopardy and leads to one of his deaths.
which results in a very difficult regeneration, consequently leaving the chameleon circuit unrepaird.\textsuperscript{10} On another occasion, an attempt to change the exterior of the Tardis was thwarted by a massive letter writing campaign conducted by outraged fans.

The exterior of the Tardis remains the single consistent image throughout the twenty-three years of the series. The interior of the Tardis, which is much larger than the exterior and consists of a number of winding labyrinth-like corridors, has been modernized over the years so that it reflects state-of-the-art controls of so complicated a vehicle. But with only a few minor changes, the blue police box remains the Doctor's standard. It is the one symbol that readily identifies the series. The Doctor himself has had six different faces, and he has been accompanied by approximately thirty different companions over the years. The only other consistent visual image has been the basic design of the Doctor's worst enemies—the Daleks—who look very much like giant pepper shakers with hives. But the Daleks are rarely seen more than once each season, if that often. The Daleks are not the only enemies of the Doctor to survive from the early years; but the others, such as the Cyberman, have, for the most part, updated their structures.

The most notorious of all the Doctor's enemies is another brilliant, renegade Time Lord very much like the Doctor except for the fact that the Master is totally evil where the Doctor is basically good. Aside from the dominance of the light and dark
sides of their personalities, the two Time Lords are evenly matched in intelligence and cunning. The Master has proven himself to be a formidable enemy whose antics bring out both the best and the worst in the Doctor's personality.

Another important aspect of the series is the Doctor's companions. The companions were at first necessary to compensate for the Doctor's feeble state created by his extreme old age. Subsequent regenerations have left the Doctor physically younger and quite able to fend for himself, but the companions remain an integral part of the series. They function as dramatic devices that allow the Doctor to explain why he is doing whatever it is he is doing which is usually incomprehensible without the running commentary. When the companions are unavailable or unwilling to pay attention, the Doctor is quite adept at talking to himself. The companions also tend to be rather curious and adventurous—else they would not be traveling with the Doctor—which often gets them into trouble so that the Doctor is called upon to save their lives. In turn, they have helped save the Doctor's skin on a number of occasions. There is generally at least one companion, usually female, but the Doctor has often traveled with two or more at a given time. And in "The Deadly Assassin," the Doctor had no companion at all. 11

The various companions have originated from many different times and planets, but the majority tend to come from twentieth century England. And though many of the companions have been
females, the BBC has a firm rule that "there is no hanky panky on the tardis," so that nothing other than a guardian/ward type relationship has ever been suggested, even with the Doctor's decreasing physical age. In fact, several of the companions have parted company with the Doctor with the specific intention of getting married to someone they met during their travels. The companion of longest duration was a robot-computer dog, named K-9. Because of his lengthy five and a half season stay with the fourth Doctor, K-9 is probably the best known of all the companions.

The Doctor enjoys traveling about the universe with his companions searching for scientific curiosities and anomalies which he has a unique knack for locating along with considerable amounts of trouble. Whenever he does encounter trouble, the Doctor is always quite willing to lend a hand to save the day. But he is not one who can take orders easily. He generally reacts to authority with an almost childlike petulance though he is quite capable of exhibiting a more mature, albeit cynical, disdain at times.

He claims to be very serious about "what" he is doing, although he readily admits that he may "not necessarily" be serious about the manner in which he carries out his tasks. It should be stressed that although there is often a lot of humor in the series derived from the Doctor's penchant for incongruous behavior, the Doctor is quite capable of being very serious, and the crises that the Doctor and his companions find
themselves caught up in are usually presented as very real and dangerous. But when things get really grim or death is staring him in the face, the Doctor cannot seem to help wise-cracking. In "The Masque of Mandragora," companion Sara Jane says, "You know, the worse the situation, the worse your jokes get."14

The Doctor's main reason for going any place or time is his insatiable curiosity. The Doctor explains that "a straight line may be the shortest distance between two points, but it is by no means the most interesting."15 He thrives on intellectual stimulation and the challenge of solving complex scientific dilemmas. Although his earlier incarnations were apt to be afraid and somewhat selfish, from the third Doctor onward, he has become quite glib in the face of danger and has even died heroically on several occasions.16

Because of his unique mental abilities, the Doctor is often called upon by the Time Lords to help them in the time of crisis. He is also recognized as something of a savior-type by many different cultures on many different planets. He is well-known, and generally favorably remembered, throughout the universe he traverses.

Analysis of the General Concept

Unlike Star Trek which presents a sophisticated view of Earth's future, Doctor Who has only recently begun trying for an
air of finesse. It has shown many possible futures as well as beginnings for the Earth, and has made little effort to explain the variations. During most of its twenty-three years on the air, Doctor Who's producers have been forced to work with a very limited budget; therefore, many of the supposedly horrific special effects come across as merely funny, but these nuances are part of the series' charm. Its story lines are as eccentric as its main character. And the fans tuning in are quite happy with this arrangement. They are not looking for an English version of Star Trek, and indeed the mythological aspects of Doctor Who operate on a much more elementary level which is perfectly understandable considering the fact that it originated as a children's series.

Earth's Future

Rather than the the optimistic view of a unified Earth engaged in exploration of its galaxy presented in Star Trek, the future of the planet Earth is generally rather dismal as it is portrayed in Doctor Who. In "The Dalek Invasion of Earth" and "The Day of the Daleks," the first and third Doctors respectively find a future Earth which has been conquered by the evil Daleks, hideous blobs of mutated humans inhabiting mechanical bodies. The Daleks have enslaved the human race in each of these episodes. In an episode entitled "The Ark in Space," the fourth Doctor discovers the remaining humans of the planet Earth in suspended animation aboard a space station that
permitted a select few to survive the holocaust caused by severe solar storms that destroyed the rest of Earth's civilizations. The fifth Doctor encounters the last remnants of the human race struggling for survival on a planet called "Frontios" on the very edge of the galaxy. No explanation is given for the destruction of the rest of the race. Several other stories also present rather grim futures for the planet Earth. So it is not likely that fans tune into Doctor Who because of its optimistic view of Earth's future.

On the other hand, the Doctor is a very optimistic character. He seems undaunted even in the midst of the most harrowing crises. And though easily annoyed by political red-tape and single-minded bureaucrats, he rarely loses his sense of humor; however, it can sometimes become quite scathing when it is directed at incompetent "official" types. For instance, in "The Creature from the Pit," the woman in charge is upset with an incompetent and very dogmatic scientist who is unable to explain a particular scientific phenomenon adequately even after fifteen years of diligent research, while the Doctor is able to explain it quite easily after less than five minutes. The Doctor remarks, "Well, to be fair, I did have a couple of gadgets which he probably didn't, like a teaspoon and an open mind."

The Optimism of Regeneration

The Doctor's character is also very optimistic by virtue of
his ability to regenerate—a positive statement about life after
death. But, unfortunately, the Doctor is not human, so the
optimism is forced to the symbolic level where the series of
deaths and rebirths represented by the Doctor's five
regenerations to date becomes symbolic of the rites of passage
the individual must experience along the path that leads to
individuation. In the "symbolic death" the individual's
"identity is temporarily dismembered or dissolved in the
collective unconscious. From this state he is then
ceremoniously rescued by the rite of new birth." Though
actual death and rebirth may seem rather arduous undertakings,
on the symbolic level they are a very important part of the
process of development.

The idealism of youth, which drives one
so hard, is bound to lead to over-confidence:
The human ego can be exalted to the experience
of godlike attributes, but only at the cost of
over-reaching itself and falling to disaster.
... All the same, the youthful ego must
always run this risk, for if a young man does
not strive for a higher goal than he can
safely reach, he cannot surmount the obstacles
between adolescence and maturity.22

The symbolic death of the hero, who must battle the
archetypes of his unconscious as he fights his way to self-
awareness, is symbolized in the rebirth of the Doctor in the
form of his next incarnation. And so the on-going cycle of
differentiation repeats "itself innumerable times in the history
of his [man's] mental development."23 Until ultimately, the hero discovers the fact that he does not have to continue the battle with his shadow, because he has learned to "accept it" as a part of himself.24 This death/rebirth cycle must be repeated until the hero—the individual—eventually outgrows the need for these experiences by attaining the maturity they are intended to guide him toward.

... He is no longer driven to a competitive struggle for individual supremacy, but is assimilated to the cultural task of forming a democratic sort of community. Such a conclusion, reached in the fullness of life, goes beyond the heroic task and leads one to a truly mature attitude.25

But this "transition" to maturity does not happen quickly; it is a long, involved process.26 And the Doctor still has at least seven regenerations to deal with before his heroic work can be completed. The good Doctor has a long road ahead of him; and, in fact, he is symbolic of a type of hero that is usually found at the beginning of the journey toward individuation. The Doctor is a trickster hero.

The Trickster

Unlike the self-actualized hero symbolized by Kirk or Spock, the Doctor represents another, very different type of
hero, the trickster. The trickster is a much more primitive hero. Where the self-actualized hero represents a fulfilled personality, the trickster represents the emergence from the unconscious which sets the hero on the road to individuation. An Illustrated Encyclopedia of Traditional Symbols defines the symbolism of the trickster as representing

\[ \ldots \text{the egoist, or the evolution of the Hero from the unconscious, chaotic and amoral to the conscious, integrated and responsible man. The trickster also represents the life of the body which tends to cunning and stupid action and in this aspect shares the symbolism of the fool or jester in provoking laughter and exposing weakness} \ldots \].^27

In keeping with the trickster theme, the Doctor is commonly a source of humor, especially humor in the form of satire or irony.

Jung defines the trickster as

\[ \ldots \text{a primitive "cosmic" being of divine-animal nature, on the one hand superior to man because of his superhuman qualities and on the other hand inferior to him because of his unreason and unconsciousness}.^28 \]
The Doctor is a superior alien being from another planet. He is a Time Lord, who can travel though both space and time. He can also survive certain physical catastrophies that would leave a human being quite dead. And he remains a man of mystery. His background has only been gradually revealed, and much of it remains unknown. On the other hand, his superior qualities seem to dim in light of his predilection for childlike behavior. If there is no crisis afoot, he can be very adamant in his demands for sating his whimsical, sometimes pernicious desires. This is because he is still operating on the unconscious level; he has only just begun the process of differentiation. And the archetypes of the unconscious contain "explosive and dangerous forces" that remain "hidden" until certain conditions make them "come into action, frequently with unpredictable consequences. There is no lunacy people under the domination of an archetype will not fall prey to."29 For instance, in "The Androids of Tara," he insists on going fishing rather than doing the job the White Guardian has assigned him to do. It seems like a quiet, peaceful planet, and in his capricious mood, the Doctor sends Romana off to accomplish the task on her own. Needless to say, they both come extremely close to losing their lives before the supposedly simple chore is completed. And the Doctor is once more caught up in a web of intrigue, this time political. His scientific knowledge allows him to escape as usual, and it also enables him to restore the correct status quo that had been upset before the Doctor's arrival on the scene. He does this by outwitting the forces of
evil, effectively beating them at their own game of deception.  

The trickster figure symbolizes the basic contradiction in human nature. He is a character who uses guile and cunning to save himself and others from danger, but more often than not the trickster's own actions are what precipitate the danger. The Doctor commonly sets things in motion by materializing his tardis in a given place and time. For many years the guidance controls on the tardis were broken, and the Doctor was never quite sure where or when it would turn up. They have since been repaired, though they remain somewhat unreliable, and the Doctor is just as apt to set them for random selection—he likes surprises.

Most scholars agree that the trickster is by his very nature ambiguous, Jung describes the trickster as operating on at least three different levels at the same time: the spiritual, the human, and the animal. "He is both subhuman and superhuman, a bestial and divine being, whose chief and most alarming characteristic is his unconsciousness."

The Doctor is obviously operating on more than one level at any given time. He is the cool, knowledgeable scientist, the playful child-like prankster, the sophisticated, superior alien, and the ever-curious busybody minding everybody's business but his own; after all, he is the President on his home planet of Gallifrey.

As far as Jung is concerned the trickster is an archetype
of the collective unconscious which is imprisoned "in animal unconsciousness."\textsuperscript{34} Much of the explanation for the trickster's erratic behavior can be found in the fact that he is basically unconscious. Jung said that though the trickster figure can easily be associated with the shadow, he is not necessarily "evil" but "does the most atrocious things from sheer unconsciousness and unrelatedness."\textsuperscript{35}

The Doctor is an expert in \textit{non sequitor} behavior. He can generally be counted on to go off on a tangent at any given moment. These detours commonly appear to be completely unrelated to the problem at hand. Nevertheless, he is still working on the problem. He has a profound tendency to be preoccupied, but eventually proves to be more aware of the situation than those who were supposedly paying attention. He has a good eye for detail even though seemingly distracted. The unconscious contains all of the subliminal information that fails to make a conscious impression on the ego-consciousness.\textsuperscript{36}

The Doctor is also a good judge of character. But when he finds himself face to face with an obvious enemy, he prefers talking to physical force. He does not condone violence, neither is he afraid of it. The Doctor does what has to be done, even if he does not always like it. This aspect of the Doctor's personality is best illustrated in the fourth Doctor's two seasons with the companion, Leela, a savage woman whose predatory and survival instincts are quite at odds with the Doctor's civilized mien. Leela's immediate solution to any
problem is always to kill it, while the Doctor resorts to killing only as a last resort. Yet while the Doctor continually expresses his reluctance to kill, he is always ready to do battle. The Doctor is a hero, even if a primitive one, and as such he must do battle with fierce enemies on the road to self-realization. But even though the trickster is a hero just emerging from the unconscious, the Doctor is a very advanced form of this elementary hero.

