THE SELF-REFLEXIVE ENTERPRISE: METAFICTION
IN THE STAR TREK SERIES
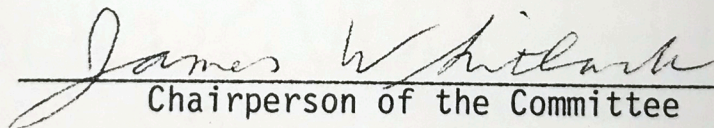
by

DAVID EDWARD FLANAGIN, B.A.
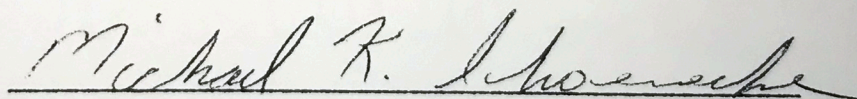
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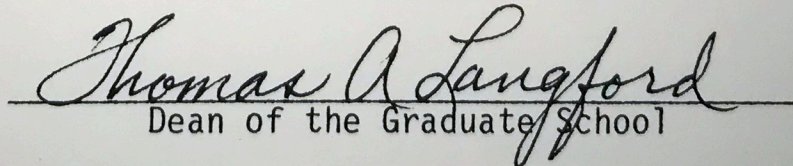the Requirements for
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Chairperson of the Committee

Michael K. Schoenecke

Accepted

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CHAPTER I

METAFICTION AND ITS APPEARANCE IN <u>STAR TREK</u>

The term "metafiction" and an intensified study of the phenomenon which this term attempts to identify emerged in literary criticism[1] at about the same time that American society was witnessing the increasing popularity of a recently canceled science fiction television series that had discovered new life in syndication. Gene Roddenberry's original <u>Star Trek</u> series, canceled in 1969 after a weakly performing three-year network run,[2] rapidly garnered a growing, devoted audience and gained a foothold in popular culture that,

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[1]Patricia Waugh, <u>Metafiction: The Theory and Practice of Self-Conscious Fiction</u> (London: Methuen, 1984) 2; Inger Christensen, <u>The Meaning of Metafiction</u> (Bergen: Universitetsforlaget, 1981) 9. Waugh, Christensen and others suggest that the term "metafiction" first appears in an essay by William Gass published in 1970. However, as will be discussed in greater detail later, the phenomenon of metafiction predates the term, as does the awareness of the phenomenon.

[2]Michael Okuda, Denise Okuda, and Debbie Mirek, <u>The Star Trek Encyclopedia: A Reference Guide to the Future</u> (New York: Simon & Schuster, 1994) 389. From its debut on NBC in 1966, <u>Star Trek</u> suffered low ratings, to the extent that the network canceled the series after its second season in 1968. Numerous letters of protest from the series' relatively small but loyal base of fans resulted in <u>Star Trek</u>'s temporary salvation--it was subsequently renewed for a third season, but canceled yet again after the third year.

almost thirty years after its inception, seems only to be expanding with no exhaustion in sight. The original television series was succeeded by six successful films featuring its characters, and in 1987 a second television series, Star Trek: The Next Generation, began a run that would last seven years, accumulating an even broader audience including both fans of the "new" and the "old," before departing the small screen in search of its own success as a film series in 1994.[3] A third series, Star Trek: Deep Space Nine, debuted in 1993, followed by yet another spin-off entitled Star Trek: Voyager in 1995.

To make a comprehensive assessment of the impact that Star Trek (in all of its incarnations) has had on American society, and in fact on many of the world's societies, would be a monumental if not impossible task, but one does not need to look far to realize the penetration and absorption of this fictional world into the "real" world. Each year thousands of the most devoted fans attend Star Trek conventions throughout the Unites States (where many dress as their favorite

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[3]Michael Logan, "Trekking Into the Future," TV Guide 14 May 1994: 10. The Next Generation was the highest-rated dramatic series in the history of television syndication when it left the air at the end of its seventh season.

characters),[4] while the "cyberspace" of worldwide communication via computer is replete with discussions of the series[5] ranging from rather trivial critiques of inconsequential details[6] to thoughtful analyses of political, psychological, and philosophical aspects of various episodes. In a similar vein, talk-shows focusing on Star Trek have appeared on radio.[7] Simon and Schuster has published over a hundred Star Trek novels, many of which became best sellers, as well as a number of other Star Trek-related books such as "technical manuals" and reference guides. Allusions to the series can be found in a number of books, films, and other television series, and popularized quotations from the series--such as "Beam me up, Scotty" or "He's dead, Jim"--have made their way into the colloquialisms of everyday speech (although the

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[4]Pete Hull, "The Big Goodbye," Star Trek: The Official Fan Club Magazine June/July 1994: 48-49; John L. Flynn, "Costuming For Fun and Fandom," Starlog June 1989: 53-56.

[5]Albert Kim, "Beaming All Over," Entertainment Weekly 4 August 1995: 60.

[6]Some examples of such details could include such things as consistency of rank insignia on uniforms, the use in the latest episode of visual-effects original to a show several years old, or the discovery of possible continuity errors found in characters' dialogue.

[7]Mark Altman, "Talking Trek," Star Trek: The Official Fan Club Magazine November/December 1993: 4-5.

former example is an inaccurate quote, never appearing word-for-word in the show). Such examples are hardly adequate to describe the ways that Star Trek has made an indelible mark on the contemporary world. Yet, despite the enormous popularity and considerable influence of this series (or perhaps, in some cases, *because* of it), scholarly criticism has largely failed to analyze many significant and sophisticated textual and dramatic techniques that have consistently characterized Star Trek. The phenomenon of metafiction, or "metadrama" as it may also be identified in this context since Star Trek is both fiction and drama,[8] is one such technique that has characterized the series since its beginning, although perhaps in a more sophisticated form in the later incarnations of The Next Generation, Deep Space Nine, and Voyager.

While it is a technique in narrative particularly suitable to the postmodern era in which it was assigned its current label, metafiction, also referred to as self-conscious or self-reflexive fiction (although some critics define subtle differences between those terms),

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[8]Though "metafiction" commonly refers to the textual phenomenon and "metadrama" to the same phenomenon within drama, since drama often *is* fiction, and since Star Trek is both, the terms are, in this study, interchangeable. One could of course place both labels under the extremely general term "meta-*art*."

has appeared throughout literary history.[9] In fiction it
has been traced to Cervantes' <u>Don Quixote</u>,[10] in drama to
Kalidasa's <u>Vikramorvashe</u>,[11] and in poetry to Horace's <u>Ars
poetica</u>.[12] Metafiction explores the nature of fiction,
its *own* nature, by highlighting its own fictive
construction as a narrative. As Patricia Waugh explains,
metafiction "self-consciously and systematically draws
attention to its status as an artefact in order to pose
questions about the relationship between fiction and
reality."[13] Thus metafiction tears away, at least
temporarily, the illusory mimetic façade of conventional
"realistic" fiction, in a sense holding a mirror up to
itself and saying something about its own nature.
Whereas traditional "realistic" fiction attempts to
create the illusion that it is mimicking the real world
outside fiction, metafiction breaks through that illusion

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[9]Waugh 5; Christensen 9.

[10]Rüdiger Imhof, <u>Contemporary Metafiction: A
Poetological Study of Metafiction in English since 1939</u>
(Heidelberg: Carl Winter Universitätsverlag, 1986) 11.

[11]Richard Hornby, <u>Drama, Metadrama, and Perception</u>
(Lewisburg: Bucknell U P, 1986) 36.

[12]Dorothy Baker, <u>Mythic Masks in Self-Reflexive
Poetry: A Study of Pan and Orpheus</u> (Chapel Hill: U of
North Carolina P, 1986) 3.

