Carl Jung's Historic Place in Psychology and Continuing Influence in Narrative Studies and American Popular Culture

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Carl Gustav Jung was a Swiss-born psychiatrist who lived from the late nineteenth century well into the twentieth century. He founded the analytical psychology movement and is known for ideas such as the collective unconscious, archetypes, and one of the first conceptions of introversion and extraversion. The following paper explores Jung’s influence on the field of psychology and other disciplines, postulating that his more lasting, but subtle influence exists outside his chosen field. This topic for exploration developed out of conversations between the two authors, one with an educational background in cognitive psychology, the other in American Studies. We draw on scholarly and popular texts to identify traces of his ideas in current themes across psychology and the humanities. We discuss several of Jung’s key impacts in the field of psychology, primarily as a historical figure, and then postulate that his more lasting influence may reside beyond the boundaries of psychology as his ideas are applied to the analysis of literature and the creation of popular culture products.

Brief Biography

Carl Gustav Jung was born in 1875 to Paul Achillies Jung and Emilie Preiswerk. At the time, his family resided at Kesswil, near Lake Constance in Switzerland, although they later moved...
to Klein-Hüningen which was near Basel.\(^1\) His father was a rural, Protestant parson of the Basel Reformed Church.\(^2\) His mother was the daughter of a minister, suffered from mental illness, and at times was hospitalized. One instigating factor was most likely losing two children during infancy prior to Jung’s birth.\(^3\)

Even from childhood, Jung remembered many of his nighttime dreams. He derived meaning and significance from them, and this greatly influenced his perceptions of himself and the world. His continued interest in and attention to dreams is evident in some of his later theories.\(^4\) Another significant influence throughout Jung’s life was religion. While he did not follow in the conventional religious footsteps of his father, he believed many aspects of life are symbolic and that we understand ourselves better as we acknowledge and uncover this symbolism.\(^5\)

Jung was not a particularly committed student and struggled to decide what discipline to study at the university level until two dreams finally pushed him towards science and medicine, which he studied at Basel University. However, during his studies he became interested in the occult and ended up writing his doctoral

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\(^2\) Ibid.


\(^4\) Ibid., 5-7, 20.

\(^5\) Ibid., 1-2, 5-6.
thesis on the psychological nature of occult phenomena. This research, along with reading a psychiatry text by Krafft-Ebing, seemed to flame his already ignited curiosity of the mind and its inner workings.

After graduation from his medical studies in 1900, Jung pursued a position at the Burghölzi Mental Hospital in Zurich. He worked under and was mentored by Eugen Bleuler, a psychiatrist interested in mental disorders such as schizophrenia. During this time, Jung also developed research using word association tasks, where individuals respond to each word in a list with the first word that comes to mind, combining more "qualitative and quantitative inquiry, or of experimental and clinical methods." This research was both lauded and debated, but nonetheless helped establish Jung's presence in the field of psychiatry. Jung continued working at the hospital until 1909, during which time he was promoted to senior physician and began lecturing at the University of Zurich.

While Jung interacted with patients at the Burghölzi hospital, he began theorizing and publishing about the causes of psychoses. He read papers by other prominent psychiatrists, in particular Sigmund Freud, and the two began corresponding. He traveled throughout his career to associate with colleagues and peers. Earlier trips included going to Paris to attend lectures of the acclaimed psychiatrist Pierre Janet, to see Freud in Vienna, and to deliver invited lectures in America. Jung formed a tight professional relationship with Freud and became a rising figure in the psychoanalytic movement. Freud himself viewed Jung as his protégé for a period. However, his relationship with Freud

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6 Ibid., 7-9.
12 Ibid., 15.
eventually disintegrated around 1913, the two torn by impasses in theoretical positions and a vision of the future direction of psychiatry.\textsuperscript{15}