Early trickster figures tend to be animals, such as Brer Rabbit. As the figure evolved in tribal lore he moved from animal to the role of shaman or medicine man. In American history, the trickster is visible in the legendary characters of the old west including Davy Crockett and Mike Fink, but these are exceptional in light of the fact that they are exaggerations of real people. The Doctor is an ultramodern trickster figure a step beyond the figures of the clown or confidence man often associated with the twentieth century version of the trickster. The Doctor is at once a brilliant scientist and a cantankerous child. This tendency towards puerility leads to humor, which is one of the reasons the trickster figure has survived even in today's world. But though the Doctor is child-like, he is hardly the "cruel or obscene" figure of the trickster common in earlier mythology, because "with the progressive development of the consciousness the cruder aspects of the myth will gradually fall away." So while the Doctor is a primitive hero, he is the primitive hero of a technologically advanced society which
has all but "forgotten the trickster" of old. This "so-called civilized man . . . never suspects that his own hidden and apparently harmless shadow has qualities whose dangerousness exceeds his wildest dreams."43 "Outwardly people are more or less civilized, but inwardly, they are still primitives."44

The Shadow

The cruder aspects are what readily associate the trickster with the shadow. And indeed, the shadow is the easiest archetype for the individual to recognize at the beginning of his journey. But even though the "cruder aspects" of the trickster disappear, it does not mean that the evil inherent in the shadow is erased. According to Jung, it merely fades into the unconscious due to lack of energy, and it remains "unconscious as long as all is well with the conscious."45 But it is only waiting for some crisis to bring it to the surface or project it onto "one's neighbor."46 And the Doctor is never very far away from a crisis. It is even possible for this shadow to "be personified and incarnated."47

In the Doctor Who series, the Master represents this evil-incarnate, the shadow-side of the Doctor's personality. He and the Doctor are evenly matched, and he is apt to show up when things are at their worst. He is so often the cause of the problem, that the Doctor is wont to accuse him of wrong-doing, even when he is truly innocent.48 On other occasions, knowing
full well that the Master is indeed the cause of the crisis situation, the Doctor agrees to a truce with this most deadly enemy in order to save the universe. And indeed, one such alliance leads to the untimely death of the fourth incarnation of the Doctor when the Master, true to his nature, double-crosses the Doctor once the crisis is solved. The Doctor dies saving the universe and effectively thwarting the Master's sabotage. But the very idea of any sort of truce (or understanding) of the shadow is a foreshadowing of what must eventually occur in the psyche if the individual is to achieve individuation.

The Doctor also deals with evil on a higher level when he encounters another vicious enemy, the Black Guardian. While the Master is generally content to dabble with small-time projects involving a given society or a particular planet or two, the Black Guardian will not be satisfied until he destroys the entire universe. The Doctor has outwitted him on one occasion and turned the Black Guardian's assassin into a worthy companion on another. The Black Guardian has been defeated but not eliminated. Indeed, as the White Guardian explains, as long as he lives the Black Guardian lives. One can not survive without the other. It is possible for the shadow to change, but it can never disappear.

... there is no light without shadow and no
psychic wholeness without imperfection. To round itself out, life calls not for perfection but for completeness; and for this the "thorn in the flesh" is needed, the suffering defects without which there is no progress and no ascent.53

The Doctor is at a stage where he readily recognizes the shadow. This is an important task for any hero to accomplish.

... For most people the dark or negative side of the personality remains unconscious. The hero, on the contrary, must realize that the shadow exists and that he can draw strength from it. He must come to terms with its destructive powers if he is to become sufficiently terrible to overcome the dragon. I.e., before the ego can triumph, it must master and assimilate the shadow.54

The Doctor still has a long road to travel before he is ready to assimilate his shadow, and it is doubtful that he has reached the point in his journey where he recognizes the fact that the Master and the Black Guardian are merely projections of his own self. According to Jung, this recognition in itself "is a moral achievement beyond the ordinary."55 But the Doctor is at least aware of the fact that he does have a negative side; one that may function without his conscious awareness of its actions.56 In "The Face of Evil" the Doctor explains his
forgetfulness—which has created a destructive schism in the population of an alien planet—as possibly being a result of his negative side.  

**Anima**

Behind the shadow stands the harder to reach and even harder to understand anima, the feminine aspect of the unconscious (or the animus, the male aspect found in the female unconscious). And in keeping with this symbolism, the Doctor is often accompanied by a female companion. Jung refers to the anima as the "soul" which "establishes the relationship to the unconscious." It is mainly through his relationships with his companions that the audience gets to know the Doctor. At the end of "Resurrection of the Daleks," companion Tegan leaves because she is no longer enjoying the experience of traveling with him. This forces the Doctor to examine his current lifestyle, because Tegan's reasons for leaving the Doctor are very similar to the reasons the Doctor had for leaving Gallifrey. The companions act to define the Doctor's personality, just as Jung's anima helps the individual to discover his hidden self. And the Doctor's companions often provide him with the key piece of information that allows him to solve the problem. But it must be stressed that they act as assistants; it is the Doctor who ultimately resolves the situation with their help. For instance, in "The Face of Evil" the Doctor is trying to find a way to break through a time
barrier; Leela asks how the radio messages penetrate the barrier. The Doctor begins to chide her for interrupting his thoughts, but then in a moment of insight acknowledges the brilliance of her clue which allows him to find a passage through the barrier.  

But while the anima is helpful to the individual in discovering the contents of his unconscious mind, she also "hides in her turn the powerful archetype of the wise old man," just as the shadow hides the anima.  

The Wise Old Man  

In Doctor Who, the wise old man is sometimes symbolized in the character of the White Guardian also known as "The Guardian of Light and Time as opposed to The Guardian of Darkness, sometimes called the Black Guardian." In "Enlightenment" the Doctor tells the White Guardian that he is not yet ready for "Enlightenment." The Doctor still has a long way to go on the road to individuation; his shadow is still a separate entity, or even entities (the Master and the Black Guardian). At the same time, the Doctor reveals that he has made considerable progress in his arduous journey. When his companion, Turlough, who has made a pact with the Black Guardian is given a chance to obtain a piece of Enlightenment in the form of a choice between a gigantic diamond and the Doctor's life, another companion, Tegan, believes that the diamond represents Enlightenment—
easy mistake considering the fact that diamonds and other stones are often symbols for the Self (supra, p. 76-77). But the Doctor quickly corrects her error by explaining that "Enlightenment is not the diamond. Enlightenment is the choice." Thus the Doctor shows that he is aware of the fact that it is necessary to undertake the journey and to do battle with the various archetypes one meets along the way if one wants to attain self-awareness, or "Enlightenment." The "wise old man" is "a typical personification of the Self." And he usually functions in the role of guide, "masculine initiator and guardian," or "a spirit of nature." And while the White Guardian can easily be placed in the role of the "wise old man," it must be remembered that the Doctor himself is also a very wise and a very old Time Lord. The ambiguity of the character then becomes doubly complex. He is at once the seeker and the solution, as is each individual who will find everything he needs to become a complete personality within himself.

The archetypes of the shadow, the anima, and the wise old man must all be encountered on the road to self-actualization, a road often depicted as a labyrinth or maze which the hero must traverse.

The Symbolism of the Tardis

The Doctor's tardis is a unique symbol of the psyche. It
contains a very huge, complex labyrinth which is conveniently hidden within the confines of a rather small wooden box, which appears only large enough to hold a single individual or two comfortably. The main control room of the tardis is analogous to the conscious mind in that it is the part of the tardis that the audience is most aware of throughout the history of the series. The console room is where the Doctor gets all his information; it is where he controls the ship and where he spends most of his waking time. In fact, trips into the winding labyrinth are few and far between. Everything entering the tardis must pass through the console room, just as the ego consciousness filters the information that it passes on to the Self. But some things enter the tardis and get into the labyrinth without the Doctor's conscious knowledge. This too is analogous to the human psyche which allows many subliminal pieces of information enter the unconscious mind without being recognized by the ego-consciousness. They remain in the unconscious where they may affect the Self positively, negatively or neutrally. Sometimes they pop up unexpectedly. At these times they can function for the individual's good or to his detriment or, again, their effect can be neutral. The Doctor has had several companions who were originally hidden in the tardis either as stowaways or because they were lost including Sara Jane Smith, Adric, and Tegan Jovanka. The tardis has also been invaded by a number of enemies including the Master.68 And as an archetype of the unconscious, the labyrinth of the Doctor's tardis is a fitting place for the insidious
Master.

The labyrinth which is sealed off from the control room by a large door is analogous to the unconscious mind. And more, the labyrinth is very often given a feminine aspect tying it to the anima. It contains many winding corridors with numerous rooms and chambers providing myriad diversions along the way. Within the maze of the tardis is a full size swimming pool, a complete infirmary, a large cloister, a small workshop, an art gallery, numerous large empty rooms with steps leading up and down, and much, much more. And it is never quite certain that the Doctor really knows every inch of the tardis, though he claims to know it as well as the back of his hand. If this were true, it would indicate a higher degree of differentiation than is usually exhibited by the Doctor, since it is impossible to know all of the contents of the unconscious, especially the collective unconscious. But, nevertheless, the Doctor always gets to where he wants to go within the interior of the tardis which would indicate at least a thorough knowledge of his personal unconscious. And since he is not yet fully self-actualized, the Doctor may not even be aware of the fact that he can never know all the contents of his unconscious mind.

In addition to the unconscious being symbolised in the maze within the tardis, the tardis is able to travel through the black void of space, another symbol for the unconscious and the journey to individuation. And more, it is able to travel through the time vortex. The mind is not bound by the present.
It can remember the past or dream of the future.

... there are indications [says Jung] that at least part of the psyche is not subject to the laws of space and time. Scientific proof of that has been provided by the well-known J. B. Rhine experiments. ... these experiments prove that the psyche at times functions outside of the spatio-temporal law of causality. This indicates that our conceptions of space and time, and therefore of causality also, are incomplete. A complete picture of the world would require the addition of still another dimension; only then could the totality of phenomena be given a unified explanation. ... If such phenomena occur at all, the rationalistic picture of the universe is invalid, because incomplete. Then the possibility of an other-valued reality behind the phenomenal world becomes an inescapable problem, and we must face the fact that our world, with its time, space, and causality, relates to another order of things lying behind or beneath it, in which neither "here and there" nor "earlier and later" are of importance. I have been convinced that at least a part of our psychic existence is characterized by a relativity of space and time. This relativity seems to increase, in proportion to the distance from consciousness, to an absolute condition of timelessness and spacelessness. 

The tardis is the mechanism which allows the Doctor to make his journey through time, space and the unknown. As a symbol for the psyche it has several other outward signs of interest to this discussion. The console room is roughly circular. The console located in the center of the room is in the shape of a
hexagon. Each section of the hexagon is roughly triangular, a symbol that implies "tension" and the struggle for "balance" (supra, p. 108-109). The base beneath each triangular section of the hexagon is a square, a symbol of wholeness (supra, p. 108-112). But the square is set back and generally only visible in long shots or when the action takes place on the floor of the console room. So although the symbol is there, it tends to remain on a subliminal, or at least less prominent, level.

In the center of the console is a clear cylindrical shape which houses electronic equipment that flashes as the cylinder moves up and down while the tardis is in motion. Jung stresses the importance of the mandala as a symbol for "the center. It is the exponent of all paths. It is the path to the center, to individuation."73 In addition to the console, the walls of the tardis are covered with numerous circles--mandalas, symbols of wholeness (supra, p. 113-115), so that while the Doctor has a long journey ahead of him, his final destination is always visible in the background while he is inside the tardis.

The outside of the tardis, however, is very deceptive. It is very small compared to the interior. It is rectangular in shape and is in turn covered with numerous smaller rectangular shapes including insets and tiny opaque windows. The rectangles imply four by virtue of their four corners, but they are not quite the squares that lead to the all important circle. This is understandable if one considers the level of the hero figure represented by the owner of the tardis. But from the outside
the police box appears to have a square base, therefore the symbol of the square if it registers at all—as in the base of the console—is bound to do so on a subliminal level, which is all that is necessary according to Jung.74

At one point near the end of the fifth Doctor's time line, the tardis is completely disassembled by an alien force. It requires all the Doctor's cunning and wisdom to trick the alien leader into reassembling the tardis and getting it to work once again.75 It is interesting that this particular episode comes in the middle of a season that finds the Doctor seriously questioning the direction his life has taken of late. This fifth incarnation is extremely introverted and exceedingly vulnerable. He is certainly not the man he was.76 His next incarnation will refer to his former self as a "feckless wonder."77 And the sixth incarnation seems to have regressed once again to a more primitive level of psychic development. The Doctor is not quite ready to find himself, he still has a lot of growing up to do.

The Symbols of Rasilon

Another important set of symbols in Doctor Who are the symbols of the office of the President of the High Council of Time Lords on Gallifrey. Rasilon was the ancient Time Lord who made it possible for the Time Lords to travel through time by harnessing the power of a black hole.78 The President of the
High Council of Time Lords is presented with several objects during the investment ceremony. He is given the "Sash of Rasilon," the "Rod of Rasilon," and the right to seek the "Great Key of Rasilon." Finally he is crowned with a circular (mandala-shaped) crown that allows the legal wearer access to the Matrix. The matrix is analogous to the unconscious mind. In "The Invasion of Time," a character named Barusa, who as the Doctor's former teacher fits the role of guide, explains the importance of the Matrix to the fourth Doctor.

BARUSA

. . . The matrix is the sum total. Everything. All the information that has ever been stored; all the information that can be stored; the imprints of personalities for hundreds of Time Lords, their Presidents and the elected Presidents. That will become available to you. It will become a part of you, and you will become a part of it.

. . . . . . . . . . . . . . . . . . .

DOCTOR

When I have been introduced to the Matrix, will I have complete power?

BARUSA

More power than anyone in the known universe, yes.

DOCTOR

I'll put it to good use. The best.