[13]Waugh 2.

and "tells the truth" about itself. Rather than pretending that the world created within its pages (or on its stage, or on film) is the "real" world, metafiction acknowledges that its fictional world exists only in itself and thus contemplates the creation of that world. Hence, as some critics have asserted, one could say that metafiction makes the only "true" statement that fiction *can* make.[14]

As Waugh suggests, the metafictional phenomenon does not "ignore or abandon" the "conventions of realism" but, instead, "lays bare" those conventions.[15] As she further explains, "often realistic conventions supply the 'control' in metafictional texts, the norm or background against which the experimental strategies can foreground themselves."[16] Thus a work with metafictional qualities may seem otherwise to be a conventional "realistic" fiction, but the instances of metafictional technique violate the surrounding conventions and thereby draw attention to the existence of these conventions. Since metafiction may rely on realistic conventions to create

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[14]Trevor Morgan, "Acknowledging the Lie: Extreme Self-Consciousness in Contemporary Fantasy Fiction," diss., Texas Tech U, 1995, 230-31.

[15]Waugh 18.

[16]Waugh 18.

the illusion of mimesis which it will at some point

expose, it does not reject those conventions of realism;

instead, metafiction rejects the "doctrine"[17] of

realism--the belief that fiction must attempt to reflect

the world outside fiction.[18] The reader of a

metafictional text may from the outset of his encounter

with the text "suspend disbelief" and accept the illusion

that the world he is reading is a reflection of his own

world, but suddenly he will stumble upon the

metafictional presence and be confronted with the fact

that what he is reading is fiction and hence exists only

in its own world.

This understanding that metafiction does not reject

narrative conventions but exposes their existence is

closely tied to the understanding that a work containing

metafictional qualities is not necessarily entirely

metafictional. Larry McCaffery explains that

"metafictional works may indeed be primarily reflexive,

but the term 'metafictional' is not limited to works

which are wholly self-contained or which explore only

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[17]Hornby 14.

[18]As will be explained later, this belief--
essentially a belief in mimesis--has been rejected in the
twentieth century as a result of the recognition that
mimesis is, in fact, impossible.

their own nature."[19] Thus a work characterized by

metafiction may explore a host of issues, themes, or

techniques, only one of which is self-reflexivity. In

addition, some metafictional works are more obviously

self-reflexive than others. Because metafictional

techniques may range from the subtle to the direct,

narratives that are characteristically metafictional vary

in the degree of mimetic breakdown perceived by the

reader or audience member depending on the type of

technique employed.[20]

Several brief examples of metafictional instances

from three works--Herman Melville's Moby Dick, Vladimir

Nabokov's Ada, and Toni Morrison's Jazz--will demonstrate

the varying subtlety and the effect of metafictional

technique. As critics have observed, Melville's Moby

Dick is full of plays on words and narrative conventions,

and is itself a combination of several forms of

narrative, but one instance of subtle self-reference

within its pages illustrates one of the functions that

metafiction serves in this highly complex novel. In

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[19]Larry McCaffery, The Metafictional Muse: The
Works of Robert Coover, Donald Barthelme, and William H.
Gass (Pittsburgh: U of Pittsburgh P, 1982) 263.

[20]Hornby 88, 103. The last section of this chapter
will deal more specifically with several of these
techniques.

chapter forty-five, "The Affidavit," the narrator turns

to a discussion of the "story of the White Whale" and

makes the following statement:

> So ignorant are most landsmen of some of
> the plainest and most palpable wonders
> of the world, that without some hints
> touching the plain facts, historical and
> otherwise, of the fishery, they might
> scout at Moby Dick as a monstrous fable,
> or still worse and more detestable, a
> hideous and intolerable allegory.[21]

On the surface level, the reference to Moby Dick would

seem to refer to the actual whale with which Ahab is

obsessed. However, the context would seem to suggest

otherwise: on a second, more profound level, "Moby Dick"

actually refers to the *narrative* that is Moby Dick--the

book. The words "fable" and "allegory" are

conventionally associated with narratives, not animals

such as whales, and the text does not state that people

might "scout at *the story of*" Moby Dick but rather "scout

at" Moby Dick himself--or *itself*. Earlier, just prior to

this quotation, the narrator refers to "the story of the

White Whale," and of course the story of the White Whale,

in one sense, is the book Moby Dick. This passage, then,

suggests that the narrator is concerned about the way

that Moby Dick will be interpreted; it may be interpreted

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[21]Herman Melville, Moby Dick, ed. Harrison Hayford
and Hershel Parker (New York: W. W. Norton, 1967) 177.

as a "fable" or a "hideous and intolerable allegory."[22]
When the reader recognizes this rather subtle self-
reference, the textuality of the book is foregrounded,
one is reminded that Moby Dick is not fact but fiction,
and the illusion of mimesis is temporarily dismantled as
the novel pauses to contemplate itself.

Vladimir Nabokov (whom Larry McCaffery has called
"the greatest metafictionist of all time"[23]) includes
similar self-references, as well as many other
metafictional techniques, throughout his novel Ada, or
Ardor: A Family Chronicle. One such reference occurs
when the character of Van Veen becomes outraged as he and
his lover Ada look at photographs taken of them by Kim
Beauharnis. Van declares, "That ape has vulgarized our
own mind-pictures. I will either horsewhip his eyes out
or redeem our childhood by making a book of it: Ardis, a
family chronicle."[24] This reference to book-writing,
perhaps more obvious than the one in Moby Dick, clearly
refers to Ada, Nabokov's (or is it Van's?) text, given
emphasis by the phrase "a family chronicle," the actual

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[22]Interestingly, various critics *have* in the past
interpreted Moby Dick as an allegory.

[23]McCaffery 21.

[24]Vladimir Nabokov, Ada, or Ardor: A Family
Chronicle (New York: Vintage International, 1990) 406.

novel's subtitle. Again, the text highlighting its own fictive nature breaks through any illusion of mimesis and confronts the reader with self-revelation. The reader recognizes that the book Van refers to is the very book he or she is reading, and that recognition is complicated by the book's claim that it is written by Van Veen, a fictional author, rather than Nabokov. The separation between the narrative and "reality"--the world of the reader--is in the same instant revealed and, to some extent, obscured.

Toni Morrison's Jazz presents a less-than-subtle yet somewhat problematic case of metafictional technique. The novel's mysterious narrator is never clearly identified through the course of the narrative; the ambiguous "I" telling the story never personally enters the events of the narrative in any identifiable way, instead remaining a detached observer who tells, contemplates, and predicts (inaccurately in at least one major instance) the events of the novel and the actions and thoughts of its characters. Finally, at the end of the novel, the narrator reflects on the love of the story's main characters, Joe and Violet, and makes a strange, startling revelation:

> I envy them their public love. I myself have
> only known it in secret and longed, aw longed
> to show it--to be able to say out loud what

> they have no need to say at all: *That I have*
> *loved only you, surrendered my whole self*
> *reckless to you and nobody else. That I want*
> *you to love me back and show it to me. That*
> *I love the way you hold me, how close you let*
> *me be to you. I like your fingers on and on,*
> *lifting, turning. I have watched your face*
> *for a long time now, and missed your eyes*
> *when you went away from me. Talking to you*
> *and hearing you answer--that's the kick.*
>   But I can't say that aloud; I can't tell
> anyone that I have been waiting for this all
> my life and that being chosen to wait is the
> reason I can. If I were able I'd say it.
> Say make me, remake me. You are free to do
> it and I am free to let you because look,
> look. Look where your hands are. Now.[25]

When one realizes that the "you" the narrator addresses
is the reader, the narrator's identity is unveiled: the
narrator is the book itself. In the instant of this
realization, the reader is confronted with the novel
emerging from its own text and defining itself as a self-
contained identity. As in Nabokov's <u>Ada</u>, fiction here
detaches itself from the illusion that it is representing
events in "reality" and at the same time blurs that
detachment as it contemplates its own existence as a
full-fledged entity; art at once distinguishes itself
from "life" and also *becomes* a "life"--a world of its
own.

Notions of the association between fiction and
reality--both the divisions and the connections between

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[25]Toni Morrison, <u>Jazz</u> (New York: Plume, 1993) 229.