After this break, Jung struggled mentally, going through a "period of confrontation with the unconscious" that included an increase of vivid dreams.\textsuperscript{16} However, he emerged from this period with more refined views of the self and personality and began writing prolifically.\textsuperscript{17} Throughout his publications and lectures, he more fully delineated his views of personality types, specifying the collective unconscious and archetypes, explored the connections between religion and psychology, and put forward his conception of analytical/complex psychology.\textsuperscript{18} Jung’s schism with Freud was not the only controversy he endured. Some commentary he offered as he lived through both World Wars stirred up debate

\hspace{1em}\textsuperscript{15} Shamdasani, \textit{Jung and the Making}, 50-51.
\textsuperscript{17} Bilsker, \textit{Wadsworth}, 6.
\textsuperscript{18} Polly Young-Eisendrath and Terence Dawson, eds., \textit{The Cambridge}, xxvii-xxxvii.
about his potential anti-Semitic attitudes. Another example was that his relationships with several women over the years, both as patients and colleagues, sparked interest and speculation about whether they were purely professional or intimate as well.

Despite these controversies, Jung appeared to have a relatively happy family life. He married Emma Rauchenbach in 1903 during his early years at the Burghölzi hospital. Together they had four daughters and one son. When Emma died in 1955, they had been married fifty two years. Jung often retired to a second home dubbed “Bollingen” that he built primarily by himself. With its several towers and loggia, sitting on the shore of Lake Zurich, this almost castle provided a kind of sanctuary for Jung. His physical health began waning during the 1940s when he suffered a heart attack. He worked less after this, although he continued writing and even worked on an autobiography. A month before his 86th birthday, he died at home on June 6, 1961.

Although he associated with colleagues from many cultures and countries and traveled extensively, Jung was always tied to Switzerland. Douglas described his relationship to his homeland as such:

The relevance of Jung’s native country to the formation of his character has been pointed out...Being a Swiss citizen gave Jung a sense of daily order and stability, but the austere, pragmatic industrious Swiss character contrasts with another side of his character and with Switzerland’s flagrantly romantic topography (McPhee, 1984)...Analytical psychology, as well as Jung’s character, unites, or at least forms a confederation analogous to that of the bourgeois Swiss character and its romantic countryside.

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19 Shamdasani, Jung and the Making, 92-93.
20 Casement, Carl Gustav Jung, 31-37.
21 Ibid., 31.
22 Polly Young-Eisendrath and Terence Dawson, eds., The Cambridge, xxviii-xxix.
23 Bilsker, Wadsworth, 7; Polly Young-Eisendrath and Terence Dawson, eds., The Cambridge, xxxvii.
This poetic analogy illustrates the complexity of Jung and his life, the depth of his convictions, and reflects his theoretical perception that “in pursuing selfhood, one does not eliminate conflict...so much as set the two conflicting poles of personality into juxtaposition and communication.”

**Lasting Impact on Psychology**

Jung was an important leader in the early development of psychology as a discipline, but what of his lasting impact? Of all his ideas and theories, which continue to influence this discipline? We highlight three here: analytical psychology; personality, including extraversion, introversion, and the Myers-Briggs test; and the collective unconscious and archetypes.

**Analytical Psychology**

Once separated—really ostracized—from Freud and his followers, and after emerging from his period of mental strain, Jung began again to build up his private practice and establish himself as a psychiatrist. Particularly, he pushed forward a new school of thought: analytical psychology, which he later referred to as complex psychology. He did not immediately develop a professionalized or formalized method for becoming trained in this school, largely because he was hesitant to recreate the organizational politics he had recently lived through with Freud. Instead, he organized a “club” where individuals interested in analytical psychology and personal development could meet for lectures, discussions, and socializing.

However, after World War II, several societies were formed to certify psychiatrists in analytical psychology, one in Zurich and

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27 Ibid.
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one in London. Over time, these establishments waxed and waned in their adherence to Jung’s principles and core ideas. Analytical psychology continues to knock against Freud’s psychoanalysis, sometimes breaking in and leaving an influence, and other times being shut out entirely. Today, societies and organizations exist to support and train Jungian analysts, many of which are associated with the International Association for Analytical Psychology (IAAP) or the International Association for Jungian Studies. Several publications continue to feature research and insights related to analytical psychology and Jung’s theories, including the Journal of Analytical Psychology, Psychological Perspectives, Spring: A Journal of Archetype and Culture, and Jung Journal: Culture and Psyche.