BARUSA

That is your duty.
The reason the Doctor demands to be invested as President so that he can gain access to the Matrix without explaining his actions is that the Matrix has been invaded by a group of unknown aliens who can read thoughts. The Doctor's exceedingly capricious behavior—even for the Doctor—is geared to keep the aliens off guard while the Doctor works to defeat them. The Matrix becomes analogous to the collective psyche as opposed to the individual psyche. And there is a real danger involved in battling the collective psyche or "monster of the eternal maternal abyss." If the Doctor is unsuccessful in his quest, he may end up being "devoured by the monster." But he cannot avoid the confrontation because he is the hero.

...there lie at the root of the regressive longing...a specific value and a specific need which are made explicit in myths. It is precisely the strongest and the best among men, the heroes, who give way to their regressive longing and purposely expose themselves to the danger of being devoured by the monster of the eternal maternal abyss. But if a man is a hero, he is a hero because, in the final reckoning, he did not let the monster devour him, but subdued it, not once but many times. Victory over the collective psyche alone yields the true value—the capture of the hoard, the invincible weapon, the magic talisman, or whatever be that the myth deems most desirable.

This confrontation of the Doctor with the aliens in the
Matrix involves the construction of the ultimate weapon, a gun which requires the great key of Rasilon to make it work. In accepting the symbols of the office of the President the Doctor is given the right to search for the "great key of Rasilon;" the key itself has been hidden by the wily Barusa. But the "single-minded" Barusa is soon forced to turn the key over to the cunning Doctor who then uses the key to construct a weapon that allows him to destroy the invaders of the matrix. In Jungian terms, Barusa becomes the "wise old man" who provides the Doctor with the knowledge he needs to come to terms with the archetypes of the unconscious mind by confronting them and rendering them harmless in the light of conscious awareness.\(^{82}\) The Doctor's ultimate reward for exposing and vanquishing the aliens is freedom for his home planet.\(^{83}\)

The unconscious can work either as a complement or in opposition to the conscious mind. The archetypes are the unknown aliens that the individual must make conscious and deal with as he becomes self-actualized. And the process is not an easy one, because the unconscious tends to communicate in the form of symbols that the conscious mind might not readily recognize. And in fact, at the end of the episode, after the Doctor has successfully defeated the aliens, he cannot remember the experience, which Barusa remarks is just as well.\(^{84}\) Jung says that the individual is often not aware of the battles going on on the level of the unconscious.\(^{85}\)

So while the tardis seems to be a symbol of the Self in
that it contains the conscious—the console room—and the unconscious—the labyrinth, the symbols of Rasilon indicate power, the energy needed to penetrate the unconscious and achieve "wholeness" through "self-knowledge." With his access to these symbols through his office as President, the Doctor is able to function as the hero and guide others through the maze, but the Doctor prefers to take another path. He flees Gallifrey once again and resumes his travels through time and space. Somehow the symbols of Rasilon make it all too easy, and as mentioned earlier, the Doctor prefers adventure to short cuts (supra, p. 157). The Doctor takes great delight in breaking the rules and doing things his own way. Jung has written, "But what a dreary world it would be if the rules were not violated sometimes!" The unconscious, like the trickster, is "full of a deep cunning." The archetypes "always possess a certain degree of autonomy, a separate identity of their own." So while the Doctor most definitely knows the way, he reveals it only reluctantly. The unconscious will reveal its contents, but usually not without some sort of resistance. And when the revelation does come it is usually in the form of "an image" or a symbol. Doctor Who functions to provide its audience with certain helpful symbols that might elude the conscious mind, but speak directly to the unconscious. On this level, the series seems to function as a mythology. But since the Doctor is a primitive, trickster hero, what is his appeal to the adult audience?
The Adult Attraction

If Doctor Who is indeed a children's show, what is it doing for thousands of adult fans in the United States and other parts of the world? From the beginning producer Verity Lambert wanted to make sure that the parents who sat down to watch the program with their children would not be totally bored, so there has always been some effort on the part of the show's producers to cater to the adult segment of the audience. But that alone does not account for its popularity.90

The series did not become popular in syndication until the fourth Doctor came onto the scene. As mentioned earlier (supra, p. 40), the fourth Doctor encountered the brunt of an anti-violence campaign and became a master of repartee. Consequently, many of his episodes are brimming with social satire. It is most likely this satirical aspect that appeals to the adult fans. For as Frank Manchel points out in his introduction to Yesterday's Clowns, it is the satirists who

. . . show us as we are and, to a great degree, argue for reforms; they appear to say to their audiences, "Revolt! Society needs to change and these are the reasons why." The comedian's art is based on the differences between what is and what is possible. Through scorn and sarcasm, with irony and satire, they reduce existing customs and institutions to ruins. Through their comedy, they show us as
human beings who sometimes take ourselves too seriously or not seriously enough. Their aim, which has been the aim of all great comedy since the beginning of time, is to criticize the world in the belief that things can be better.91

The fourth Doctor is excellent at mocking modern day society. Science fiction once again becomes a distancing device that allows the Doctor to make fun of any number of people, professions, businesses, customs, societies and practices. Needless to say, the satire is often very humorous. The fact that it is amusing and therefore "pleasurable" is probably what attracts the viewer to the series, thereby "keeping the shadow figure conscious and subjecting it to conscious criticism," an important step in the process of individuation. This is exactly the function of the mythic trickster figure according to Jung.92

And the fact that the Doctor is constantly in danger, also becomes an important element in the audience's attraction to the series. For "there's nothing like danger to multiply mirth by itself. The danger is that of spiritual self-liberation, and perhaps that's the most dangerous thing there is."93 Because it is the comedian "who must relieve for the common man the dull monotony of his life; who must show him that the conventional laws, customs, and morals, which he has obeyed blindly for so long that he has come to regard them as interwoven with the
nature of things, are made only to be broken. The role of the
comedian is also that of the liberator. "94

The Doctor's expert capabilities in this area are best
demonstrated in an episode called "The Face of Evil." Landing
in a wooded area, the Doctor discovers a somewhat primitive
tribe of hunters who address him as "the Evil One" and accuse
him of holding their god Xoanon captive. The Doctor is
intrigued by the warding off gesture directed at him.

DOCTOR
That gesture you do. Yes, that's the one.
It's presumably to ward off evil. It's
interesting because it's also the sequence for
checking the seals on a Star-Four-Seven space
suit. And what makes that particularly
interesting is that you don't know what a Star-
Four-Seven space suit is, do you?95

As the Doctor investigates he finds further evidence of
space-age visitors in the sacred relics of the primitive tribe
and their sacred rituals. The tribe, called the Sevateem, is at
war with another tribe, called the Tesh. The Sevateem talk to
their captive god in a shrine made of space-age relics. The
Doctor is searching for some sort of communicator, when his own
voice speaks to him over the transceiver. When Leela shows fear
at the voice of their god, the Doctor explains that while it may
indeed be the voice of Xoanon, it is not the voice of God.
"Gods don't use transceivers." Xoanon recognizes the Doctor as part of himself. So when the Doctor asks, "Who are you?" Xoanon replies, "Don't I know?" As the episode progresses, the obvious space artifacts of their religion provide many opportunities for humor. Yet, though the Doctor and the audience can easily see how mundane their sacred objects are, the Sevateem are quite serious in their beliefs. And though the satire in the episode is obvious, on another level it contains a very real grain of truth. Jung believed that the ancient longing for a savior to release mankind from the threat of being lost in a mass society is still present today but in a different form. "The form it has taken, however, is comparable to nothing in the past, but is a typical child of the 'age of technology.' This is the worldwide distribution of the UFO phenomenon (unidentified flying objects).\(^96\)

And indeed, this serious aspect of comic content is another important element of satire. Citing Cicero, James Feibleman author of *In Praise of Comedy* explains:

\[\ldots\; 'There is no kind of wit in which severe and serious things may not be derived from the subject.'\] Comedy is an indirect affirmation of a greater truth than the errors it criticizes, of a fuller value than the disvalues it ridicules, of more logical manners than those whose outworn discord it notes. \[\ldots\; 'Comedy is an imitation of life, a mirror of custom, an image of truth.'\]^97
So while "The Face of Evil" is making fun of technology as religion, it is subliminally suggesting that perhaps today's society finds more to believe in in the laboratory than they do in church.

As the episode unravels and the Doctor discovers the reason he has the face of the Evil One and the reason for the existence of the Sevateem and the Tesh, a new level of satire is introduced. The societies on this world have been created by a psychotic computer. The Doctor had visited the planet at an earlier time and repaired the computer on the colony space ship carrying the ancestors of the present population of the planet. In doing so he left his brain imprint on the computer's circuits, thereby giving the computer a split personality. The computer then created two separate societies one for each half of his personality. The Sevateem were originally the Survey Team who were scouting the planet. The Tesh were the technicians who remained behind on the ship. The "mad" computer established a real barrier between the two societies and turned them into enemies. The Sevateem developed their physical abilities while the Tesh developed their mental abilities. And each group, with the aid of Xoanon the Computer, developed a profound hatred for their enemies. And when any individual, such as Leela, goes against the will of the tribe he or she is exiled in enemy territory. This element of the episode emphasizes the dangers of a society in which the individual
loses his identity to the collective ideal. The two primitive societies on the planet are at war because their leader, a computer, needs a psychiatrist. This at first seems very humorous, but is it really all that funny in a world where the individual often feels oppressed by the complex bureaucratic mechanisms of modern technological societies? In the final analysis, "collective attitudes" are what regulate the course of a society. "But statistics do no justice to the individual." The Doctor is able to fill the role of psychiatrist and remove his imprint from the computer thereby curing its split personality and releasing its hold on the two societies freeing the individuals to pursue their own development. The Doctor functions as liberator.

... in our time genuine liberation can start only with a psychological transformation. To what end does one liberate one's country if afterward there is no meaningful goal of life -- no goal for which it is worthwhile to be free? If man no longer finds any meaning in his life, it makes no difference whether he wastes away under a communist or a capitalist regime. Only if he can use his freedom to create something meaningful is it relevant that he should be free. That is why finding the inner meaning of life is more important to the individual than anything else, and why the process of individuation must be given priority.
Once again, the individual is an important element in a healthy society. This is the essence of the importance of mythology for both Jung and Campbell. But though Doctor Who functions as satire, does it fulfill Campbell's four functions?

**Campbell's Four Functions of Mythology**

**The Religious Function**

The symbols in Doctor Who are much more primitive and less defined than those of Star Trek. And because of the limited number of regular cast members—an average of two or three—symbols are also less numerous. But it is the symbols, especially "religious symbols" that give life meaning. And while Star Trek portrays a somewhat realistic universe, Doctor Who is mostly fantasy, often too silly to be believed. Therefore, the symbols it contains are apt to be even more abstract than those apparent or hidden in Star Trek. But abstract symbols in an unbelievable universe are not necessarily less significant to the unconscious mind. Jung wrote:

There is, however, a strong empirical reason why we should cultivate thoughts that can never be proved. It is that they are known to be useful. Man positively needs general ideas and convictions that will give a meaning to his life and enable him to find a
place for himself in the universe. He can stand the most incredible hardships when he is convinced that they make sense; he is crushed when, on top of all his misfortunes, he has to admit that his is taking part in a "tale told by an idiot." 103

So as long as the symbols in Doctor Who function on the level of the unconscious mind to give the individual some sort of meaning in his life, then the series is functioning on a religious level.

The Cosmological Function

Doctor Who's world takes for granted the fact that there is a planet, called Gallifrey, where a race of Time Lords have developed the ability to travel through space and time. And because they are Time Lords, they are able to operate to a certain degree in different time zones without substantially affecting the future, unless that is their intention. They are able to extend their powers in this area to their selected companions. They are also able to understand anyone they meet, a Time Lord "gift" that they also share with their companions. 104

In addition to traveling through space and time, Time Lords are able to regenerate up to twelve times. Twelve is a significant mythological number in that it is the result of multiplying two other mythological numbers three and four. The
very fact that the Doctor is able to regenerate places his life experiences on a totally different plane than the one humans are used to on Earth. He is not eternally young, he does grow old. But the fact that he can survive for a few thousand years sets him apart. At the same time, there is a significant enough change with each regeneration to make it something to be avoided if at all possible. And on top of that, there is the added danger that if his body is somehow totally destroyed, i.e. by an a disintegration gun, there will be nothing left to regenerate. The Doctor seems immortal compared to human standards, but he is far from invulnerable. Still Jung felt belief in a life after death was an essential element for good psychic health.¹⁰⁵ and most people would prefer to think of a life only slightly different than the one they now lead—with a human body. The Doctor's ability to regenerate offers hope for the reality of resurrection.

Finally, the Doctor Who universe contains many varied aliens both evil and friendly. And many of the evil ones have come to Earth at one time or another with the intention of conquering or destroying the humans that live here. Many of the aliens and the situations are extremely far-fetched, but they generally hold up within the framework of a given episode.

In order to accept the symbols in Doctor Who, it becomes necessary for the viewer to accept its cosmology at least for the duration of the program. The cosmology of Doctor Who forces the viewer to use his imagination for at least at little while,
and imagination can help the individual to discover "the depths of the unconscious."\textsuperscript{106}

The Social Function

On the surface, Doctor Who would seem to be anti-social. He is after all a renegade on the run from his own society. He prefers the company of humans to Time Lords. Isolation is not the goal of individuation, but it is sometimes a necessary step along the way. This separation may be necessary for the individual "in order to find himself," but ultimately individuation will lead him back to society.\textsuperscript{107} The Doctor also serves as an agent for isolating his companions from their home societies, but most of them eventually return to their home or find a life in some other society that they feel they can serve in some way. Once again the process of individuation is at a very elementary level in Doctor Who, so that the socialization process is only present up to the point at which it reaches fruition. When a companion is ready to engage in proper socialization, he or she leaves the Doctor's company and the continuous evolution of the series. The Doctor's three refusals to accept the responsibilities as President of the High Council of Time Lords show that he is still not quite ready to settle down; he is still searching for himself.
The Centering of the Individual

There is little doubt that the Doctor's travels are leading his viewers along the road to individuation, encountering numerous archetypes of the unconscious mind along the way. But again, the Doctor's journey is aimed at the adolescent who is just embarking on the journey, who is just separating himself from the unconscious and taking his first tentative steps toward differentiation as a complete personality. The journey, which Jung calls a "process,"¹⁰⁸ is a long and arduous one that is made a little easier by the presence of the good Doctor who functions as the "wise old man" and "guide," as well as the often capricious trickster. The symbols present in the series are often vague and tenuous, but undoubtedly manage to function on a subliminal level that allows the viewer to develop to some small extent through continued viewing of the series.