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them--underlie what Christensen terms the "meaning of metafiction."[26] The fundamental recognition in the twentieth century that art is inherently detached from the "real" world has roots, in part, in the linguistic theories of Ferdinand de Saussure and his philosophical kinsmen, who emphasized that language does not actually represent a "graspable" reality but is a system of arbitrary signs representing concepts that have been constructed to categorize and differentiate perceived phenomena. Words do not stand for "things" but refer to concepts, which by definition are themselves constructs. In a sense, then, language does not reflect "reality" but reflects itself. Consequently, if language cannot "imitate" reality, then neither can fiction, which is formed through the use of language. The doctrines of "realism," "naturalism," and other such attempts to mimic an objective reality are therefore rejected. As Rüdiger Imhof observes, "the notion that fiction, in particular the naturalistic or realistic novel, mirrors life is revealed as a case of pathetic fallacy. Reality and fiction are. . .two different entities."[27] In short, the idea that the purpose of fiction (and art in general) is

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[26]Christensen 14.

[27]Imhof 56.

to imitate life is unsound. Fiction, like the language
with which it is constructed, can imitate only itself.[28]
In keeping with this understanding, metafictional
technique concerns itself with highlighting the disparity
between fiction and reality.

Realizing the problems inherent in confusing fiction
and reality is not new to the twentieth century, of
course. Cervantes, for example, humorously deals with
some of those problems in Don Quixote. In chapter
twenty-six of Part II, Don Quixote is watching Master
Pedro's puppet show when he interrupts the play to insist
that the depiction of Moors ringing bells is inaccurate.
Shortly thereafter, when the play's Moors prepare to
pursue the characters of Don Gaiferos and Melisendra, Don
Quixote interrupts again; this time, however, he
interrupts the play in an effort to stop the Moors,
believing the action of the play to be real. He attacks
the puppets and destroys them.[29] Later, when Master
Pedro confronts him with the property which he destroyed,
Don Quixote declares that he had been deceived:

> "In very truth I assure you gentlemen now
> listening to me that everything that has
> taken place here seemed to me to take place

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[28]Hornby 17.

[29]Miguel de Cervantes, Don Quixote, ed. Joseph Jones
and Kenneth Douglas (New York: W. W. Norton, 1981) 573.

> literally. Melisendra was Melisendra, Don
> Gaiferos Don Gaiferos, Marsilio Marsilio,
> and Charlemagne Charlemagne. That was why
> my anger was roused, and to be faithful to
> my calling as a knight-errant I tried to
> aid and protect those who fled."[30]

Quixote, as he does throughout the novel, fails to
distinguish fiction from reality, even though he had
previously decried "inaccuracies" in the play; his
delusion, with humorous exaggeration, underscores the
problems associated with a mimetic view of art.

Another component of the metafictional phenomenon is
its contemplation of the nature of "reality" in relation
to fiction. In exposing its own fictive nature,
metafiction comments on ways in which our lives are
themselves characterized by the incorporation of endless
constructs--"fictions." Hornby identifies what he calls
the "drama/culture complex," a network of various
interconnected systems including art in all its forms as
well as culture in its relationship to art, and suggests
that it is through this complex "rather than through
individual" fictions that we interpret life.[31] Fiction,
in its artistic forms, informs the "real" world.
Narrative codifies beliefs, attitudes, perceptions, and
behaviors that human beings use to understand and

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[30]Cervantes 575.

[31]Hornby 17.

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categorize life experience. In this sense, one could say that life tends to pattern itself after art, whereas art cannot adequately pattern itself after life.

Other fictional systems besides those of the arts characterize "reality," and metafiction contemplates this as well. Our lives are filled with perceptions and conceptions of ourselves and our roles, of others and their roles, of ideologies and philosophies, and of desires and expectations; to the extent that these are "composed" or "constructed" within our minds, they can be considered kinds of fictions. Thus, in revealing its own fictive nature and exploring the notion of how fiction is created, metafiction may prompt one to consider how his or her own life is like a narrative and to wonder to what extent the "real" world is a fictional construct since ultimate reality, the reality beyond what one *perceives* to be "real," is ultimately ineffable and unknowable, in part because of the subjectivity of human perception.

Responses to this dilemma of the "possible fictionality of the world outside" literary fiction[32] have varied. The declaration of Shakespeare's Jacques that "All the world's a stage"[33] points of course to the

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[32]Waugh 2.

[33]William Shakespeare, As You Like It (New York: Bantam, 1988) 40.

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reality that Jacques' world *is* a stage, highlighting the
drama's own fictional status, but it also calls one to
question whether the world outside the drama is itself a
kind of stage in which people are actors playing roles.
However, if one such as Shakespeare did contemplate the
world as a stage, the image suggests that there must yet
be a reality beyond that stage, either of a complex real
world analogous to that of the people who are actors or
of an ineffable and infinite world framing even that, the
world of a kind of "nirvana, heaven, God, [or] gods."[34]
This would seem to support a view that, although life is
like fiction and "reality" is composed largely of
constructs, there exists still a Reality beyond perceived
"reality," a Reality that may in many respects be so
complex and infinite that it can never be wholly grasped
but only approached.[35] Most metafictionists seem to
concur with this view, to varying degrees, but some go to
a further extreme in this issue of the fictionality of
the world, displaying a sense that the real world is one
of such chaos and disorder that the world of textual

[34]Hornby 47.

[35]Robert Scholes, Fabulation and Metafiction
(Urbana: U of Illinois P, 1979) 8; Thomas Kennedy,
"Fiction as its own Subject: An Essay and Two examples--
Anderson's 'Death in the Woods' and Weaver's 'The Parts
of Speech'," The Kenyon Review 9.3 (1987): 61.

fictions is a preferable one. Thus, Nabokov's Van Veen

composes Ada as an alternative world, a place to which he

and Ada may escape and order their lives and a place

where they may defeat the realities of time and death,

thus immortalizing fictionalized versions of

themselves.[36] Metafiction in general indicates that a

textual fiction constitutes a world of its own, as has

already been discussed, but some metafictional works,

like Ada, go a step further and suggest that the world of

the text is an alternative world that may be preferable

to the real world.[37]

This summary of notions regarding reality's

relationship to fiction demonstrates Waugh's observation

that metafiction "is thus an elastic term which covers a

wide range of fictions."[38] A metafictional work may

explore various dimensions of the gap between fiction and

reality but not "question reality or existence as

such"[39]; it may explore the fiction/reality disparity and

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[36]Christensen 155; Michael Bengal, "Past, Present, Future, Death: Vladimir Nabokov's Ada," College Literature 9(1982): 138; Maurice Courtier, "Death and Symbolic Exchange in Nabokov's Ada," Canadian-American Slavic Studies 19(1985): 295-305.

[37]Rüdiger Imhof (57, 58) suggests that, to Nabokov, the only meaningful "reality" is art.

[38]Waugh 18.

[39]Christensen 155.

at the same time contemplate the instability of notions

of reality, while maintaining a connection to the world

beyond the text;[40] it may abandon "realism more

thoroughly" and present the "real" world as essentially a

complete fiction;[41] or it may fall somewhere between

these descriptions. What all metafictional works do have

in common, then, is the fundamental disruption of

mimesis, the foregrounding of the work's fictionality

(its nature as text or drama), and an exploration of the

relationship between fiction and reality. This study

will examine, through an exploration of the more

distinctive metafictional techniques found throughout

specific and relevant television episodes and films, the

perspective that Star Trek offers on this relationship

between fiction and reality.

Patricia Waugh, in chapters two through five of her

book Metafiction: The Theory and Practice of Self-

Conscious Fiction, and Richard Hornby, in chapters two

through six of Drama, Metadrama, and Perception, outline

categories of metafictional techniques that will be

useful in analyzing and organizing the varieties of

metafiction found in the Star Trek series. One of the

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[40]McCaffery 263.

[41]Waugh 19.

most subtle of these techniques is that of

intertextuality, or literary allusion.[42] Two less subtle

categories that are often closely related are those of

role-playing and the narrative-within-narrative (or play-

within-play).[43] Another category is that of direct self-

reference, one of the least-subtle techniques of

metafiction.[44] These categories and others like them

are, of course, inadequate to describe all metafictional

techniques; some individual instances of metafiction may

not fall easily into devised categories but are

inherently metafictional because they address issues of

fictionality. Also, it is important to note that with

specific instances these categories may overlap--a

metafictional instance could be role-playing, narrative-

within-narrative, *and* allusion.