Jung’s impact on therapy today is present, but still small. The IAAP, founded in 1955, lists a membership of over 3,000 worldwide. Comparing this to a statistic from the U.S. Bureau of Labor Statistics (BLS), which lists that there were over 170,000 psychologist jobs in 2014, it is clear that individuals associated in Jungian psychology are relatively few in number. It should be noted that the BLS statistic most likely encompasses many types of psychologists, not just clinical psychologists and therapists.

Personality

Jung’s theory of personality was born out of his psychotherapy practice and thus is inextricably connected to his analytical psychology movement. The core components of personality include the ego, personal unconscious, and collective unconscious. The ego comprises the conscious mind, the personal unconscious comprises once conscious material that has been suppressed due to its social inappropriateness, and the collective unconscious (discussed in greater depth later) comprises an unconscious, evolutionary influence of past humanity and their experiences. Jung believed individuals seek selfhood, which “represents a balance between the opposing forces of personality, and includes both conscious and unconscious material.” He argued that when

one component of personality increases, another aspect decreases, helping to create the desired state of equilibrium.  

*Extraversion and Introversion*

As Jung observed individuals and strove to understand how components of the conscious and unconscious interact to create personality, he identified personality types.

Jung described two basic modes of perception: introversion, where the psyche is oriented toward the internal world, and extraversion, where the psychic focus is on the external world. Within these perceptual modes he described four properties of consciousness: thinking, feeling, intuition, and sensation. The modes of perception and the properties of consciousness are found combined in various ways, resulting in sixteen “typologies,” basic styles of consciousness, for example the “introverted intuitive thinking type” or the “extraverted senate feeling” type. The theory implies that there are various ways not only of apprehending but also of functioning in the world, an idea which has been assimilated into couples therapy and business management.

Introversion and extraversion are two terms within this typology that continue to be used in modern empirical research on personality. For example, a prevailing theory of personality called the Big Five, suggests that personality largely can be described by individual variation on five traits: conscientiousness, agreeableness, neuroticism, openness to experience, and extraversion. Extraversion and introversion are seen as two ends of a spectrum, where extraversion is associated with characteristics such as talkative, assertive, outgoing, and adventurous and introversion is associated with characteristics such as quiet and

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It is clear that the modern conception of introversion and extraversion are similar to but not synonymous with Jung’s ideas. Jung may not even be the first to discuss these concepts, as an earlier publication of Alfred Binet mentions introspection and extroversion. Still, this is another example where Jung’s influence subtly reaches into psychological research today.

**Myers-Briggs Type Indicator (MBTI)**

Interestingly, Jung’s biggest impact on personality may be inadvertently through the development of the MBTI. Isabel Briggs Myers and her mother Katharine Cook Briggs built upon Jung’s two modes of perception and four properties of consciousness to develop this measure of personality preferences. After answering questions on the measure, an individual is told their level of preference on four dimensions: extraversion (E) vs. introversion (I), sensing (S) vs. intuition (N), thinking (T) vs. feeling (F), and judging (J) vs. perceiving (P). The strongest preference on each dimension is used to create a four-letter indicator of the individual’s personality type (e.g., INFP, ESTJ). (derived from MBTI website http://www.myersbriggs.org/my-mbti-personality-type/mbti-basics/ ) First published in 1962, the MBTI continues to sell commercially and free online versions proliferate the Internet. While psychologists debate the reliability and validity of the MBTI, it is well known to the general public, many having taken some form of it personally or vocationally.

**Collective Unconscious and Archetypes**

The collective conscious and archetypes, as mentioned earlier, are part of Jung’s theory of personality and what makes up the underlying forces of the human mind. Jung’s “theory of the
collective unconscious and its archetypes attributes what the faculty of knowledge supplies from itself to biology and evolution.”