Doctor Who seems to operate on a certain level of mythology for at least some of its fans. But its mythological appeal is probably not as great as the appeal found in Star Trek. Doctor Who presents a very elementary level myth that is best directed toward adolescent youths who are just emerging from the depths of unconsciousness. The adult population that takes great delight in the show may also be subconsciously aware of the mythological symbols contained in the series and may even find
some use for them, but it is most likely that they get more out
the series on the level of social satire than that of mythology.
End Notes


5. Whenever more than one incarnation is involved in an episode, such as "The Three Doctors," "The Five Doctors," and "The Two Doctors," there are a number of puns involving subject/verb/pronoun agreement as two to five incarnations represent the same person.


11. "The Deadly Assassin."


15. "Time Warrior."


34. Jung, "'Trickster,'" p. 264.


41. Jung, "'Trickster,'" p. 264.
44. Jung, "Trickster," p. 263.
48. "The Five Doctors."
49. "Logopolis."
51. "The Armageddon Factor."
54. Henderson, p. 112.
56. Jung, "Relations Between the Ego and the Unconscious," p. 79.
59. Jung, Memories, 191.


65. "Enlightenment."


68. "Logopolis."

69. Henderson, p. 117.

70. "Invasion of Time."


72. Jung, Memories, p. 305.

73. Jung, Memories, p. 196.

74. Jacobi, p. 147.

75. "Frontios."

76. "The Five Doctors."


78. "The Three Doctors."

79. "The Invasion of Time."

80. Jung, Memories, p. 324.

81. Jung, Memories, p. 191.

82. Jung, Memories, p. 187.
83. "The Invasion of Time."
84. "The Invasion of Time."
86. Jung, Memories, p. 324.
87. Jung, Memories, p. 191.
89. Jung, Memories, p. 187.
95. "The Face of Evil."
96. Jung, Memories, p. 212.
97. Feibleman, pp. 89-90.
98. "The Face of Evil."
99. von Franz, p. 245.
100. "Face of Evil."
101. von Franz, p. 245.
104. "The Masque of Mandragora."
106. Jung, Memories, p. 188.

CHAPTER VI

CONCLUSION

Myth, according to Jung, is a vital part of human existence.

... Only here, in life on earth, where the opposites clash together, can the general level of consciousness be raised. That seems to be man's metaphysical task—which he cannot accomplish without "mythologizing." Myth is the natural and indispensable intermediate stage between unconscious and conscious cognition. ²

Myths deal in symbols and archetypes that may relate to the conscious mind on one level, but more importantly communicate with the unconscious mind in a way that allows the individual to grow. ² Jung was very much concerned with the lack of mythopoeic tendencies of modern civilization.

Unfortunately, the mythic side of man is given short shrift nowadays. He can no longer create fables. As a result, a great deal escapes him; for it is important and salutary...
to speak also of incomprehensible things. Such talk is like the telling of a good ghost story, as we sit by the fireside and smoke a pipe.³

Very few people spend much time telling ghost stories around the fire nowadays, but they do watch them on television. Jung touches upon modern technology in his examination of UFO's as a source of modern mythology,⁴ but if he realized the ultimate impact of the mass media, especially television, on modern civilization, he did not elaborate on it. Jung was very much concerned with the symbols produced by individual minds in dreams, but even in his lifetime some people were making their private dreams come alive for millions of people around the world via the mass media.

In an appendix to his dissertation on the archetypes in Voyage to the Bottom of the Sea, Turner offers some ideas for the development of "An Archetypal Theory of Telefilmic Communication." Turner's main contribution here is the idea that a television series cannot remain the vision of a single individual.⁵ An artist may paint a canvas locked away in an attic, but a television production requires a number of different people: producers, writers, directors, actors, cinematographers, sound engineers, set designers, costumers and so forth. And as Turner points out, in an ongoing series there are apt to be personnel changes as time goes by. Verity
Lambert, the first producer for *Doctor Who*, felt that after a while a series needs new blood to keep it going.\(^6\) And perhaps the fact that *Doctor Who* not only changes its production staff, but also its main actors on a regular basis is one of the factors that has enabled the series to survive twenty-three years.

But what would Jung say of this collective vision that appears week after week on the television screens of millions of viewers? Can a television series be equated with the myths told around the fires of tribal groups like the Ashanti who tell "spider-trickster" tales,\(^7\) or the Navajo indians who delight in their coyote tales, and so forth. As these tribal groups share their mythic tales amid a certain amount of ritual—i.e. Coyote tales are often told in conjunction with string games which can only be played at certain times of the year\(^8\)—modern, technological, civilized man sits before his television set carrying out whatever ritual he has set for himself—i.e. beer and popcorn—and indulges in watching another type of tale that is simultaneously being viewed by millions of other individuals spread over thousands of miles. The tribe around the camp fire of yore has grown and, at the same time, isolated itself. Where tribes of relatively small numbers gathered to hear the traditional tales of their people, now millions gather—alone or in small intimate groups—to partake of the "ritual" of storytelling that has been with man since time immemorial. The accouterments have definitely changed, but is the purpose still
the same? The early storytellers provided amusement and much more for their audiences by providing them with the symbols that would assist them in the process of individuation. Does television function in a similar manner? If Jung is right, that is exactly the role played by at least some television programs. If the mythopoeic process is not happening, then the fact remains that

... [m]odern man does not understand how much his "rationalism" (which has destroyed his capacity to respond to numinous symbols and ideas) has put him at the mercy of the psychic "underworld." He has freed himself from "superstition" (or so he believes), but in the process he has lost his spiritual values to a positively dangerous degree. His moral and spiritual tradition has disintegrated, and he is now paying the price for this break-up in world-wide disorientation and dissociation.9

Myth is not consciously created.10 If it was, then it might be possible to develop a magic formula that would allow the mass media industries to generate one hit series after another as they produced programs that serve innate human needs above and beyond the level of mere entertainment. But in actuality, if there is a "magic formula," it is known only to the collective unconscious. And for it to function properly it must first appeal to the conscious mind so that the unconscious
mind is able to perceive the subliminal information it contains. This is no easy task. Neither Star Trek nor Doctor Who started out as myth. The intent of the original creators of each program was to produce a television series that would last a few seasons. Initially Star Trek barely survived its first season and had to fight to stay on the air for the next two seasons. It was finally cancelled after a mere seventy-nine episodes. Doctor Who, on the other hand, has lasted twenty-three years on the air, and it is still in production. Though Star Trek was cancelled, it created an unprecedented stir in syndication where it is still going strong constantly attracting new, younger audiences. The fans kept the series alive through their own writings which still go on even though the series has been "reborn" in the motion picture format.

On October 10, 1986, Paramount announced plans for a new Star Trek television series, Star Trek: The Next Generation. The new series will have a new cast and will be set one or two hundred years in the future. The old cast will continue with the motion pictures.11

But what chance does a spin-off series have? What has allowed both Star Trek and Doctor Who to survive and allows them to continue to attract loyal viewing audiences? There have been other series which have contained mythic elements, but they have not fared as well as these two. For instance, Charles Colin Turner examined another science fiction television series Voyage to the Bottom of the Sea and found Jungian archetypes to be
present, but the series has all but died since it was taken out of prime time and placed in syndication. The bottom line is that "[m]yth is or can be equivocal." In developing Star Trek, Gene Roddenberry was very concerned about creating a science "fiction" show that would be believable and make "sense." Although the studio was very upset with Roddenberry's lengthy preparations in developing the Enterprise, Roddenberry explains that he "felt that the audience isn't dumb, and therefore if it was designed right, it would 'smell right' even to Aunt Tessie and the taxi driver." The right feel most likely came from deep within himself, from his unconscious. He only gradually recognized the correct elements as the artists produced numerous sketches developing minute aspects that struck Roddenberry's fancy until they obtained a synthesis that felt right. As Karin Blair points out in Meaning in Star Trek, what finally evolved was a vehicle for traveling through the unknown which incorporated both the male cylindrical shapes and the female saucer shape prevalent in Jung's UFO theories, and a circular bridge with the Captain as a "focal point." 

Doctor Who also contains mythic elements, but unlike Star Trek, Doctor Who has survived for twenty-three years on the television screen as an ongoing series rather than syndicated reruns, though world-wide syndication has played an important role in the series' success. In Doctor Who the physical condition of William Hartnell caused the producers to add the idea of regeneration and rebirth to the series. From the
beginning they wanted to envelop the Doctor in a shroud of mystery, but it is doubtful that they intended to create the numinosity that would make him an element of modern mythology. Although audiences were intrigued by the mystery of the original Doctor, it was probably not until the second incarnation—or even later—that the character began to take on a numinosity of mythic proportions. For in regeneration, the viewer is presented with a character who has virtually risen from the dead, completely changed yet basically the same. And as more and more incarnations were presented and the essential character of the Doctor as a single entity remained a constant in spite of the obvious changes, the Doctor was gradually transformed from mysterious to numinous. Even as the changes occurred, the Doctor's background was gradually being revealed, but the fact that he was a renegade alien from a superior race of Time Lords enhanced rather than detracted from his numinosity.

The tenacity with which certain fans have held on to these two series, especially the supposedly short-lived Star Trek, points out the fact that each of these series has somehow touched something somewhere within the regular viewers. The fans of these two series have found something viable within the framework of the series. Consciously, they like the format and the characters; unconsciously, they may perceive the mythology that they find lacking in their technologically advanced world.

The need for mythic statements is
satisfied when we frame a view of the world which adequately explains the meaning of human existence in the cosmos, a view which springs from our psychic wholeness, from the co-operation between conscious and unconscious. Meaninglessness inhibits fullness of life and is therefore equivalent to illness. Meaning makes a great many things endurable—perhaps everything. No science will ever replace myth, and a myth cannot be made out of any science.18

As far as Jung is concerned, Star Trek and Doctor Who can be said to work on a mythological level insofar as they provide symbolic information that is relevant to the unconscious mind, and somehow aids the individual in ultimately recognizing and dealing with the contents of the unconscious mind as he moves toward self-actualization. For Campbell, this individual mythic experience is vital to the survival of modern civilization.

In analyzing Star Trek and Doctor Who in light of the theories of Jung and Campbell, it is possible to conclude that for at least some fans each of these series functions as a living mythology. By providing symbols that enable the individual to move along the road to self-actualization, both Star Trek and Doctor Who function as mythologies by providing their more ardent fans with a set of symbols developed from time immemorial by generations of mankind who have all undergone the same rites of passage—birth, death, etc. The essence of these universal symbols once belonged almost solely to the demesne of religion, but for many individuals in today's world, religion
has lost its significance. Star Trek and Doctor Who also provide their fans with a cosmology that is different from the reality they know, but not so different that they cannot extrapolate the feasibility of such a cosmology and proceed to work toward making it a reality. The two series also provide their fans with specific guidelines for dealing with other human beings both friendly and hostile, and both suggest that individual freedom must be preserved at all costs, even death. And finally, both are concerned with the individual who can make a difference. The Captain Kirks and the Doctors are individuals who stand out from the crowd, and at the same time, they are merely archetypes of the Self within each individual.

Suggestions for Further Study

Several avenues of research presented themselves during this particular study, but the most interesting seemed to be Jung's theory of synchronicity as it applies to the self-actualized hero. Jung speaks of "a meaningful coincidence of two or more events, where something other than the probability of chance is involved."\(^{19}\) Captain Kirk and the Doctor continue to survive crisis after crisis. Their salvation is often due to their highly differentiated personalities, but there are still a number of times when sheer luck seems to be on their side. Is it simply luck? Or perhaps the deus ex machina tradition? Or is it something more, something just as numinous as their archetypal selves? Do their highly developed personalities give
them access to information or intuition that allows them to hedge their bets in order to ultimately achieve the winning hand? A closer examination of the last moment rescues in each of these series, or any other action/adventure series, and the circumstances that permit the hero to survive to that moment might be very interesting.

Star Trek has been subjected to a lot of scrutiny, but the evidence suggests that it could stand up to much more: The fact that it has become a viable legend; the interrelation of the characters, major as well as minor; the promise for the future; the speculation about the past; the relevance to modern problems; the specifics of each episode; the depth of development in the second, third and fourth movies; the fact that the trilogy intended by these same movies is actually a quarternity if the original television episode that inspired them is included; the appeal of the alien Mr. Spock, and much much more.

Another obvious area of interest would be other genre of television series that might also contain elements of mythology. Do any other types of series contain archetypes, i.e. is Alexis the vixen on Dynasty an archetype for a feminine shadow figure to Crystal's angelic Self? And what happened to westerns, an earlier American myth? Gunsmoke was on the air for twenty-five years before it faded into oblivion. What made it die?

Next is the nature of the television medium itself as a
source of mythology. Turner and Baxter both suggest the possibilities inherent in the low definition aspects of the medium. 20

Another field of inquiry involves the presence of mythopoeic tendencies elsewhere in modern society, i.e. the charismatic renewal and born again Christian movements both on and off the television, mythological traditions within the structure of a family, a business, a system of politics or a system of education. At what point does tradition become something more than mindless ritual or something less than meaningful process?

And finally, there is Jung himself. The man was a prolific scholar who delved into life and his studies in such a way that he opened many interesting doors both within and without the realm of psychology that could lead a truly interested scholar into years of provocative investigation. For in searching for the key to the human personality, Jung found that ultimately the entire cosmos rested within the individual who only has to seek it out—the occupation of a lifetime.
End Notes


12. Turner.


15. Whitfield, pp. 80-84.


17. Lambert, p. 23.


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Rodenberry, Gene. *Star Trek: The Motion Picture*. Based on the screenplay by Harold Livingston and...