Intertextuality, allusions within a fiction to other

fiction or other forms of literature, is on a basic level

metafictional because an artistic work alluding to other

art necessarily implicates itself with the reference.

When a fiction alludes to other fiction easily recognized

as such, the fiction is of course making reference to

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[42]Hornby 88-94; Imhof 80-97.

[43]Waugh 28-34, 116-119; Hornby 31-48, 67-87; Imhof
225-246.

[44]Hornby 103-118.

something of its own nature; consequently, the reader's recognition of the allusion may draw his or her attention to the fact that the referrer shares the status of the referent. With this recognition, the mimetic façade is for a moment disrupted. In some cases, the fiction alluded to may be a "fictional" fiction--a fiction created by the author or narrator that has no existence outside the world of the framing narrative. This type of allusion is even more likely than "real" allusions to disrupt mimesis and call attention to the fictionality of the framing narrative, especially if the reader at once realizes that the fiction alluded to exists only in the world of the fiction that surrounds it. Whether the work referred to is "fictional" or "real," the more elaborate the reference is, the more the reference is likely to draw comparisons to the fiction in which it appears. A fiction-specific discussion within a narrative has more metafictional potential than a simple title reference; however, both are by nature metafictional in the sense that the framing narrative, for a moment, turns its attention to fiction.

A reference within fiction to other fiction does not have to be specific in order to be metafictional. If a fiction discusses the *subject* of fiction in general--or even the subjects of writing, literature, or art in general--it is, in a manner similar to a specific

allusion, referring to something of its own nature and thus implicates itself. When a work of fiction contemplates fiction--as a phenomenon, as an act, or as a theory--it must to a certain extent contemplate itself. Thus, for the purposes of this study, the terms "intertextuality" and "allusion" will be generalized to identify not only references to specific fictions but to the subject of fiction in general. For example, references to Hamlet would be placed in this category along with references to "the works of Shakespeare."

    Yet another facet of the dynamics of intertextuality is related to a kind of reference that Hornby calls "allegory."[45] The events and characters of a fiction may closely resemble or parallel those of another familiar, specific fiction. To the extent that the fiction appears clearly to be "borrowing" recognizable elements of another particular fiction, it is referring to that fiction in much the same way and with a similar effect as the kinds of allusions discussed earlier. This kind of metafictional technique is especially distinct if the work "allegorized" is actually *mentioned* in some specific way, perhaps via citation of its title, its author, its characters, or its characters' names. In this case, the

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[45]Hornby 92-93.

allusion would be multi-layered, consisting of both specific literary reference and allegorical parallel. Such a combination would in many situations appear to be more obviously metafictional than allegory alone; without a specific reference within the fiction of the story being re-told or the character being re-played, the link could be so obscure that the reader would be unlikely to make the connection between the two fictions, preventing mimetic breakdown. For this reason, only those "allegorical" allusions containing specific literary references will be examined in the <u>Star Trek</u> series.

Both the terms "role-playing" and "narrative-within-narrative" are fairly self-explanatory, and one need only look at familiar narrative-within-narratives such as the plays-within-plays of <u>Hamlet</u> or Pirandello's <u>Six Characters In Search of An Author</u> to recognize the well-established practice of these techniques. Role-playing occurs when a character within a fiction plays the role of another character: fiction pretends to be yet another fiction. Another component is added to this play of identities when the narrative is a dramatic performance, for in dramatic performance there is an actor playing a role who in turn plays a role. This actor/role/role relationship will of course characterize almost all role-playing within <u>Star Trek</u>. Often closely related to role-playing, narrative-within-narrative occurs when one

narrative is framed within another. One could categorize

many different varieties of narrative-within-narrative,

including play-within-play, novel-within-novel, play-

within-novel, story-within-story, and so on; the defining

characteristic of narrative-within-narrative is that

fiction is embedded within fiction. Often the "inner"

fiction may be a play or some other dramatic performance

which involves the "outer" fiction's characters playing

roles; narrative-within-narrative and role-playing in

such instances overlap, creating an even stronger

metafictional presence.

The direct self-reference is also rather self-

explanatory, and, as the term might imply, is one of the

most overt types of metafiction. The instances of

metafiction in Moby Dick, Ada, and Jazz discussed earlier

are all direct self-references; in each example, the

fictional work makes a direct reference to itself as

fiction, thus effecting a jarring penetration through the

illusion that the fiction is portraying "reality" and

making a clear, truthful statement to the reader: "You

are reading fiction." While other kinds of references

within a fiction--allusions, for example--implicate the

fiction through shared status, direct references openly

direct attention to the fiction itself. There are many

possible variations on the self-reference, and some may

naturally be more overt and disruptive of the mimetic

illusion than others. In Star Trek, direct self-references rarely occur, far outnumbered by allusions, role-playing, and narratives-within-narratives; appropriately, then, self-references will receive less attention than the other techniques.

The following chapters of this study will examine the metafiction of Star Trek according to the categories as grouped in the discussion above, respectively. Chapter IV will combine a discussion of direct self-references in Star Trek with an analysis of additional, significant metafictional techniques found in the series that do not fall easily into any of the aforementioned categories.

CHAPTER II

"ALL THE GALAXY'S A STAGE. . ."[1]: INTERTEXTUALITY

WITHIN AND BEYOND THE <u>STAR TREK</u> UNIVERSE

As explained in the previous chapter, all literary
allusions are in one sense metafictional, for with a
literary allusion a fictional work is at least briefly
turning its attention to something that shares its own
nature. However, not all allusions are strongly
metafictional in terms of disrupting mimesis and
highlighting the disparity between fiction and reality;
as mentioned before, an extended discussion of a
particular fiction or of fiction in general is more
likely to cause the reader/audience member to acknowledge
the fictionality of the work making the reference than is
a simple reference to another work's title. For example,
a discussion within a hypothetical text "X" of the merits
of Dickens' <u>A Christmas Carol</u> or of what constitutes good
fiction in general may prompt a reader to compare "X" to
<u>A Christmas Carol</u> or to judge "X" according to its own
criteria; on the other hand, a mere mention in text "Y"
of Keats' "Ode to Psyche" may pass by a reader's notice
with little contemplation of how "Y" and "Ode to Psyche"

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[1]Spoken by the character Q (John DeLancie) in "Hide
& Q," wr. C. J. Holland and Gene Roddenberry, <u>Star Trek:
The Next Generation</u>, Paramount, 1987.

are related. Allusions containing specific citations of prose or dialogue also tend to have a stronger metafictional presence than mere references to titles or authors, in part because they are more elaborate and easily invite comparisons between the fiction making the reference and the fiction to which it alludes. Again, as stated previously, a combination of allusion by citation or other significant reference with allusion by allegory may effect a stronger metafictional presence than either alone. If a fiction "Z" refers to Macbeth, and the plot of "Z" closely resembles that of Macbeth, the fictionality of "Z" comes to the surface as the reader is led to draw comparisons between the two narratives.

Of three hundred fifty-one Star Trek episodes and films,[2] at least one hundred one (around thirty percent) contain literary allusions of some kind.[3] In keeping

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[2]This figure includes seventy-nine episodes of the original series, seven films, one hundred seventy-eight episodes of The Next Generation, seventy-two episodes of Deep Space Nine (the first three seasons), and fifteen episodes of Voyager (the first season).

[3]See Appendix for a complete list of these episodes. One should note that there may be additional episodes containing allusions I have missed. One should also note that in using the term "literary allusions" I am including general allusions to literature or to specific kinds of literature.

with what has been stated above, the most significant of these allusions are those which involve extended discussions of the literature mentioned and those which contain not only specific references but story elements that closely resemble aspects of the literature named or discussed. Therefore, this study will focus on representatives of these kinds of allusions. For organizational purposes, intertextuality in Star Trek can be divided into two major categories: allusions to "actual" literature beyond the fictional world of Star Trek, and allusions to "fictional" literature that exists only within that world.