In essence, as Salman explains, “all individual experience has an archetypal core,” meaning that there are abstract conceptions that all people share, even as the unique, personal examples from each individual’s life differ. For example, there is an archetype of the “Great Mother” that everyone throughout the world shares, even as different cultures have distinctive roles for mothers, and each family has a unique person fulfilling the role of mother. Jung argued that archetypes manifest through “instincts and emotions, as the primordial images and symbols in dreams and mythology, and in patterns of behavior and experience.” In his essay “On the Relation of Analytical Psychology to Poetry,” Jung explicitly defined an archetype as any figure that “constantly recurs in the course of history and appears wherever creative fantasy is freely expressed.”

It is important to note that Jung “did not suggest that stories or myths as conventionally conceived are stored somewhere in the unconscious,” but rather there are impulses to find archetypal figures in human nature, and that across cultures these archetypes are found in the stories that are told. Myth, legends, dreams, and other narrative styles all include iterations of some of the archetypes, which include figures such as the mother, the trickster, or the shadow or even archetypal events such as the flood. Jung explained that archetypal images are “forms or images of a collective nature which occur practically all over the earth as constituents of myths and at the same time as autochthonous, individual products of unconscious origin.” Later theorists, most
notably Joseph Campbell, identified patterns in stories that are repeated, creating a descriptive analysis of narratives from all over the world and different eras of time that shared similar archetypal molds.

In sum, Jung’s lasting impact in psychology can be tied back to several key aspects of his works, including but not limited to analytical psychology and his theory of personality. Some therapists and psychologists still use Jung’s theories to inform their practice, although this subgroup may be small compared to other schools of thought. Other ideas continue to have an impact because they have spread beyond psychology. For example, his personality types were used to develop the MBTI, which is used by businesses in training and by the larger population for personal enlightenment or entertainment.44

**Lasting Influence on Narrative Studies**

Jung’s work with archetypes has had an influence extending beyond analytical psychology into narrative studies and also the
creation of narratives for modern audiences. As Casement points out, "every major figure in twentieth-century intellectual history refers to him."45 Jung’s influence is particularly notable on Joseph Campbell who applied many of Jung’s theories into his own work of narrative analysis, and subsequently Campbell’s interpretations have become a source of much emulation in popular culture.

Influence studies are notoriously difficult. As Dennis Perry noted, because of “how thorny influence studies are” it is often better to identify affinities “since the similarities clearly exist, though we can’t know exactly how they got there.”46 However, the case of Carl Jung’s impact on Joseph Campbell and popular culture is much easier to make. This is because of three key figures: 1) Carl Jung, 2) Joseph Campbell, and 3) George Lucas. The line of influence between these three is clear, identifiable, and explicitly acknowledged. Also, the influence of George Lucas on popular culture, almost exclusively through the impact of Star Wars, is well established and easily articulated. Thus, if Jung influenced Campbell, who influenced Lucas, who has helped to shape the modern idea of mass produced and mass consumed entertainment, Jung’s impact on contemporary popular culture is much greater than would be assumed for a psychologist from the early twentieth century.

Another problematic aspect of influence studies is that they are often suppositional. In making this argument of Jung’s influence on Campbell, however, there is documentation of ongoing conversations between the two, providing more concrete evidence of their relationship that goes beyond Campbell’s frequent citations of Jung in his work. For example, Jonathan Young, the founding curator of The Joseph Campbell Archives and Library, notes that Campbell insisted he was not a Jungian, but “Of the psychological theorists that Campbell drew from, Jung was by far the most important.”47 Further cementing their

45 Casement, Carl Gustav Jung, 135.
46 Dennis R. Perry, Hitchcock and Poe: The legacy of delight and terror (Lanham, MD: Scarecrow Press, 2003), 1.
relationship, “Joseph Campbell knew Carl Jung...He engaged in a long correspondence with Jung and spent a memorable afternoon with Jung at his castle retreat in Bollingen on Lake Zurich.”\(^{48}\)