NOTE: Star Trek was created by Gene Roddenberry and is a Paramount Television Production.

The Live Episodes

FIRST SEASON

1. "The Man Trap"
   Written by George Clayton Johnson.
   Directed by Marc Daniels.
   First aired on NBC on September 8, 1966.

2. "Charlie X"
   Written by D. C. Fontana
   based on a story by Gene Roddenberry.
   Directed by Larry Dobkin.
   First aired on NBC on September 15, 1966.

3. "Where No Man Has Gone Before"
   Written by Samuel A. Peeples.
   Directed by James Goldstone.
   First aired on NBC on September 22, 1966.

4. "The Naked Time"
   Written by John F. Black.
   Directed by Marc Daniels.
   First aired on NBC on September 29, 1966.

5. "The Enemy Within"
   Written by Richard Matheson.
   Directed by Leo Penn.
   First aired on NBC on October 6, 1966.

6. "Mudd's Women"
   Written by Stephen Kandel
   based on a story by Gene Roddenberry.
   Directed by Harvey Hart.
   First aired on NBC on October 13, 1966.

7. "What Are Little Girls Made Of?"
   Written by Robert Bloch.
   Directed by James Goldstone.
   First aired on NBC on October 20, 1966.
8. "Miri"
   Written by Adrian Spies.
   Directed by Vince McEveety.
   First aired on NBC on October 27, 1966.

9. "The Dagger of the Mind"
   Written by Shimon Winzelberg (S. Bar-David).
   Directed by Vince McEveety.
   First aired on NBC on November 3, 1966.

10. "The Corbomite Maneuver"
    Written by Jerry Sohl.
    Directed by Joe Sargent.
    First aired on NBC on November 10, 1966.

    Written by Gene Roddenberry.
    Directed by Marc Daniels.
    First aired on NBC on November 17, 1966.
    Note: This two-part episode was written around
    the original pilot for the series which used a
    different set of actors.

12. "The Menagerie" Part II
    Written by Gene Roddenberry.
    Directed by Robert Butler.
    First aired on NBC on November 24, 1966.

13. "The Conscience of the King"
    Written by Barry Trivers.
    Directed by Gerd Oswald.
    First aired on NBC on December 8, 1966.

14. "Balance of Terror"
    Written by Paul Schneider.
    Directed by Vince McEveety.
    First aired on NBC on December 15, 1966.

15. "Shore Leave"
    Written by Theodore Sturgeon.
    Directed by Robert Sparr.
    First aired on NBC on December 29, 1966.

16. "The Galileo Seven"
    Written by Oliver Crawford and S. Bar-David
    based on a story by Oliver Crawford.
    Directed by Robert Gist.
    First aired on NBC on January 5, 1967.

17. "The Squire of Gothos"
    Written by Paul Schneider.
    Directed by Don McDougall.
    First aired on NBC on January 12, 1967.
18. "Arena"
   Written by Gene L. Coon
   based on a story by Frederick Brown.
   Directed by Joseph Pevney.
   First aired on NBC on January 19, 1967.

19. "Tomorrow Is Yesterday"
   Written by D. C. Fontana.
   Directed by Michael O'Herlihy.
   First aired on NBC on January 26, 1967.

20. "Court-Martial"
   Written by Don M. Mankiewicz and Stephen W. Carabatsos
   based on a story by Don M. Mankiewicz.
   Directed by Marc Daniels.
   First aired on NBC on February 2, 1967.

21. "The Return of the Archons"
   Written by Boris Sobelman
   based on a story by Gene Roddenberry.
   Directed by Joseph Pevney.
   First aired on NBC on February 9, 1967.

22. "Space Seed"
   Written by Gene L. Coon and Carey Wilbur.
   Directed by Marc Daniels.
   First aired on NBC on February 16, 1967.
   Note: This episode provided the basis
   for Star Trek: The Wrath of Kahn, the
   second Star Trek motion picture.

23. "A Taste of Armageddon"
   Written by Robert Hamner and Gene L. Coon
   based on a story by Robert Hamner.
   Directed by Joseph Pevney.
   First aired on NBC on February 23, 1967.

24. "This Side of Paradise"
   Written by D. C. Fontana
   based on a story by Nathan Butler and D. C. Fontana.
   Directed by Ralph Senensky.
   First aired on NBC on March 2, 1967.

25. "The Devil in the Dark"
   Written by Gene L. Coon.
   Directed by Joseph Pevney.
   First aired on NBC on March 9, 1967.

26. "Errand of Mercy"
   Written by Gene L. Coon.
   Directed by John Newland.
   First aired on NBC on March 23, 1967.
27. "The Alternative Factor"
   Written by Don Ingalls.
   Directed by Gerd Oswald.
   First aired on NBC on March 30, 1967.

28. "The City on the Edge of Forever"
   Written by Harlan Ellison.
   Directed by Joseph Pevney.
   First aired on NBC on April 6, 1967.

29. "Operation—Annihilate!"
   Written by Stephen W. Carabatsos.
   Directed by Herschel Daugherty.
   First aired on NBC on April 13, 1967.

SECOND SEASON

30. "Amok Time"
   Written by Theodore Sturgeon.
   Directed by Joseph Pevney.
   First aired on NBC on September 15, 1967.

31. "Who Mourns For Adonais?"
   Written by Gilbert Ralston and Gene L. Coon
   based on a story by Gilbert Ralston.
   Directed by Marc Daniels.
   First aired on NBC on September 22, 1967.

32. "The Changeling"
   Written by John Meredyth Lucas.
   Directed by Marc Daniels.
   First aired by NBC on September 29, 1967.

33. "Mirror, Mirror"
   Written by Jerome Bixby.
   Directed by Marc Daniels.
   First aired on October 6, 1967.

34. "The Apple"
   Written by Max Ehrlich and Gene L. Coon
   based on a story by Max Ehrlich.
   Directed by Joseph Pevney.
   First aired on NBC on October 13, 1967.

35. "The Doomsday Machine"
   Written by Norman Spinrad.
   Directed by Marc Daniels.
   First aired on NBC on October 20, 1967.
36. "Catspaw"
   Written by Robert Bloch.
   Directed by Joseph Pevney.
   First aired on NBC on October 27, 1967.

37. "I, Mudd"
   Written by Stephen Kandel and David Gerrold.
   Directed by Marc Daniels.
   First aired on NBC on November 3, 1967.

38. "Metamorphosis"
   Written by Gene L. Coon.
   Directed by Ralph Senensky.
   Aired on NBC on November 10, 1967.

39. "Journey to Babel"
   Written by D. C. Fontana.
   Directed by Joseph Pevney.
   First aired on NBC on November 11, 1967.

40. "Friday's Child"
   Written by D. C. Fontana.
   Directed by Joseph Pevney.
   First aired on NBC on December 1, 1967.

41. "The Deadly Years"
   Written by David P. Harmon.
   Directed by Joseph Pevney.
   First aired on NBC on December 8, 1967.

42. "Obsession"
   Written by Art Wallace.
   Directed by Ralph Senensky.
   First aired on NBC on December 15, 1967.

43. "Wolf in the Fold"
   Written by Robert Bloch.
   Directed by Joseph Pevney.
   First aired on NBC on December 22, 1967.

44. "The Trouble with Tribbles"
   Written by David Gerrold.
   Directed by Joseph Pevney.
   First aired on NBC on December 29, 1967.

45. The Gamesters of Triskelion"
   Written by Margaret Armen.
   Directed by Gene Nelson.
   First aired on NBC on January 5, 1968.

46. "A Piece of the Action"
   Written by David P. Harmon and Gene L. Coon.
Directed by James Komack.
First aired on NBC on January 12, 1968.

47. "The Immunity Syndrome"
   Written by Robert Sabaroff.
   Directed by Joseph Pevney.
   First aired on NBC on January 19, 1968.

48. "A Private Little War"
   Written by Gene Roddenberry
   based on a story by Judd Crucis.
   Directed by Marc Daniels.
   First aired on NBC on February 2, 1968.

49. "Return to Tomorrow"
   Written by Gene Roddenberry.
   Directed by Ralph Senensky.
   First aired on NBC on February 9, 1968.

50. "Patterns of Force"
   Written by John Meredyth Lucas.
   Directed by Vince McEveety.
   First aired on NBC on February 16, 1968.

51. "By Any Other Name"
   Written by D. C. Fontana and Jerome Bixby
   based on a story by Jerome Bixby.
   Directed by Marc Daniels.
   First aired on NBC on February 23, 1968.

52. "The Omega Glory"
   Written by Gene Roddenberry.
   Directed by Vince McEveety.
   First aired on NBC on March 1, 1968.

53. "The Ultimate Computer"
   Written by D. C. Fontana
   based on a story by Lawrence N. Wolfe.
   Directed by John Meredyth Lucas.
   First aired on NBC on March 8, 1968.

54. "Bread and Circuses"
   Written by Gene L. Coon and Gene Roddenberry
   based on a story by John Kneubuhl.
   Directed by Ralph Senensky.
   First aired on NBC on March 15, 1968.

55. "Assignment: Earth"
   Written by Art Wallace
   based on a story by Gene Roddenberry
   and Art Wallace.
   Directed by Marc Daniels.
   First aired on NBC on March 29, 1968.
THIRD SEASON

56. "Spock's Brain"
   Written by Lee Cronin.
   Directed by Marc Daniels.
   First aired on September 20, 1968.

57. "The Enterprise Incident"
   Written by D. C. Fontana.
   Directed by John Meredyth Lucas.
   First aired on NBC on September 27, 1968.

58. "The Paradise Syndrome"
   Written by Margaret Armen.
   Directed by Jud Taylor.
   First aired on October 4, 1968.

59. "And the Children Shall Lead"
   Written by Edward J. Lakso.
   Directed by Marvin Chomsky.
   First aired on NBC on October 11, 1968.

60. "Is There in Truth No Beauty?"
   Written by Jean Lissette Aroeste.
   Directed by Ralph Senensky.
   First aired on NBC on October 18, 1968.

61. "Spectre of the Gun"
   Written by Lee Cronin.
   Directed by Vince McEveety.
   First aired on NBC on October 25, 1968.

62. "Day of the Dove"
   Written by Jerome Bixby.
   Directed by Marvin Chomsky.
   First aired on NBC on November 1, 1968.

63. "For the World is Hollow and I Have Touched the Sky"
   Written by Rick Vollaerts.
   Directed by Tony Leader.
   First aired on NBC on November 11, 1968.

64. "The Tholian Web"
   Written by Judy Burns and Chet Richards.
   Directed by Ralph Senensky.
   First aired on NBC on November 15, 1968.

65. "Plato's Stepchildren"
   Written by Meyer Dolinsky.
   Directed by David Alexander.
   First aired on November 22, 1968.
66. "Wink of an Eye"
   Written by Arthur Heinemann
   based on a story by Lee Cronin.
   Directed by Jud Taylor.
   First aired on NBC on November 29, 1968.

67. "The Empath"
   Written by Joyce Muskat.
   Directed by John Erman.
   First aired on NBC on December 6, 1968.

68. "Elaan of Troyius"
   Written by John Meredyth Lucas.
   Directed by John Meredyth Lucas.
   First aired on NBC on December 20, 1968.

69. "Whom Gods Destroy"
   Written by Lee Erwin
   based on a story by Jerry Sohl and Lee Erwin.
   Directed by Herb Wallerstein.
   First aired on NBC on January 3, 1969.

70. "Let That Be Your Last Battlefield"
   Written by Oliver Crawford
   based on a story by Lee Cronin.
   Directed by Jud Taylor.
   First aired on NBC on January 10, 1969.

71. "The Mark of Gideon"
   Written by George F. Slavin and Stanley Adams.
   Directed by Jud Taylor.
   First aired on NBC on January 17, 1969.

72. "That Which Survives"
   Written by John Meredyth Lucas
   based on a story by Michael Richards (Pseudonym).
   Directed by Herb Wallerstein.
   First aired on NBC on January 24, 1969.

73. "The Lights of Zetar"
   Written by Jeremy Tarcher and Shari Lewis.
   Directed by Herb Kenwith.
   First aired on January 31, 1969.

74. "Requiem for Methuselah"
   Written by Jerome Bixby.
   Directed by Murray Golden.
   First aired on NBC on February 14, 1969.

75. "The Way to Eden"
   Written by Arthur Heinemann
   based on a story by Michael Richards (pseudonym)
and Arthur Heinemann.
Directed by David Alexander.
First aired on NBC on February 21, 1969.

76. "The Cloud-Minders"
Written by Margaret Armen
   based on a story by David Gerrold
   and Oliver Crawford.
Directed by Jud Taylor.
First aired on February 28, 1969.

77. "The Savage Curtain"
Written by Gene Roddenberry and Arthur Heinemann
   based on a story by Gene Roddenberry.
Directed by Herschel Daugherty.
First aired on NBC on March 7, 1969.

78. "All Our Yesterdays"
Written by Jean Lissette Aroeste.
Directed by Marvin Comsky.
First aired on NBC on March 14, 1969.

79. "Turnabout Intruder"
Written by Arthur H. Singer
   based on a story by Gene Roddenberry.
Directed by Herb Wallerstein.
First aired on NBC on June 3, 1969.

The Animated Star Trek Episodes

NOTE: The animated episodes were produced by Norm Prescott and
Lou Scheimer and are Filmation Productions owned by Paramount
Television.

1. "YESTERYEAR"
   Written by D. C. Fontana.
   First aired on NBC on September 15, 1973.

2. "ONE OF OUR PLANETS IS MISSING"
   Written by Marc Daniels.
   First aired on NBC on September 22, 1973.