Beyond the Trek Universe: Real Fiction

Allusions to the world's literature have appeared consistently throughout the first three Star Trek television series[4] and the film series. At least twenty-eight episodes of the original series (thirty-five percent) contain references to "real" fiction; at least thirty-seven episodes of The Next Generation (twenty-one percent)and fourteen episodes of Deep Space Nine (nineteen percent) contain such references. As writer and

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[4]Given the pattern of its predecessors, it is reasonable to predict that the fourth series, Voyager, will maintain a similar practice.

producer Ronald D. Moore observes, Star Trek "has a tradition instituted in the original series of being a very strong proponent of literature and the written word and of the influence of books upon people," and one of the more prominent manifestations of this focus on the power of literature lies in the many "quotes and metaphors" woven into the show.[5]

Star Trek: The Original Series

Establishing an important precedent for many of the metafictional techniques that characterize later installments, one of the more significant episodes of the original Star Trek series containing literary references is the first-season tale "The Conscience of the King,"[6] whose title itself is an allusion to Act II of Shakespeare's Hamlet. Like many episodes of Star Trek, "The Conscience of the King" contains metafictional techniques that overlap; more specifically, this episode relies as heavily on role-playing and narrative-within-narrative as it does on intertextuality, to the extent that it is difficult to separate these elements. However, if one does separate these elements and focus on literary allusions and allegorical parallels, one may

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[5]Ronald D. Moore, interview, 7 Feb. 1995.

[6]Wr. Barry Trivers, Star Trek, Paramount, 1966.

conclude that, on one level at least, "The Conscience of
the King" is a re-telling of elements of several
Shakespearean plays, particularly Macbeth and Hamlet.

"The Conscience of the King" is a story of murder,
ambition, revenge, obsession, and tragedy,
characteristics equally descriptive of many of
Shakespeare's works. A summary of the events in this
episode will highlight the ways in which it clearly seems
inspired by the very works to which it refers.

In the episode, Captain James T. Kirk (Willliam
Shatner) is lured to a world called Planet Q by an old
acquaintance of his, Thomas Leighton (William Sargent),
who claims to have discovered a food source that will
eliminate a famine plaguing another world. However,
Leighton's true motive for summoning the captain is
revealed during a touring acting troupe's performance of
Macbeth; Leighton believes that the actor portraying
Macbeth, the well-respected Anton Karidian (Arnold Moss),
is actually the infamous Kodos the Executioner, believed
dead for twenty years. Kodos, who had been governor of a
planet called Tarsis IV, had ordered the execution of
over 4,000 people as part of a plan to save 4,000 others
from starvation. Captain Kirk, an *Enterprise* crew member
named Kevin Riley (Bruce Hyde), and Leighton--half of
whose face had been disfigured as a result of Kodos'
tyranny--are the only three living people who actually

saw Kodos before his alleged death. Certain that the actor Karidian is in fact Kodos, Leighton vows revenge.

Shortly after meeting Karidian's daughter Lenore (Barbara Anderson), who is also an actor, Kirk discovers Leighton has been murdered and begins to wonder if Leighton's suspicions had been true. Hoping to uncover the truth, and not certain whether he is motivated by a desire for justice or a need for revenge, Kirk brings the acting troupe aboard the *Enterprise*, promising transportation to the actors' next appointment in exchange for a performance aboard the ship. While the troupe is aboard, someone tries to poison Riley, and this leads first officer Mr. Spock (Leonard Nimoy) to his own investigation of recent events. Convinced that Karidian is Kodos, Spock warns Kirk that he is in danger of becoming the next victim, and Kirk finally intrudes upon Karidian's self-imposed isolation to confront the actor with his suspicions. Karidian does not acknowledge that he is Kodos but defends the terrible "decisions" Kodos had to make, "whoever he is."

The acting troupe stages a performance of Hamlet for the crew of the *Enterprise* in which Karidian portrays the ghost of Hamlet's father; immediately after Karidian's scene, Lenore approaches him backstage and promises him that "tonight, the last two who can harm you will be gone." Unaware that his daughter has known his true

identity, Karidian is shocked by the revelation that she is the murderer of Leighton and six others. Surprised by her father's horror, Lenore protests that she was protecting him, that she killed in order to save his life. Shortly thereafter, she grabs a weapon, a phaser gun, and in a fit of madness fires at Kirk. However, her father steps in the way and she shoots him instead, killing him. Crying over his body, she quotes again from Hamlet: "The play's the thing/ Wherein I'll catch the conscience of the king." The last scene of the episode reveals that Lenore is in fact mad, believing that her father is still alive and performing for thrilled audiences.

The quotation from Hamlet which provides the episode with its title is just one of many quotations from Shakespeare and other sources. Macbeth is of course quoted during the performance of the play at the episode's beginning; Hamlet is quoted both during the performance of the play and at other times (as when Lenore, weeping over her father's body, cries "O proud death, what feast is toward in thine eternal cell?"); Julius Caesar is alluded to, again by Lenore, as a warning to her father: "Caesar, beware the ides of march." Such quotations appear clearly *as* quotations-- only the most uninformed audience member would fail to recognize that they have been lifted from sources such as

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Shakespeare's plays--and they appear regularly enough

that one is drawn to find similarities between this Star

Trek story and the stories to which it alludes so

blatantly. Indeed, the quotations do not appear merely

for the sake of quotation, but seem appropriate in the

context of the events unfolding in the episode, further

leading one to search for connections between "The

Conscience of the King" and Macbeth, or between "The

Conscience of the King" and Hamlet, and so on.

As the summary of the story suggests, it is not

difficult to see similarities between this Star Trek

episode and the works it cites. Like Macbeth, "The

Conscience of the King" involves the tale of a seemingly

noble "king" (Lenore refers to Karidian more than once as

"Caesar") who has committed murder and of a closely

related woman who will kill or "destroy a world" to

protect him. The fact that the episode begins with Anton

Karidian playing Macbeth and Lenore playing Lady Macbeth

suggests a connection between these respective characters

that is strengthened as the episode progresses.[7] Like

Hamlet, "The Conscience of the King" involves characters

(Leighton, Kirk, and Riley) who are motivated by

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[7]This connection, of course, leads to an analysis of
the role-playing aspects of the episode, which will be
examined briefly in Chapter III.

vengeance and a desire to expose the bloody crimes of a murderous tyrant.[8] With the recognition of these similarities, one necessarily finds himself contemplating the fictionality of the episode and the ways its structure and themes compare and contrast with those of Shakespeare's plays.

In referring to Macbeth, Hamlet, Julius Caesar, and other narratives through direct quotations and parallel plots and themes, "The Conscience of the King" does not merely bring to the foreground its own fictionality but also contemplates the role that fiction can play in human experience. When characters like Kirk, Lenore, or Anton Karidian comment upon the drama of their own lives through literary allusions to stories that parallel their own, an audience member notices all-the-more that the episode reflects those earlier stories. As explained earlier, fiction may not reflect "reality," but often "reality" reflects fiction. To understand, identify, and cope with one's experiences, one may draw on familiar patterns codified in literature. Hence, whereas the conceptual world of fiction cannot adequately imitate the world beyond itself, we who reside in that world beyond fiction may utilize the concepts codified in literature

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[8]Also like Hamlet, the episode contains a play within a play. Again, this will be touched upon in the next chapter.

to interpret and categorize life. Like the fictional
characters in "The Conscience of the King," we may
respond to life experiences by interpreting them in the
light of conceptual patterns we have drawn from familiar
narratives. Consequently, when we draw on narrative to
interpret experience, we are in a sense "re-telling" or
"re-writing" that narrative.

Another episode of the original Star Trek series
that can be characterized as a narrative "re-writing"
another narrative through intertextual connections is
"The Apple."[9] This second-season episode, as the title
suggests, lightheartedly recalls the story of Adam and
Eve from Genesis. Although the episode does not contain
direct quotes from the Biblical story, the connection
between the two stories is clear from rather obviously
"borrowed" plot elements and then emphasized by a verbal
allusion to the Eden story at the end of the episode
which intentionally draws comparisons between the two
narratives.