While working in the humanities, somewhere in a blurry realm between anthropology and classics studies, Joseph Campbell identified what he refers to as the “monomyth,” a pattern of story found the world over throughout the ages. Campbell links the monomyth very closely with Jung’s theories of the collective unconscious, treating this repeated pattern of story as evidence of Jung’s theories. In the first chapter of his seminal 1949 work The Hero with a Thousand Faces, Campbell asks “Why is mythology everywhere the same, beneath its varieties of costume?” and asserts that archeologists, ethnologists, and psychologists are all helping to discover the answer to that question. However, he sings the most praises of “the bold and truly epoch-making writings of the psychoanalysts” as indispensible to any student of mythology, particularly the works of Freud and Jung.\(^{49}\)

The monomyth, sometimes referred to as “The Hero’s Journey,” generally follows the pattern of a hero who exists in his known world, but does not quite belong. After a call to action, the hero crosses a threshold into an unknown world. While journeying in the unknown world the hero gathers objects, skills, and friends to aid him on his (and it is almost always a male protagonist) quest. During a descent, there comes a moment in the abyss, where his aid is cut off and he must triumph by himself. Often, there is death or baptismal imagery at this moment, and the hero emerges from the abyss reborn. Now the hero ascends again and completes his quest. The hero becomes a master of the known and unknown worlds.\(^{50}\)

Campbell cites Jung early on in The Hero with a Thousand Faces, noting that the hero must confront what Jung refers to as “archetypal images.”\(^{51}\) Campbell clarifies that “The archetypes to be discovered and assimilated are precisely those that have

\(^{48}\) Ibid.


\(^{50}\) Ibid.

\(^{51}\) Ibid.
inspired, throughout the annals of human culture, the basic images of ritual, mythology, and vision.” Campbell further explains that “Dream is the personalized myth, myth the depersonalized dream” and, tying this concept back to the psychoanalysts, argues that “both myth and dream are symbolic in the same general way of the dynamics of the psyche” (19). Essentially, Jung applied the concept of archetypes to dream imagery and the analysis of personality and Campbell then applied the archetypes to larger cultural narratives.

It is worth mentioning that Campbell wrote a multi-page footnote illustrating how Jung’s conception of archetypes partly evolved from other thinkers, including Friedrich Nietzsche, Adolf
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Despite this acknowledgment, it is with Jung that Campbell's theories are most often associated. For example, Barre Toelken, in discussing the application of psychology on folklore notes that Campbell used "early Jungian theories on the nature of 'archetypes'" as the basis of his theory of the monomyth.54 Clearly, Campbell's scholarship applies Carl Jung's theories, and Campbell's work has been influential in terms of narrative analysis and literary studies. But, in what ways has this had an impact outside of literary theory?

Joseph Campbell's work was meant to be descriptive of the types of stories found throughout the world. However, these stories resonate universally with humanity and it was not long before those who told—and sold—stories began to follow the pattern Campbell identified. The intertwined influence of Jung and Campbell on pop culture can be seen in numerous commentaries. In Victoria O'Donnel's Television Criticism she argues that "Television and myth are intimately related in many ways," noting that "there are many ways to analyze the mythical roots of characters in television stories."55 She cites Jung's identification of archetypes and Campbell's monomyth as essential concepts for structural analyses of mythic and television narratives.

Perhaps the most famous example of a storyteller adopting Campbell's pattern is George Lucas plotting his Star Wars trilogy around Campbell's conception of the monomyth and the Hero's Journey. As Greg Singh notes in Film After Jung, "many of the key players in Hollywood today, principally George Lucas, make no secret of using Campbell's ideas to troubleshoot their stories; make them archetype-tight, as it were."56 Campbell was so influential that Lucas invited him to Skywalker Ranch to view his films and Campbell and Lucas reportedly engaged in many conversations about the mythic and archetypical nature of the.

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53 Ibid., 18-19.
54 Barre Toelken, The Dynamics of Folklore (Logan, UT: Utah State University Press, 1996), 413.
56 Singh, Film After Jung, 142.
George Lucas. Courtesy: Wikimedia Commons, by Nicolas Genin (Flickr) [CC BY-SA 2.0 (http://creativecommons.org/licenses/by-sa/2.0)].

Star Wars Saga. Lucas even referred to Campbell as his personal Yoda when it came to storytelling.