3. "THE LORELEI SIGNAL"
   Written by Margaret Armen.
   First aired on NBC on September 29, 1973.

4. "MORE TRIBBLES, MORE TROUBLES"
   Written by David Gerrold.
   First aired on NBC on October 6, 1973.
5. "THE SURVIVOR"
   Written by James Schmerer.
   First aired on NBC on October 13, 1973.

6. "THE INFINITE VULCAN"
   Written by Walter Koenig.
   First aired on NBC on October 20, 1973.

7. "THE MAGICKS OF MEGAS-TU"
   Written by Larry Brody.
   First aired on NBC on October 27, 1973.

8. "ONCE UPON A PLANET"
   Written by Len Jenson and Chuck Menville.

9. "MUDD'S PASSION"
   Written by Stephen Kandel.
   First aired on NBC on November 10, 1973.

10. "THE TERRATIN INCIDENT"
   Written by Paul Schneider.
    First aired on NBC on November 17, 1973.

11. "TIME TRAP"
    Written by Joyce Perry.
    First aired on NBC on November 24, 1973.

12. "THE AMBERGRIS ELEMENT"
    Written by Margaret Armen.
    First aired on NBC on December 1, 1973.

13. "SLAVER WEAPON"
    Written by Larry Niven.
    First aired on NBC on December 15, 1973.

14. "BEYOND THE FARTHEST STAR"
    Written by Samuel A. Peples.
    First aired on NBC on December 22, 1973.

15. "THE EYE OF THE BEHOLDER"
    Written by David P. Harmon.
    First aired on NBC on January 5, 1974.

16. "JIHAD"
    Written by Stephen Kandel.
    First aired on NBC on January 13, 1974.

17. "THE PIRATES OF ORION"
    Written by Howard Weinstein.
    First aired on NBC on September 7, 1974.
18. "BEN"
   Written by David Gerrold.
   First aired on NBC on September 14, 1974.

19. "PRACTICAL JOKER"
   Written by Chuck Menville.
   First aired on NBC on September 21, 1974.

20. "ALBATROSS"
    Written by Dario Finelli.
    First aired on NBC on September 28, 1974.

21. "HOW SHARPER THAN A SERPENT'S TOOTH"
    Written by Russell Bates and David Wise.
    First aired on NBC on October 5, 1974.

22. "THE COUNTER-CLOCK INCIDENT"
    Written by John Culver.
    First aired on NBC on October 12, 1974.

The Motion Pictures

1. **STAR TREK: THE MOTION PICTURE**
   Screenplay written by Harold Livingston
   based on a story by Alan Dean Foster.
   Directed by Robert Wise.
   Produced by Gene Roddenberry.
   Released by Paramount Pictures, 1979.

2. **STAR TREK II: THE WRATH OF KHAN**
   Screenplay by Jack B. Sowards
   based on a story by Harve Bennett and
   Jack B. Sowards.
   Directed by Nicholas Meyer.
   Produced by Robert Sallin.
   Executive Producer Harve Bennett.
   Released by Paramount Pictures, 1982.

3. **STAR TREK III: THE SEARCH FOR SPOCK**
   Written and produced by Harve Bennett.
   Directed by Leonard Nimoy.
   Released by Paramount Pictures, 1984.

4. **STAR TREK IV: THE VOYAGE HOME**
   Written by Steve Meerson & Peter Krikes and
   Harve Bennett and Nicholas Meyer
   based on a story by Leonard Nimoy &
   Harve Bennett.
   Produced by Harve Bennett.
   Released by Paramount, 1986.
THE DOCTOR WHO EPISODES

WILLIAM HARTNEL—The First Doctor—1963-1966

First Season

1. "AN UNEARTHLY CHILD"—Four episodes.
   "An Unearthly Child"
   "The Cave of Skulls"
   "The Forest of Fear"
   "The Firemaker"
   Written by Anthony Coburn.
   Script edited by David Whitaker.
   Directed by Waris Hussein.
   Produced by Verity Lambert and
   Mervyn Pinfield.
   First aired on the BBC
   from November 23, 1963 to December 14, 1963.
   Note: The last three episodes are sometimes
   referred to as "THE TRIBE OF GUM."

2. "THE DALEKS"—Seven Episodes.
   "The Dead Planet"
   "The Survivors"
   "The Escape"
   "The Ambush"
   "The Expedition"
   "The Ordeal"
   "The Rescue"
   Written by Terry Nation.
   Script edited by David Whitaker.
   Directed by Christopher Barry.
   Produced by Verity Lambert and
   Mervyn Pinfield.
   First aired on the BBC
   from December 21, 1963 to February 1, 1964.

   "The Edge of Destruction"
   "The Brink of Disaster"
   Written by David Whitaker.
   Script edited by David Whitaker.
   Directed by Richard Martin and Frank Cox.
   Produced by Verity Lambert and
   Mervyn Pinfield.
First aired on the BBC from February 8, 1964 to February 15, 1964.

4. "MARCO POLO"—Seven Episodes.
   "The Roof of the World"
   "The Singing Sands"
   "Five Hundred Eyes"
   "The Wall of Lies"
   "Rider From Shang-tu"
   "Mighty Kublai Khan"
   "Assassin at Peking"
   Written by John Lucarotti.
   Script edited by David Whitaker.
   Directed by Waris Hussein.
   Produced by Verity Lambert and Mervyn Pinfield.
   First aired on the BBC from February 22, 1964 to April 4, 1964.

   "The Sea of Death"
   "The Velvet Web"
   "The Screaming Jungle"
   "The Snows of Terror"
   "Sentence of Death"
   "The Keys of Marinus"
   Written by Terry Nation.
   Script edited by David Whitaker.
   Directed by John Gorrie.
   Produced by Verity Lambert and Mervyn Pinfield.
   First aired on the BBC from April 11, 1964 to May 16, 1964.

   "The Temple of Evil"
   "The Warriors of Death"
   "The Bride of Sacrifice"
   "The Day of Darkness"
   Written by John Lucarotti.
   Script edited by David Whitaker.
   Directed by John Crocket.
   Produced by Verity Lambert and Mervyn Pinfield.
   First aired on the BBC from May 23, 1964 to June 13, 1964.

   "Strangers in Space"
   "The Unwilling Warriors"
   "Hidden Danger"
   "Desperate Venture"
   "A Race Against Death"
"Kidnap"
Written by Peter R. Newman.
Script edited by David Whitaker.
Directed by Mervyn Pinfield—episodes 1 through 4.
Directed by Frank Cox—episodes 5 and 6.
Produced by Verity Lambert and Mervyn Pinfield.
First aired on the BBC
June 20, 1964 to August 1, 1964.

"A Land of Fear"
"Guests of Madame Guillotine"
"A Change of Identity"
"The Tyrant of France"
"A Bargain of Necessity"
"Prisoners of Conciergerie"
Written by Dennis Spooner.
Script edited by David Whitaker.
Directed by Henrick Hirsch.
Produced by Verity Lambert and Mervyn Pinfield.
First aired on the BBC
from August 8, 1964 to September 12, 1964.

Second Season

"Planet of Giants"
"Dangerous Journey"
"Crisis"
Written by Louis Marks.
Script edited by David Whitaker.
Directed by Mervyn Pinfield—episodes 1 & 2.
Directed by Douglas Camfield—episode 3.
Produced by Verity Lambert and Mervyn Pinfield.
First aired on the BBC

"World's End"
"The Daleks"
"Day of Reckoning"
"The End of Tomorrow"
"The Waking Ally"
"Flashpoint"
Written by Terry Nation.
"The Powerful Enemy"
"Desperate Measures"
Written by David Whitaker.
Script edited by Dennis Spooner.
Directed by Christopher Barry.
Produced by Verity Lambert and Mervyn Pinfield.
First aired on the BBC from November 21, 1964 to December 26, 1964.

"The Slave-Traders"
"All Roads Lead to Rome"
"Conspiracy"
"Inferno"
Written by Dennis Spooner.
Script edited by Dennis Spooner.
Directed by Christopher Barry.
Produced by Verity Lambert and Mervyn Pinfield.
First aired on the BBC from January 2, 1965 to January 9, 1965.

"The Web Planet"
"The Zarbi"
"Invasion"
"Escape to Danger"
"Crater of Needles"
"The Centre"
Written by Bill Strutton.
Script edited by Dennis Spooner.
Directed by Richard Martin.
Produced by Verity Lambert.
First aired on the BBC from February 13, 1965 to March 20, 1965.

"The Lion"
"The Knight of Jaffa"
"The Wheel of Fortune"
"The War-Lords"
Written by David Whitaker.
Script edited by Dennis Spooner.
Directed by Douglas Camfield.
15. "THE SPACE MUSEUM"—Four episodes.
   "The Space Museum"
   "The Dimensions of Time"
   "The Search"
   "The Final Phase"
   Written by Glyn Jones.
   Script edited by Dennis Spooner.
   Directed by Mervyn Pinfield.
   Produced by Verity Lambert.
   First aired on the BBC
   from March 27, 1965 to April 17, 1965.

   "The Executioners"
   "The Death of Time"
   "Flight Through Eternity"
   "Journey into Terror"
   "The Death of Doctor Who"
   "The Planet of Decision"
   Written by Terry Nation.
   Script edited by Dennis Spooner.
   Directed by Richard Martin.
   Produced by Verity Lambert.
   First aired on the BBC
   from April 24, 1965 to May 15, 1965.

17. "THE TIME MEDDLER"—Four episodes.
   "The Watcher"
   "The Meddling Monk"
   "A Battle of Wits"
   "Checkmate"
   Written by Dennis Spooner.
   Script edited by Donald Tosh.
   Directed by Douglas Camfield.
   Produced by Verity Lambert.
   First aired on the BBC

Third Season

18. "GALAXY FOUR"—Four episodes.
   "Four Hundred Dawns"
   "Trap of Steel"
   "Airlock"
   "The Exploding Planet"
   Written by William Emms.
   Script edited by Donald Tosh.
Directed by Derek Martinus.
Produced by Verity Lambert.
First aired on the BBC
from September 11, 1965 to October 2, 1965.

19. "MISSION TO THE UNKNOWN"—One episode.
Written by Terry Nation.
Script edited by Donald Tosh.
Directed by Derek Martinus.
Produced by Verity Lambert.
First aired on the BBC
on October 9, 1965.
NOTE: None of the regular cast members
appeared in this episode.

"Temple of Secrets"
"Small Prophet, Quick Return"
"Death of a Spy"
"Horse of Destruction"
Written by Donald Cotton.
Script edited by Donald Tosh.
Directed by Michael Leeston-Smith.
Produced by John Wiles.
First aired on the BBC

"The Nightmare Begins"
"Day of Armageddon"
"Devil's Planet"
"The Traitors"
"Golden Death"
"Escape Switch"
"Counterplot"
"Coronas of the Sun"
"The Feast of Steven"
"Volcano"
"The Abandoned Planet"
"Destruction of Time"
Written by Terry Nation.
Script edited by Donald Tosh.
Directed by Douglas Camfield.
Produced by John Wiles.
First aired on the BBC

22. "THE MASSACRE"—Four episodes.
"War of God"
"The Sea Beggar"
"Priest of Death"
"Bell of Doom"
"The Steel Sky"
"The Plague"
"The Return"
"The Bomb"
Written by Paul Erickson and Lesley Scott.
Script edited by Gerry Davis.
Directed by Michael Imison.
Produced by John Wiles.
First aired on the BBC from March 5, 1966 to March 26, 1966.

"The Celestial Toyroom"
"The Hall of Dolls"
"The Dancing Floor"
"The Final Test"
Written by Brian Hayles.
Script edited by Gerry Davis.
Directed by Bill Selars.
Produced by Innes Lloyd.
First aired on the BBC April 2, 1966 to April 23, 1966.

"A Holiday for the Doctor"
"Don't Shoot the Pianist"
"Johnny Ringo"
"The OK Corral"
Written by Donald Cotton.
Script edited by Gerry Davis.
Directed by Rex Tucker.
Produced by Innes Lloyd.
First aired on the BBC from April 30, 1966 to May 21, 1966.

Written by Ian Stuart Black.
Script edited by Gerry Davis.
Directed by Christopher Barry.
Produced by Innes Lloyd.
First aired on the BBC from May 28, 1966 to June 18, 1966.
27. "THE WAR MACHINES"—Four episodes.
   Written by Ian Stuart Black.
   Script edited by Gerry Davis.
   Directed by Michael Ferguson.
   Produced by Innes Lloyd.
   First aired on the BBC

Fourth Season

   Written by Brian Hayles.
   Script edited by Gerry Davis.
   Directed by Julia Smith.
   Produced by Innes Lloyd.
   First aired on the BBC
   from September 10, 1966 to October 1, 1966.

29. "THE TENTH PLANET"—Four episodes.
   Written by Kit Pedler.
   Script edited by Gerry Davis.
   Directed by Derek Martinus.
   Produced by Innes Lloyd.
   First aired on the BBC
   from October 8, 1966 to October 29, 1966.

PATRICK TROUGHTON—The Second Doctor—1966-1969

Fourth Season (continued)

   Written by David Whitaker.
   Script edited by Gerry Davis.
   Directed by Christopher Barry.
   Produced by Innes Lloyd.
   First aired on the BBC
   from November 5, 1966 to December 10, 1966.

   Written by Gerry Davis and Elwyn Jones.
   Script edited by Gerry Davis.
   Directed by Hugh David.
   Produced by Innes Lloyd.
   First aired on the BBC
   from December 17, 1966 to January 7, 1967.
32. "THE UNDERWATER MENACE"--Four episodes.
Written by Geoffrey Orme.
Script edited by Gerry Davis.
Directed by Julia Smith.
Produced by Innes Lloyd.
First aired on the BBC

33. "THE MOONBASE"--Four episodes.
Written by Kit Pedler.
Script edited by Gerry Davis.
Directed by Morris Barry.
Produced by Innes Lloyd.
First aired on the BBC

34. "THE MACRA TERROR"--Four episodes.
Written by Ian Stuart Black.
Script edited by Gerry Davis.
Directed by John Davies.
Produced by Innes Lloyd.
First aired on the BBC
  from March 11, 1967 to April 1, 1967.