On the planet Gamma Trianguli VI, the crew of the
starship *Enterprise* discovers an innocent, primitive race
of people who live in Eden-like harmony; theirs is a
society without greed, hatred, violence, or death. This
peace and harmony is maintained through complete

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[9]Wr. Max Ehrlich, Star Trek, Paramount, 1967.

obeisance to, and dependence upon, a powerful god-like machine called Vaal. In maintaining this apparent utopia, Vaal also enforces efficient order by prohibiting affection and intimate contact. In interacting with these people, Captain Kirk and his crew introduce them to concepts of love and to the pleasures of intimate physical touching. Seeing the *Enterprise* crew members as a threat to the efficient stability of his people, Vaal orders the native males to kill Kirk and his company, thus introducing violence into the society. Meanwhile, Kirk and Dr. McCoy (DeForest Kelley) determine that the "people of Vaal" are trapped in "stagnation," for they do not work, produce, think, or grow; they exist simply to serve a machine that in turn does everything for them. Despite reservations from Mr. Spock, who observes that at least the natives are healthy and apparently happy, Kirk decides to liberate the people of Vaal from their mechanical god. The *Enterprise* fires upon the machine and destroys it. Kirk then tells the natives, "You'll learn to care for yourselves, with our help. You'll learn to work for yourselves, think for yourselves, and what you'll create is what we call freedom."

At the end of the episode, Spock again raises a concern over their actions: "I'm not at all sure we did the correct thing."

"We put those people back on a normal course of social evolution," replies McCoy. "I see nothing wrong with that."

"It's a good object lesson, Mr. Spock," adds Kirk. "An example of what can happen when a machine becomes too efficient, does too much work for [people]."

"Captain," Spock says, "you are aware of the Biblical story of Genesis?"

"Yes, of course, I'm aware that Adam and Eve tasted the apple and as a result were driven out of paradise."

"Precisely," responds Spock. "In a manner of speaking, we have given the people of Vaal the apple, the knowledge of good and evil if you will, as a result of which they, too, have been driven out of paradise."

Here the connections between "The Apple" and the story of Adam and Eve, at least subtly apparent throughout the episode, are brought directly to the surface as the characters consider the parallels between their experiences and the well-known Genesis narrative. Spock draws on the concept of an expulsion from paradise that is codified in the Biblical narrative and utilizes this concept as a means of interpreting his and his comrades' own experiences. In doing so, he suggests, not only to Kirk and McCoy but to the audience as well, ways in which their experiences can be understood in the light

of patterns set down in narrative; hence, their experiences are *like* narrative.

The audience member realizes, of course, that the experiences of Kirk, Spock, and McCoy *are* narrative, a realization that for a moment highlights the fictionality of the drama. As the story of "The Apple" connects itself to the Eden narrative, it also re-tells and re-interprets that narrative in order to make a philosophical/theological statement. In this new version of the well-known tale, as Spock observes, Captain Kirk has followed in the footsteps of the snake, the devil, by tempting the people of Vaal with "forbidden fruit" and by causing their expulsion from a seeming paradise.[10] However, expulsion from paradise is not portrayed in this case as a negative thing, for the "paradise" of the people of Vaal consists of a complete dependence on the mechanical god and an inability of these people to create, produce, or think. "These people aren't living," Kirk says, "they're existing." Essentially, this paradise prevents the people of Vaal from experiencing what it really means, according to Kirk's and McCoy's viewpoint, to be human. The only way the natives of this

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[10]As with many instances of literary allusions, this scenario quite obviously has role-playing ramifications; Spock places Kirk in the role of the devil--a role which Kirk then playfully denies.

planet can grow is through freedom from their mechanical master.

"The Apple" asserts that utter dependence on any kind of "god" that stunts growth, creativity, productivity, and freedom of thought, regardless of how "efficient" the resulting society may be, is not a good thing. Hence the episode, through the actions of Kirk, in a sense plays the devil's advocate by rejecting fundamentalist interpretations of the Eden story that claim that robotic dependence upon God constitutes "paradise." By extension of this concept, the episode rejects *any* society in which harmony and order are mechanically maintained through the stifling of freedom, creativity, and productivity.

The metafictional techniques of intertextuality found in "The Conscience of the King," "The Apple," and many other episodes of the original Star Trek series serve not only as reminders that narratives in many ways often allude to other narratives but as signals that foreground the fictionality of the referential narrative; perhaps more significantly, they also lead one to examine the relationships between the conceptual world of fiction and the narrative-like "real" world outside fiction. The same may also be said for many of the intertextual elements found in the Star Trek film series.

Star Trek: The Films

The second and sixth Star Trek films, The Wrath of
Khan[11] and The Undiscovered Country,[12] are to date the
most intertextual movies of the series in terms of
allusions to "real" literature. The Wrath of Khan is
notable for numerous quotations taken from familiar
literature but also for allusions through allegorical
parallel, much like "The Conscience of the King" and "The
Apple." In contrast, little of The Undiscovered Country
could be considered obvious allegorical allusion, but
this film is significant because it contains far more
quotations from other literature than any other single
film or television episode.

Fiction plays a role in The Wrath of Khan that goes
far beyond the mere surface level which is the fiction of
the film itself. Through intertextuality, the film
openly recognizes its roots in previous narratives,
especially in two classics of world literature, Dickens'
A Tale of Two Cities and Melville's Moby Dick, to which
it connects itself through both direct quotation and

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[11]Star Trek II: The Wrath of Khan, story by Harve
Bennett and Jack B. Sowards, screenplay by Jack B.
Sowards, dir. Nicholas Meyer, Paramount, 1982.

[12]Star Trek VI: The Undiscovered Country, story by
Leonard Nimoy and Lawrence Konner & Mark Rosenthal,
screenplay by Nicholas Meyer & Denny Martin Flinn, dir.
Nicholas Meyer, Paramount, 1991.

allegorical parallel. These references clearly borrow
familiar themes and concepts from those previous
narratives and apply them to the composition of the story
unfolding in the film.

Near the beginning of the film, Captain Spock gives
Admiral Kirk a copy of A Tale of Two Cities for his
birthday; Kirk opens it and reads: "It was the best of
times, it was the worst of times." The admiral, who is
troubled by the prospect of getting old, asks, "Message,
Spock?" Spock then replies, "None that I'm conscious
of--except, of course, happy birthday. Surely the best
of times." Here the words which begin Dickens' tale are
re-interpreted, by Kirk at least, to apply to his own
fear of advancing age.

Late in the film, Spock chooses to sacrifice his
life in order to save the crew of the *Enterprise*. His
body is then placed in a torpedo tube and sent to its
resting place on the newly born Genesis planet. At the
end of the movie, as he stares at the Genesis planet and
reflects on the death of Spock, Kirk quotes from the end
of A Tale of Two Cities: "It is a far, far better thing
that I do than I have ever done before, a far better
resting place than I have ever known." This statement,
spoken in Dickens' work by the character Sydney Carton as
he prepares to sacrifice his life to save that of
another, is recalled by Kirk as a means of categorizing

the death of his friend. It is noteworthy that The Wrath of Khan begins with a quotation from the beginning of A Tale of Two Cities and then ends with a quotation from the end of the same book; in those two instances, the two fictional works are clearly linked in theme and concept.[13]

The connections between The Wrath of Khan and Moby Dick are even stronger than those involving A Tale of Two Cities, in that much more of the film actually seems to parallel events in Melville's classic. Moby Dick is first mentioned only visually; in searching through an old cargo carrier discovered on the planet Ceti Alpha V, Commander Pavel Chekov (Walter Koenig) comes across a bookshelf displaying a number of classic works of literature, including Melville's epic. Chekov subsequently discovers that the carrier belongs to Khan Noonian Singh (Ricardo Montalban), a genetically engineered superhuman and tyrant from the 20th century whom Captain Kirk had exiled to the planet eighteen years earlier as punishment for trying to take control of the

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[13]Director and uncredited writer Nicholas Meyer says of A Tale of Two Cities that it is "the only book I can think of where just about everybody knows the first line and the last line. . . .Those two lines sort of went on to bracket the whole movie." William Shatner with Chris Kreski, Star Trek Movie Memories (New York: HarperCollins, 1994) 116.