Recognition of the significance of Campbell’s work on Star Wars increased interest in his career, and in 1988 PBS recorded the six-part mini-series The Power of Myth in which Bill Moyers interviewed Joseph Campbell about his work (most of the mini-series was filmed at George Lucas’s Skywalker Ranch). Fan interest in Star Wars, the popular PBS documentary, and then a subsequent book titled The Power of Myth that was made up of edited transcripts of Campbell and Moyers’ discussions—a book that remains in print almost three decades later—helped to expand what had been a niche-academic project into concepts with which the general public has become much more conversant.

Star Wars was an unexpected financial and critical success as a film, even being nominated for Best Original Screenplay, Best

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Director, and Best Picture at the Academy Awards the year of its release, but the franchise had an even larger impact on popular culture through its sequels, expanded universe tales told in books, television, and comic books, and in merchandising. Star Wars reshaped the popular culture landscape in terms of production, distribution, and consumption of a narrative universe. The acknowledgment that Star Wars, one of the most successful popular culture franchises, was inspired in part by Joseph Campbell’s work has ensured that Jung’s archetypes and Campbell’s Hero’s Journey remain prominent touchstones of modern popular culture.

And, as is always the case with popular culture, success bred imitation. Because Lucas had publicly and frequently identified Campbell’s work as a key influence in the plot of Star Wars, writers, producers, and directors hoping to mimic the success of the franchise similarly mined Campbell’s The Hero with a Thousand Faces for plot points to shape their stories. Campbell’s work, which was descriptive of ancient myths, became prescriptive for modern popular literature, must-see tv, and blockbuster films.

In the late 1980s Richard Beban, a journalist and screenwriter, argued that seven of the top ten grossing films of all time “had been strongly influenced by Campbell’s scholarly writings.” As blockbuster storytelling has become more reliant on formula in subsequent decades, Campbell’s academic writings have had even greater impact on mass produced entertainment. The basic beats of Campbell’s monoymth and the iconic archetypes identified by Jung can be found in such disparate stories as the book The Hunger Games, the popular video game Super Mario Bros., television shows such as Lost, animated films like Brave, and romantic comedies such as While You Were Sleeping. Numerous guides provide outlines for prospective authors and screenwriters that follow the Campbellian pattern and reference Jungian archetypes as necessary for successful screenplays and novels. These range from books, such as The Writer’s Journey: Mythic Structure for Writers or Fill-in-the-Blank Plotting, to sections on websites such as scriptlab.com or screenwriting.io that provide tips for incorporating Campbell and Jung’s concepts into plots.

60 Jackson, “The Man Who,” http://www.independent.co.uk/arts-entertainment/
The popularity of these resources is at least in part influenced by George Lucas's recognition of Campbell's work as a guide for writing *Star Wars*. Thus, Lucas, Campbell, and Jung form a sort of popular culture genealogy, ensuring that Jung retains a certain level of cultural prominence.

**Jung as Himself in Popular Culture**

As shown, Jung's influence has significantly impacted narrative studies and stories being told in film and television. His status as a psychiatrist and thinker also allows Jung to retain enough of a cultural presence to be referenced with some frequency in film and television. The website TVtropes.com is an online wiki that has existed since 2004 with the goal of identifying recurring conventions, plot devices, and formulas that are present in popular fiction (the site started with the goal of tracking tropes in television shows, but has since expanded to include other forms of entertainment). As a wiki that can be publicly edited, all of the strengths and weaknesses inherent to the form are present within the site, but it can serve as a valuable reference for how prevalent certain tropes appear to be in our media. The site contains a page on Carl Jung that says "next to Sigmund Freud," Jung is "arguably the most influential psychologist of the 20th century, at least in the arts and humanities."61 It goes on to assert that, "Chances are if a work has some psychological imagery and it's not referencing Freud, then it's referencing Jung."62 The content of this TVTropes page represents more codified anecdotal evidence than a close study of all references to psychological imagery in art, but this assertion on a site representing more than a decade of work by myriad contributors is still significant. And one does not have to look very hard to begin finding frequent references to Carl Jung in popular culture.