35. "THE FACELESS ONES"--Six episodes.
Written by David Ellis and Malcolm Hulke.
Script edited by Gerry Davis.
Directed by Gerry Mill.
Produced by Innes Lloyd and Peter Bryant.
First aired on the BBC

Written by David Whitaker.
Script edited by Gerry Davis
  and Peter Bryant.
Directed by Derek Martinus.
Produced by Innes Lloyd and Peter Bryant.
First aired on the BBC
  from May 20, 1967 to July 1, 1967.

Fifth Season

Written by Kit Peddler and Gerry Davis.
Script edited by Victor Pemberton.
Directed by Morris Barry.
Produced by Peter Bryant.
First aired on the BBC
   Written by Mervyn Haisman and
   Henry Lincoln.
   Script edited by Peter Bryant.
   Directed by Gerald Blake.
   Produced by Innes Lloyd.
   First aired on the BBC

   Written by Brian Hayles.
   Script edited by Peter Bryant.
   Directed by Derek Martinus.
   Produced by Innes Lloyd.
   First aired on the BBC
   from November 11, 1967 to December 16, 1967.

   Written by David Whitaker.
   Script edited by Peter Bryant.
   Directed by Barry Letts.
   Produced by Innes Lloyd.
   First aired on the BBC

41. "THE WEB OF FEAR"—Six episodes.
   Written by Mervyn Haisman and
   Henry Lincoln.
   Script edited by Derrick Sherwin.
   Directed by Douglas Camfield.
   Produced by Peter Bryant.
   First aired on the BBC
   from February 3, 1968 to March 9, 1968.

42. "FURY FROM THE DEEP"—Six episodes.
   Written by Victor Pemberton.
   Script edited by Derrick Sherwin.
   Directed by Hugh David.
   Produced by Peter Bryant.
   First aired on the BBC
   from March 16, 1968 to April 20, 1968.

43. "THE WHEEL IN SPACE"—Six episodes.
   Written by David Whitaker
   based on a story by Kit Pedler.
   Script edited by Derrick Sherwin.
   Directed by Tristian de Vere Cole.
   Produced by Peter Bryant.
   First aired on the BBC
   from April 27, 1968 to June 1, 1968.
Sixth Season

44. "THE DOMINATORS"—Five episodes.
   Written by Norman Ashby.
   Script edited by Derrick Sherwin.
   Directed by Morris Barry.
   Produced by Peter Bryant.
   First aired on the BBC
   from August 10, 1968 to September 7, 1968.

45. "THE MIND ROBBER"—Five episodes.
   Written by Peter Ling.
   Script edited by Derrick Sherwin.
   Directed by David Maloney.
   Produced by Peter Bryant.
   First aired on the BBC
   from September 14, 1968 to October 12, 1968.

46. "THE INVASION"—Eight episodes.
   Written by Derrick Sherwin
   based on a story by Kit Pedler.
   Script edited by Terrance Dicks.
   Directed by Douglas Camfield.
   Produced by Peter Bryant.
   First aired on the BBC
   from November 2, 1968 to December 21, 1968.

47. "THE KROTONS"—Four episodes.
   Written by Robert Holmes.
   Script edited by Terrance Dicks.
   Directed by David Maloney.
   Produced by Peter Bryant.
   First aired on the BBC
   from December 28, 1968 to January 18, 1969.

   Written by Brian Hayles.
   Script edited by Derrick Sherwin.
   Directed by Michael Ferguson.
   Produced by Peter Bryant.
   First aired on the BBC

49. "THE SPACE PIRATES"—Six episodes.
   Written by Robert Holmes.
   Script edited by Derrick Sherwin.
   Directed by Michael Hart.
   Produced by Peter Bryant.
   First aired on the BBC
   from March 8, 1969 to April 12, 1969.
50. "THE WAR GAMES"—Ten episodes.
Written by Malcolm Hulke
and Terrance Dicks.
Script edited by Terrance Dicks.
Directed by David Maloney.
Produced by Derrick Sherwin.
First aired on the BBC
from April 19, 1969 to June 21, 1969.

JON PERTWEE—The Third Doctor—1970-1974

Seventh Season

51. "SPEARHEAD FROM SPACE"—Four episodes.
Written by Robert Holmes.
Script edited by Terrance Dicks.
Directed by Derek Martinus.
Produced by Derrick Sherwin.
First aired on the BBC
from January 3, 1970 to January 24, 1970.

52. "THE SILURIANS"—Seven episodes.
Written by Malcolm Hulke.
Script edited by Terrance Dicks.
Directed by Timothy Combe.
Produced by Barry Letts.
First aired on the BBC

53. "THE AMBASSADORS OF DEATH"—Seven episodes.
Written by David Whitaker.
Script edited by Terrance Dicks.
Directed by Michael Ferguson.
Produced by Barry Letts.
First aired on the BBC

54. "INFERNO"—Seven episodes.
Written by Don Houghton.
Script edited by Terrance Dicks.
Directed by Douglas Camfield.
Produced by Barry Letts.
First aired on the BBC
from May 9, 1970 to June 20, 1970.
Eighth Season

55. "TEBROR OF THE AUTONS"—Four episodes.
   Written by Robert Holmes.
   Script edited by Terrance Dicks.
   Directed by Barry Letts.
   Produced by Barry Letts.
   First aired by BBC

56. "THE MIND OF EVIL"—Six episodes.
   Written by Don Houghton.
   Script edited by Terrance Dicks.
   Directed by Timothy Combe.
   Produced by Barry Letts.
   First aired on the BBC
   from January 30, 1971 to March 6, 1971.

57. "THE CLAWS OF AXOS"—Four episodes.
   Written by Bob Baker and Dave Martin.
   Script edited by Terrance Dicks.
   Directed by Michael Ferguson.
   Produced by Barry Letts.
   First aired on the BBC

58. "COLONY IN SPACE"—Six episodes.
   Written by Malcolm Hulke.
   Script edited by Terrance Dicks.
   Directed by Michael Briant.
   Produced by Barry Letts.
   First aired by the BBC

   Written by Guy Leopold.
   Script edited by Terrance Dicks.
   Directed by Christopher Barry.
   Produced by Barry Letts.
   First aired on the BBC

Ninth Season

60. "THE DAY OF THE DALEKS"—Four episodes.
   Written by Louis Marks.
   Script edited by Terrance Dicks.
   Directed by Paul Bernard.
   Produced by Barry Letts.
First aired on the BBC from January 1, 1972 to January 22, 1972.

Written by Brian Hayles.
Script edited by Terrance Dicks.
Directed by Lennie Mayne.
Produced by Barry Letts.
First aired on the BBC from January 29, 1972 to February 19, 1972.

Written by Malcolm Hulke.
Script edited by Terrance Dicks.
Directed by Michael Briant.
Produced by Barry Letts.
First aired on the BBC from February 26, 1972 to April 1, 1972.

63. "THE MUTANTS"—Six episodes.
Written by Bob Baker and Dave Martin.
Script edited by Terrance Dicks.
Directed by Christopher Barry.
Produced by Barry Letts.
First aired on the BBC from April 8, 1972 to May 13, 1972.

64. "THE TIME MONSTER"—Six episodes.
Written by Robert Sloman.
Script edited by Terrance Dicks.
Directed by Paul Bernard.
Produced by Barry Letts.
First aired on the BBC from May 20, 1972 to June 24, 1972.

Tenth Season

65. "THE THREE DOCTORS"—Four episodes.
Written by Bob Baker and Dave Martin.
Script edited by Terrance Dicks.
Directed by Lennie Mayne.
Produced by Barry Letts.

66. "CARNIVAL OF MONSTERS"—Four episodes.
Written by Robert Holmes.
Script edited by Terrance Dicks.
Directed by Barry Letts.
Produced by Barry Letts.
First aired on the BBC

67. "FRONTIER IN SPACE"--Six episodes.
   Written by Malcolm Hulke.
   Script edited by Terrance Dicks.
   Directed by Paul Bernard.
   Produced by Barry Letts.
   First aired on the BBC

68. "PLANET OF THE DALEKS"--Six episodes.
   Written Terry Nation.
   Script edited by Terrance Dicks.
   Directed by David Maloney.
   Produced by Barry Letts.
   First aired on the BBC
   from April 7, 1973 to May 12, 1973.

69. "THE GREEN DEATH"--Six episodes.
   Written by Robert Sloman.
   Script edited by Terrance Dicks.
   Directed by Michael Briant.
   Produced by Barry Letts.
   First aired on the BBC

Eleventh Season

70. "THE TIME WARRIOR"--Four episodes.
   Written by Robert Holmes.
   Script edited by Terrance Dicks.
   Directed by Alan Bromly.
   Produced by Barry Letts.
   First aired by the BBC
   from December 15, 1973 to January 5, 1974.

   Written by Malcolm Hulke.
   Script edited by Terrance Dicks.
   Directed by Paddy Russell.
   Produced by Barry Letts.
   First aired on the BBC
   from January 12, 1974 to February 16, 1974.

72. "DEATH TO THE DALEKS"--Four episodes.
   Written by Terry Nation.
   Script edited by Terrance Dicks.
   Directed by Michael Briant.
   Produced by Barry Letts.
   First aired on the BBC

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73. "THE MONSTER OF PELADON"—Six episodes.
   Written by Brian Hayles.
   Script edited by Terrance Dicks.
   Directed by Lennie Mayne.
   Produced by Barry Letts.
   First aired on the BBC

   Written by Robert Sloman.
   Script edited by Terrance Dicks.
   Directed by Barry Letts.
   Produced by Barry Letts.
   First aired on the BBC
   from May 4, 1974 to June 8, 1974.

TOM BAKER—The Fourth Doctor—1974-1981

Twelfth Season

75. "ROBOT"—Four episodes.
   Written by Terrance Dicks.
   Script edited by Robert Holmes.
   Directed by Christopher Barry.
   Produced by Barry Letts.
   First aired on the BBC
   from December 28, 1974 to January 18, 1975.

76. "THE ARK IN SPACE"—Four episodes.
   Written by Robert Holmes.
   Script edited by Robert Holmes.
   Directed by Rodney Bennett.
   Produced by Philip Hinchcliffe.
   First aired on the BBC

77. "THE SONTARAN EXPERIMENT"—Two episodes.
   Written by Bob Baker and Dave Martin.
   Script edited by Robert Holmes.
   Directed by Rodney Bennett.
   Produced by Philip Hinchcliffe.
   First aired on the BBC

78. "GENESIS OF THE DALEKS"—Six episodes.
   Written by Terry Nation.
   Script edited by Robert Holmes.
Directed by David Maloney.
Produced by Philip Hinchcliffe.
First aired on the BBC
from March 8, 1975 to April 12, 1975.

Written by Gerry Davis.
Script edited by Robert Holmes.
Directed by Michael E. Briant.
Produced by Philip Hinchcliffe.
First aired on the BBC

Thirteenth Season

80. "TERROR OF THE ZYGONS"—Four episodes.
Written by Robert Banks Stewart.
Script edited by Robert Holmes.
Directed by Douglas Camfield.
Produced by Philip Hinchcliffe.
First aired on the BBC

81. "PLANET OF EVIL"—Four episodes.
Written by Louis Marks.
Script edited by Robert Holmes.
Directed by Davis Maloney.
Produced by Philip Hinchcliffe.
First aired on the BBC
from September 27, 1975 to October 18, 1975.

82. "PYRAMIDS OF MARS"—Four episodes.
Written by Stephen Harris.
Script edited by Robert Holmes.
Directed by Paddy Russell.
Produced by Philip Hinchcliffe.
First aired on the BBC
from October 25, 1975 to November 15, 1975.

83. "THE ANDROID INVASION"—Four episodes.
Written by Terry Nation.
Script edited by Robert Holmes.
Directed by Barry Letts.
Produced by Philip Hinchcliffe.
First aired on the BBC
from November 22, 1975 to December 13, 1975.

84. "THE BRAIN OF MORBIUS"—Four episodes.
Written by Robin Bland.
Script edited by Robert Holmes.
Directed by Christopher Barry.
Produced by Philip Hinchcliffe.
First aired on the BBC
from January 3, 1976 to January 24, 1976.

Written by Robert Banks Stewart.
Script edited by Robert Holmes.
Directed by Douglas Camfield.
Produced by Philip Hinchcliffe.
First aired on the BBC
from January 31, 1976 to March 6, 1976.

Fourteenth Season

86. "THE MASQUE OF MANDRAGORA"--Four episodes.
Written by Louis Marks.
Script edited by Robert Holmes.
Directed by Rodney Bennett.
Produced by Philip Hinchcliffe.
First aired on the BBC

87. "THE HAND OF FEAR"--Four episodes.
Written by Bob Baker and Dave Martin.
Script edited by Robert Holmes.
Directed by Lennie Mayne.
Produced by Philip Hinchcliffe.
First aired on the BBC
from October 2, 1976 to October 23, 1976.

88. "THE DEADLY ASSASSIN"--Four episodes.
Written by Robert Holmes.
Script edited by Robert Holmes.
Directed by David Maloney.
Produced by Philip Hinchcliffe.
First aired on the BBC

89. "THE FACE OF EVIL"--Four episodes.
Written by Chris Boucher.
Script edited by Robert Holmes.
Directed by Pennant Roberts.
Produced by Philip Hinchcliffe.
First aired on the BBC
from January 1, 1977 to January 22, 1977.

90. "THE ROBOTS OF DEATH"--Four episodes.
Written Chris Boucher.
Script edited by Robert Holmes.
Directed by Michael Briant.
Produced by Philip Hinchcliffe.
First aired on the BBC from January 29, 1977 to February 19, 1977.