Enterprise.[14] Khan harbors deep hatred for Kirk, blaming

the captain for the death of his wife; obsessed with

taking revenge by killing Kirk, Khan wrests control of

the starship to which Chekov is assigned and embarks on a

quest to hunt down the despised admiral. Shortly

thereafter, Khan's second-in-command tries to persuade

him not to pursue Kirk, suggesting that Khan has already

defeated the admiral by proving his own superior

intelligence. Not convinced by the argument, Khan

replies with a remark inspired by Ahab from Moby Dick:

"He tasks me--he tasks me, and I shall have him. I'll

chase him round the moons of Nabir, and round the Antares

maelstrom, and round perdition's flames before I give him

up."[15] Near the end of the film, after a battle that has

left Khan's ship crippled, many of his crew dead, and

Khan himself near death, Khan struggles to launch the

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[14]These events are chronicled in the original series
episode entitled "Space Seed." The reference to this
segment from the earlier incarnation of Star Trek is
itself intertextual and somewhat metafictional to the
degree that it causes the audience member who is familiar
with Star Trek to recall the fictional events of "Space
Seed" and thus relies on that fiction.

[15]Naturally, Khan modifies the quotation to fit his
own experience. Ahab's words in Moby Dick are as
follows: ". . .I'll chase him round Good Hope, and round
the Horn, and round the Norway Maelstrom, and round
perdition's flames before I give him up." See Melville
143.

deadly Genesis device toward the *Enterprise* and finds inspiration once again from Ahab's attack on the White Whale. "To the last I will grapple with thee," he declares, quoting Ahab word-for-word, "from hell's heart I stab at thee; for hate's sake I spit my last breath at thee."[16] He then dies, his vengeance finally unsatisfied as Kirk and the crew of the *Enterprise* escape as a result of Spock's self-sacrifice.

The parallels between The Wrath of Khan and Moby Dick are heightened by the presence of Khan's direct quotations. Both stories tell of men obsessed with seeking revenge against powerful characters who have deeply wounded them; both men hunt down the objects of their hatred but ultimately meet only death.[17] As evidenced by his use of Ahab's words, Khan himself seems to have made this connection, interpreting his experiences according to elements of Melville's narrative, but the audience member who is familiar with Moby Dick makes the connection as well, and in that moment of connection the fictionality of Khan's story is

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[16]Melville 468.

[17]As is often the case with allegorical allusion, this parallel also has role-playing implications. See Chapter III.

foregrounded as one pauses to consider how it compares
and contrasts with Ahab's story.[18]

Khan's use of quotations and his story's obvious
parallels to the story of Ahab are so pronounced, in
fact, that The Wrath of Khan seems to be openly
acknowledging its thematic roots in Melville's work. In
other words, the film's narrative seems unabashedly self-
conscious, willingly examining its own origins and status
as fiction while at the same time contemplating fiction's
power as a conceptual tool for interpreting life
experience. Khan's allusions to Moby Dick highlight the
fictive nature of The Wrath of Khan, but they also
provide the character of Khan with a means of describing
and understanding his experiences; extending this concept
to the "real" world, the audience member may recognize
that fiction like Moby Dick provides one with a means of
describing and understanding his own life experience.

Whereas The Wrath of Khan may best be described as
significantly allegorical in its allusions, the
intertextual significance of The Undiscovered Country
lies in its wealth of direct quotations from the

    [18]Ricardo Montalban, the actor who portrays Khan,
has commented on this comparison between the two stories.
(See Shatner and Kreski's Star Trek Movie Memories, 126.)
As recorded in Shatner and Kreski's book, Montalban
recalls that director Nicholas Meyer "felt that Khan
should be consumed by his quest for revenge in the way
that Ahab had been consumed by his quest for the whale."

literature of the world. <u>Star Trek</u>'s collective affinity for Shakespeare, who is quoted more often in the series than any other writer,[19] is epitomized in this story of political tensions between the United Federation of Planets and its longtime enemy, the Klingon Empire. The film's title is a quote from <u>Hamlet</u>,[20] and the quotation is employed in the story by the Klingon Chancellor, Gorkon (David Warner), who makes an interesting toast during dinner aboard the *Enterprise*: "To 'the undiscovered country,'" he says. "The future. You've not experienced Shakespeare until you've read him in the original Klingon." Gorkon re-interprets the meaning of "the undiscovered country" (in <u>Hamlet</u> the phrase refers to death, not to the future) in order to make it applicable to his own situation. What is perhaps more interesting is the humorous claim that Shakespeare originally wrote in Klingon; the Klingons evidently find such conceptual power and relevance in the works of the English bard that they claim him as their own.

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[19]See Emily Hegarty, "Some Suspect of III: Shakespeare's Sonnets and 'The Perfect Mate,'" <u>Extrapolation</u> 36.1(1995): 55-64; John Pendergast, "A Nation of Hamlets: Shakespeare and Cultural Politics," <u>Extrapolation</u> 36.1(1995): 10-17.

[20]See <u>Hamlet</u>, Act III, Scene 1.

The Klingons' love for Shakespeare is embodied even more acutely in the character of Chang (Christopher Plummer), a Klingon general who has no desire for peace between the Federation and the Klingon Empire. Chang quotes Shakespeare so frequently that one cannot help but recognize the role that previous literature plays in the construction of the film. Like Gorkon, he quotes Hamlet: "'To be or not to be'--that is the question that preoccupies our people."[21] He also quotes Julius Caesar ("Cry havoc! And let slip the dogs of war"[22]), Henry IV ("Have we not heard the chimes at midnight?"[23]) and Henry V ("'Once more unto the breach,' dear friends"[24]). In addition to these, Chang quotes Romeo and Juliet, Richard II, The Tempest, and The Merchant of Venice.[25] Repeatedly quoting Shakespeare throughout the film carries much greater significance than simply using a quote once or twice; the frequency with which the Klingon alludes to Shakespeare is a constant reminder to the audience of the world of literature to which Star Trek itself belongs. Yet all of these quotes do not function

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[21]Act III, Scene 1.

[22]Act II, Scene 1.

[23]Henry IV, Act III, Scene 2.

[24]Henry V, Act III, Scene 1.

[25]For the actual quotations, see Appendix.

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simply as allusions that have been arbitrarily inserted for the sake of acknowledging the long-term appeal of Shakespeare; to the contrary, the allusions are incorporated smoothly into the fictional context of the story. Chang does not simply spout excerpts from Shakespeare because he needs something to say; he chooses quotations that seem to him to correspond to his experiences. Thus, as in the other instances of metafictional intertextuality already discussed, fiction links itself to fiction but also suggests its relationship to experience. Fiction is not a reflection of experience; it is a tool for comprehending experience.

The Klingons are not the only characters in The Undiscovered Country who are fond of quoting world literature. Spock quotes Sir Arthur Conan Doyle's Sherlock Holmes, Captain Kirk quotes Peter Pan, and Chekov alludes to Guess Who's Coming to Dinner. These allusions seem on one level to be fond acknowledgments of influential literature (including film) that are predecessors of The Undiscovered Country; however, although they are outnumbered by the Klingons' allusions to Shakespeare, these allusions are not insignificant in terms of their metafictional value. Working in combination with the quotations from Shakespeare, these additional allusions help to create a narrative framework that indirectly addresses the power of fiction as a

device for applying meaning to the "real" world outside itself.

Star Trek: The Next Generation

As has been demonstrated, metafictional allusions throughout the original Star Trek television series and the film series consistently explore the concept that the fiction of the world can be drawn upon to interpret life experiences. This philosophy continues into The Next Generation, as brief examples of allusions from that series will illustrate.