References to Jung range from album covers to appearances by Jung in dramas to absurd appearances in surreal dream sequences. The iconic and award-winning cover to The Beatles'
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album *Sgt. Pepper’s Lonely Hearts Club Band* features an eclectic mix of notable figures from the arts and sciences. A photo of Jung is sandwiched between Edgar Allen Poe and W.C. Fields.63 The 2011 film *A Dangerous Method* purported to present a true-to-life narrative of how the relationship between Sigmund Freud, Carl Jung, and their patient Sabina Spielrein revolutionized the field of psychoanalysis. In the film, the three main characters were played by well-known actors Viggo Mortensen, Michael Fassbender, and Keira Knightley, respectively.64 Stretching back more than twenty years earlier, there was an appearance by Jung in two characters’ dreams on *Northern Exposure*. In a 1990 episode, which dealt with a shared unconscious between characters, two long-lost brothers have the same dream in which a strange man is driving a truck. When they ask who he is, he replies “I’m Carl Jung, and while I know a lot about the collective unconscious I do not know how to drive a truck,” and the brothers each wake up screaming.65

In addition to these appearances of Jung as a figure or character, there are also frequent references to Jung and his work in popular culture. Several notable examples come from the classic sitcom *Frasier*. On the series, brothers Frasier and Niles are both psychologists and their sibling rivalry extends into their professional lives. David Hyde Pierce, who portrayed Niles during the show’s eleven seasons, remarked that during casting the character of Niles was still being fleshed out and “All they could tell me was that Frasier was a Freudian and Niles was a Jungian.”66 This character trait made it into the show and was a source of friction between the two brothers who, otherwise, shared many of the same tastes and interests. In a season 1 episode, when Niles has to cover for Frasier’s call-in radio show, he begins by telling callers, “Hello! This is Dr. Niles Crane, filling in for my ailing brother, Dr. Frasier Crane. Although I feel perfectly qualified to

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64 *A Dangerous Method*, directed by David Cronenberg (2011; Culver City, CA: Sony Pictures Home Entertainment, 2012), DVD.
65 “Aurora Borealis,” *Northern Exposure*, directed by Peter O’Fallon (1990; Universal City, CA: Universal Studios, 2004), DVD.
fill Frasier’s radio shoes, I should warn you that while Frasier is a Freudian, I am a Jungian. So there’ll be no blaming Mother today. Much later in the series’ run, there is an episode in which Frasier is being uncharacteristically kind and subservient to Niles, as Niles is convalescing from heart surgery. Much to Niles delight, he has cajoled Frasier into admitting, “Freud is a poor man’s Jung.” After this admission, Niles cries out, “I never thought I’d live to see the day. Perhaps this is why I was spared.”

Conclusion

In many ways, “impact” or “influence” can be slippery concepts to quantify. How can one measure the continuing influence of a thinker? Some concrete data about Jung exists in an article analyzing the impact of twentieth century psychologists. Hagbloom et al. reported three rankings: the twenty five psychologists most frequently cited in professional psychological journal literature, the twenty five psychologists most frequently cited in introductory psychology textbooks, and the 100 most eminent psychologists of the twentieth century. Jung did not make the first two lists, although Hagbloom et al.’s supplementary materials rank him among the top fifty on these lists. His ranking in the eminence list was 23rd. There is a stark contrast when Jung’s rankings are juxtaposed with the rankings of his one time friend and associate, Sigmund Freud. Freud was ranked first on both citation lists and third on the overall eminence list. These numbers demonstrate that within the field of psychology, Jung became an influential professional, but this is not represented by citations in textbooks and scholarly journals. One must look beyond his

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69 Ibid.

status as a historical figure in psychology to fully comprehend his lasting impact. Jung’s theory of the collective unconscious and archetypes spread into narrative theory through Joseph Campbell and has subsequently shaped popular culture. The extension of his ideas into other disciplines ensures Jung’s continued cultural resonance and solidifies his enduring presence among prominent thinkers.

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