  Written by Robert Holmes.
  Script edited by Robert Holmes.
  Directed by David Maloney.
  Produced by Philip Hinchcliffe.
  First aired on the BBC from February 26, 1977 to April 2, 1977.

Fifteenth Season

92. "HORROR OF FANG ROCK"--Four episodes.
  Written by Terrance Dicks.
  Script edited by Robert Holmes.
  Directed by Paddy Russell.
  Produced by Graham Williams.
  First aired on the BBC from September 3, 1977 to September 24, 1977.

93. "THE INVISIBLE ENEMY"--Four episodes.
  Written by Bob Baker and Dave Martin.
  Script edited by Robert Holmes.
  Directed by Derrick Goodwin.
  Produced by Graham Williams.
  First aired on the BBC from October 1, 1977 to October 22, 1977.

94. "IMAGE OF THE FENDAHL"--Four episodes.
  Written by Chris Boucher.
  Script edited by Robert Holmes.
  Directed by George Spenton-Foster.
  Produced by Graham Williams.
  First aired on the BBC from October 29, 1977 to November 19, 1977.

95. "THE SUNMAKERS"--Four episodes.
  Written by Robert Holmes.
  Script edited by Robert Holmes.
  Directed by Pennant Roberts.
  Produced by Graham Williams.
  First aired on the BBC from November 26, 1977 to December 17, 1977.

96. "UNDERWORLD"--Four episodes.
  Written by Bob Baker and Dave Martin.
  Script edited by Anthony Read.
  Directed by Norman Stewart.
  Produced by Graham Williams.
  First aired on the BBC

Written by David Agnew.
Script edited by Anthony Read.
Directed by Gerald Blake.
Produced by Graham Williams.
First aired on the BBC

Sixteenth Season

98. THE RIBOS OPERATION—Four episodes.
Written by Robert Holmes.
Script edited by Anthony Read.
Directed by George Spenton-Foster.
Produced by Graham Williams.
First aired on the BBC

Written by Douglas Adams.
Script edited by Anthony Read.
Directed by Pennant Roberts.
Produced by Graham Williams.
First aired on the BBC

100. "THE STONES OF BLOOD"—Four episodes.
Written by David Fisher.
Script edited by Anthony Read.
Directed by Darrol Blake.
Produced by Graham Williams.
First aired on the BBC

Written by David Fisher.
Script edited by Anthony Read.
Directed by Michael Hayes.
Produced by Graham Williams.
First aired on the BBC

Written by Robert Holmes.
Script edited by Anthony Read.
Directed by Norman Stewart.
Produced by Graham Williams.
First aired on the BBC
103. "THE ARMAGEDDON FACTOR"—Six episodes.
Written by Bob Baker and Dave Martin.
Script edited by Anthony Read.
Directed by Michael Hayes.
Produced by Graham Williams.
First aired on the BBC
  From January 20, 1979 to February 24, 1979.

Seventeenth Season

104. "DESTINY OF THE DALEKS"—Four episodes.
Written by Terry Nation.
Script edited by Douglas Adams.
Directed by Ken Grieve.
Produced by Graham Williams.
First aired on the BBC
  from September 1, 1979 to September 22, 1979.

105. "CITY OF DEATH"—Four episodes.
Written by David Agnew.
Script edited by Douglas Adams.
Directed by Michael Hayes.
Produced by Graham Williams.
First aired on the BBC
  from September 29, 1979 to October 20, 1979.

Written by David Fisher.
Script edited by Douglas Adams.
Directed by Christopher Barry.
Produced by Graham Williams.
First aired on the BBC
  from October 27, 1979 to November 17, 1979.

107. "NIGHTMARE OF EDEN"—Four episodes.
Written by Bob Baker.
Script edited by Douglas Adams.
Directed by Alan Bromly.
Produced by Graham Williams.
First aired on the BBC
  from November 24, 1979 to December 15, 1979.

Written by Anthony Read.
Script edited by Douglas Adams.
Directed by Kenny McBain.
Produced by Graham Williams.
First aired on the BBC
  from December 22, 1979 to January 12, 1980.
   Written by Douglas Adams.
   Script edited by Douglas Adams.
   Directed by Pennant Roberts.
   Produced by Graham Williams.
   Note: This story was never completed or aired because of a
   technicians' strike.

Eighteenth Season

110. "THE LEISURE HIVE"—Four episodes.
   Written by David Fisher.
   Script edited by Christopher H. Bidmead.
   Directed by Lovett Bickford.
   Produced by John Nathan-Turner.
   First aired on the BBC
   from August 30, 1980 to September 20, 1980.

111. "MEGLOS"—Four episodes.
   Written by John Flanagan and Andrew McCulloch.
   Script edited by Christopher H. Bidmead.
   Directed by Terence Dudley.
   Produced by John Nathan-Turner.
   First aired on the BBC
   from September 27, 1980 to October 18, 1980.

112. "FULL CIRCLE"—Four episodes.
   Written by Andrew Smith.
   Script edited by Christopher H. Bidmead.
   Directed by Peter Grimwade.
   Produced by John Nathan-Turner.
   First aired on the BBC
   from October 25, 1980 to November 15, 1980.

113. "STATE OF DECAY"—Four episodes.
   Written by Terrance Dicks.
   Script edited by Christopher H. Bidmead.
   Directed by Peter Moffat.
   Produced by John Nathan-Turner.
   First aired on the BBC
   from November 22, 1980 to December 13, 1980.

114. "Warriors' Gate"—Four episodes.
   Written by Steve Gallagher.
   Script edited by Christopher H. Bidmead.
   Directed by Paul Joyce.
   Produced by John Nathan-Turner.
   First aired on the BBC
   from January 3, 1981 to January 24, 1981.

115. "THE KEEPER OF TRAKEN"—Four episodes.
Written by Johnny Byrne.
Script edited by Christopher H. Bidmead.
Directed by John Black.
Produced by John Nathan-Turner.
First aired on the BBC from January 31, 1981 to February 21, 1981.

116. "LOGOPOLIS"—Four episodes.
Written by Christopher H. Bidmead.
Script edited by Christopher H. Bidmead.
Directed by Peter Grimwade.
Produced by John Nathan-Turner.

PETER DAVISON—The Fifth Doctor—1981-1984

Nineteenth Season

117. "CASTROVALVA"—Four Episodes.
Written by Christopher H. Bidmead.
Script edited by Eric Saward.
Directed by Fiona Cumming.
Produced by John Nathan-Turner.
First aired on the BBC in 1982.

118. "FOUR TO DOOMSDAY"—Four episodes.
Written by Terence Dudley.
Script edited by Antony Root.
Directed by John Black.
Produced by John Nathan-Turner.
First aired on the BBC in 1982.

119. "KINDA"—Four episodes.
Written by Eric Seward.
Script edited by Eric Saward.
Directed by Peter Grimwade.
Produced by John Nathan-Turner.
First aired on the BBC in 1982.

120. "THE VISITATION"—Four episodes.
Written by Eric Saward.
Script edited by Antony Root.
Directed by Peter Moffat.
Produced by John Nathan-Turner.
First aired on the BBC in 1982.

121. "BLACK ORCHID"—Two episodes.
Written by Terence Dudley.
Script edited by Eric Saward.
Directed by Ron Jones.
Produced by John Nathan-Turner.
First aired on the BBC in 1982.

122. "EARTHSHOCK"—Four episodes.
   Written by Eric Saward.
   Script edited by Eric Saward.
   Directed by Peter Grimwade.
   Produced by John Nathan-Turner.
   First aired on the BBC in 1982.

123. "TIME FLIGHT"—Four episodes.
   Written by Peter Grimwade.
   Script edited by Eric Saward.
   Directed by Ron Jones.
   Produced by John Nathan-Turner.
   First aired on the BBC in 1982.

TWENTIETH SEASON

124. "ARC OF INFINITY"—Four episodes.
   Written by Johnny Byrne.
   Script edited by Eric Saward.
   Directed by Ron Jones.
   Produced by John Nathan-Turner.
   First aired on the BBC in 1983.

125. "SNAKEDANCE"—Four episodes.
   Written by Christopher Bailey.
   Script edited by Eric Saward.
   Directed by Fiona Cumming.
   Produced by John Nathan-Turner.
   First aired on the BBC in 1983.

126. "MAWDRYN UNDEAD"—Four episodes.
   Written by Peter Grimwade.
   Script edited by Eric Saward.
   Directed by Peter Moffat.
   Produced by John Nathan-Turner.
   First aired on the BBC in 1983.

127. "TERMINUS"—Four episodes.
   Written by Steve Gallagher.
   Script edited by Eric Saward.
   Directed by Mary Ridge.
   Produced by John Nathan-Turner.
   First aired on the BBC in 1983.

128. "ENLIGHTENMENT"—Four episodes.
Written by Barbara Clegg.  
Script edited by Eric Saward.  
Directed by Fiona Cumming.  
Produced by John Nathan-Turner.  
First aired on the BBC in 1983.

129. "THE KING'S DEMONS"—Two episodes.  
Written by Terence Dudley.  
Script edited by Eric Saward.  
Directed by Tony Virgo.  
Produced by John Nathan-Turner.  
First aired on the BBC in 1983.

130. "THE FIVE DOCTORS"—One ninety minute episode made especially to celebrate the twentieth anniversary of the series.  
Written by Terence Dicks.  
Script edited by Eric Saward.  
Directed by Peter Moffat.  
Produced by John Nathan-Turner.  
First aired in America via satellite on November 23, 1983. The British audience did not get to see this episode until November 25, 1983 on the BBC.

TWENTY-FIRST SEASON

Written by Johnny Byrne.  
Directed by Pennant Roberts.  
Produced by John Nathan-Turner.  
First aired on the BBC in 1984.

132. "THE AWAKENING"—Two episodes.  
Written by Eric Pringle.  
Directed by Michael Owen Morris.  
Produced by John Nathan-Turner.  
First aired on the BBC in 1984.

133. "FRONTIOS"—Four episodes.  
Written by Christopher H. Bidmead.  
Directed by Ron Jones.  
Produced by John Nathan-Turner.  
First aired on the BBC in 1984.

134. "RESSURECTION OF THE DALEKS"—Four episodes aired as two fifty minute episodes.  
Written by Eric Saward.  
Directed by Matthew Robinson.  
Produced by John Nathan-Turner.  
First aired on the BBC in 1984.
135. "PLANET OF FIRE"—Four episodes.
   Written by Peter Grimwade.
   Directed by Fiona Cumming.
   Produced by John Nathan-Turner.
   First aired on the BBC in 1984.

136. "THE CAVES OF ANDROZANI"—Four episodes.
   Written by Robert Holmes.
   Directed by Graeme Harper.
   Produced by John Nathan-Turner.
   First aired on the BBC in 1984.

COLIN BAKER—The Sixth Doctor—1984–Present

Twenty-First Season (Continued)

137. "THE TWIN DILEMMA"—Four episodes.
   Written by Anthony Steven.
   Directed by Peter Moffat.
   Produced by John Nathan-Turner.
   First aired on the BBC in 1984.

Twenty-Second Season

NOTE: Beginning with the twenty-second season, the format of the show was changed from the traditional twenty-five minute episodes to two forty-five minute episodes per story.

   Written by Paula Moore.
   Directed by Matthew Robinson.
   Produced by John Nathan-Turner.
   First aired on the BBC in 1985.

139. "VENGEANCE ON VAROS"—Two forty-five minute episodes.
   Written by Philip Martin.
   Directed by Ron Jones.
   Produced by John Nathan-Turner.
   First aired on the BBC in 1985.

140. "THE MARK OF THE RANI"—Two forty-five minute episodes.
   Written by Pip and Jane Baker.
   Directed by Sarah Hellings.
   Produced by John Nathan-Turner.
First aired on the BBC in 1985.

141. "THE TWO DOCTORS"—Three forty-five minute episodes.
Written by Robert Holmes.
Directed by Peter Moffat.
Produced by John Nathan-Turner.
First aired on the BBC in 1985.

142. "TIMELASH"—Two forty-five minute episodes.
Written by Glen McCoy.
Directed by Pennant Roberts.
Produced by John Nathan-Turner.
First aired on the BBC in 1985.

143. "REVELATION OF THE DALEKS"—Two forty-five minute episodes.
Written by Eric Saward.
Directed by Graeme Harper.
Produced by John Nathan-Turner.
First aired on the BBC in 1985.

THE DOCTOR WHO MOTION PICTURES

1. DOCTOR WHO AND THE DALEKS
Written by David Whitaker and Milton Subotsky
based on a story by Terry Nation.
Directed by Gordon Flemyng.
Produced by Milton Subotsky and Max J. Rosenberg.
Released by Regal Films, 1965.

2. Daleks: Invasion Earth 2150 AD
Written by Milton Subotsky and David Whitaker
based on a story by Terry Nation.
Directed by Gordon Flemyng.
Produced by Milton Subotsky and Max J. Rosenberg.
Released by Regal Films, 1966.
VITA

Gwendolyn M. Olivier was born in New Orleans, Louisiana on January 24, 1950. She received two degrees in Drama and Communications from the University of New Orleans, a Bachelor of Arts degree in 1970 and a Master of Arts degree in 1976. She has taught English and worked as a tutor in the English Skills Laboratory at Delgado Community College. She has taught Broadcasting at Western Kentucky University in Bowling Green, Kentucky. She is presently teaching Broadcasting and Speech at Xavier University in New Orleans. She is completing her work on a doctorate in Speech at Louisiana State University in Baton Rouge. She is a generalist in Broadcasting with additional studies in Communication Theory and Drama. Her minor is in English with a concentration in Folklore.
DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Gwendolyn Marie Olivier

Major Field: Speech

Title of Dissertation: A Critical Examination of the Mythological and Symbolic Elements Of Two Modern Science Fiction Series: Star Trek and Doctor Who

Approved:

[Signature]
Major Professor and Chairman

[Signature]
Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Date of Examination: December 9, 1936