Its third-season episode "Evolution,"[26] for instance, uses echoes of Mary Shelley's Frankenstein to comment on itself, drawing on society's familiarity with some of the thematic concerns of Shelley's story as a means of constructing a conceptual framework within which the events of the episode may be interpreted. In "Evolution," the character of Wesley Crusher (Wil Wheaton) experiments with a group of "nanites," microscopic robots created for medical purposes. Wesley's experiment, involving the close interaction of these nanites, unexpectedly results in these tiny

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[26]Teleplay by Michael Piller, story by Michael Piller and Michael Wagner, Star Trek: The Next Generation, Paramount, 1989.

machines developing intelligence and the ability to reproduce themselves. Their intelligence growing with each new generation, the nanites escape from Wesley's laboratory and enter the *Enterprise*'s computer systems, where they unintentionally begin wreaking havoc on the ship by using its technological components as material for self-replication. Suspicious that the problems occurring on the ship may be due to his loss of the nanites, Wesley faces the dilemma of whether he should reveal his mistakes to the rest of the crew. Confiding in the character of Guinan (Whoopi Goldberg), Wesley tells her what he has done. "It's just a science project," he says, trying to convince himself that he may not be responsible for what has happened. Guinan then replies, "You know, a doctor friend once said the same thing to me. Frankenstein was his name." As Wesley prepares to leave, Guinan asks him, "Wesley, do you think you're going to get a good grade?" In an unenthusiastic response, he reveals, "I always get an A." To this Guinan replies, "So did Dr. Frankenstein."

Faced with these references to Mary Shelley's famous tale, the audience member is called upon by the story and its characters to see the parallels between the two fictions, and certainly the parallels are clear. Like Frankenstein, Wesley has essentially created an intelligent, living being--in fact, an entire race of

those beings. Like Frankenstein, Wesley fears facing the
consequences of his act of creation. For a brief moment,
he considers abandoning his responsibility, a path which
Frankenstein took and which led to his ultimate
destruction. However, unlike Frankenstein, Wesley does
not abandon his responsibility; instead of embarking on a
mission to destroy the life he has helped to create, as
Frankenstein did, he reveals the truth to the crew,
acknowledges the nanites' right to existence, and pursues
the building of peaceful communication and coexistence
with the new life forms. Hence, in connecting itself to
the familiar story of Frankenstein, "Evolution"
highlights its own fictive nature by implicating itself
in the reference, thus suggesting a comparison that one
can make between the two narratives. After establishing
this comparison, the episode then proceeds to re-tell the
original story, weaving a tale that allows one to
consider what *might* have happened in Shelley's version if
Frankenstein had made different choices and followed a
different path.

Guinan's allusion to Frankenstein provides Wesley
with a recognizable framework which he can utilize to
interpret his experiences; knowledge of the story of Dr.
Frankensein allows him to compare his own experiences to
that story, to relate the themes found therein to his
perception of the events occurring around him, and to

conceptualize potential ramifications if he continues to pattern his life in a way reminiscent of the infamous and tragic scientist of Shelley's tale. Instead of patterning himself after the previous story, he "writes" a new story, one with a new and preferable ending.

Unlike "Evolution," the fourth-season episode "Devil's Due"[27] contains an allusion to Charles Dickens' A Christmas Carol that lends itself less to allegorical parallels than to a generalized contemplation of the ways in which narratives codify psychological and behavioral patterns that characterize human experience. In the opening scene, the android Data (Brent Spiner) is enacting a scene from A Christmas Carol in which he plays the role of Scrooge; the scene he is recreating is the appearance before Scrooge of the ghost of Jacob Marley. Moments later, in discussing his performance with Captain Picard (Patrick Stewart), Data explains that part of his motivation in drawing on the fiction of A Christmas Carol is his desire to learn more about the human concept of fear and how it affects behavior.

This concern with how fear can be used to modify behavior becomes more closely relevant to experience when the crew of the *Enterprise* arrives at the world of Ventax

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[27]Teleplay by Philip Lazebnick, story by Philip Lazebnick and William Douglas Lansford, Star Trek: The Next Generation, Paramount, 1991.

II, where they discover a panic-stricken society that believes it is about to be enslaved by a legendary devil-like being named Ardra. According to legend, Ardra visited Ventax II a thousand years ago, where she found a technologically advanced society ripped apart by war and ravaged by pollution. She made a pact with the Ventaxians in which she promised them that she would give them a millennium of peace and environmental improvement in return for their souls. Now, at the end of that thousand years, a woman claiming to be Ardra (Marta DuBois) has appeared, seemingly performing wonders that were prophesied as signs of her return. Picard, who believes that this "Ardra" is a "con artist," discusses with Data the lesson that can be learned from Scrooge's experience: just as the ghosts used fear to cause change in Scrooge's behavior, Ardra is using the Ventaxians' fear of an ancient legend to manipulate and enslave an entire world. As in "The Apple," this episode re-interprets a theological narrative according to a more humanistic viewpoint. Dickens' use of the spirits reinforces and remythologizes various religious narratives which embrace the concept that one should fear the supernatural. In contrast, "Devil's Due" demythologizes the "scripture" of Ardra and exposes apparently supernatural phenomena to be the elaborate trickery of a con-artist. It is also significant that

the very name "Ardra," a palindrome similar to many of the key words in Nabokov's Ada, calls attention to its artificiality as a mere trick of language, thus breaking through the illusion of mimesis.

All of the allusions discussed thus far, whether from the original Star Trek series, the film series, or The Next Generation, have involved references to familiar narratives via quotation or allegorical parallel, but there is one episode of The Next Generation that stands apart from the others in that it not only includes a reference to a well-known fiction but also features an appearance by the author of that fiction. In fact, the author's appearance is more significant than the textual allusion, for the author plays a major role in the narrative of the episode.

"Time's Arrow, Part I" and "Time's Arrow, Part II"[28] comprise an episode that features the appearance of Samuel Clemens (Jerry Hardin). The crew of the Enterprise ventures back in time to late nineteenth-century America, where they encounter the famous writer. Clemens, who overhears Guinan and Data mentioning starships, immediately becomes suspicious and ultimately

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[28]"Time's Arrow, Part I," teleplay by Joe Menosky and Michael Piller, story by Joe Menosky, Star Trek: The Next Generation, Paramount, 1992; "Time's Arrow, Part II," teleplay by Jeri Taylor, story by Joe Menosky, Star Trek: The Next Generation, Paramount, 1992.

creates problems by intruding into the crew's mission. He prepares to alert the world to the presence of these time-travelers, reminding a news reporter of his own novel A Connecticut Yankee in King Arthur's Court and recalling how, in that story, a man traveled back in time and corrupted the society he visited. Intent on preventing the *Enterprise* crew members from corrupting his own time period, Clemens follows them and eventually finds himself transported into the future aboard the *Enterprise*. There he learns that the future is not what he expected it to be; upon seeing the many positive aspects of that world, he concedes that perhaps his cynicism about humanity has been too strong. He then returns to his own time and place, taking with him new viewpoints concerning the potential of humanity to improve itself.

In not only mentioning Samuel Clemens but actually incorporating his presence into the narrative, "Time's Arrow" highlights its fictive nature by turning a real author into a fictional character. The audience of course knows that this character is not Samuel Clemens but a fictionalized version of him inserted into a fictional framework. The layers of fictive complexity do not end there, however, for this fictionalized Clemens discusses a narrative composed by the real Clemens, thus implicating not only the fictionality of "Time's Arrow"

but of himself. A Connecticut Yankee in King Arthur's Court is a fictional work, but so is this Samuel Clemens who claims to be its author, for he has been composed within the fictional world of Star Trek. As the events of the story unfold and the fictional Clemens encounters experiences in the world of Star Trek that challenge the cynicism characteristic of the actual Clemens, the fictional Clemens moves further away from some of the concepts found in the works of the actual Clemens. Thus, rather than re-writing a specific narrative like A Connecticut Yankee in King Arthur's Court, "Time's Arrow" re-writes Samuel Clemens.

In contrasting Star Trek's generally positive view of the potential of humanity with Clemens' frequently negative concepts of human nature, this episode suggests that fiction may often codify behaviors and concepts which we would do well to recognize and acknowledge but also attempt to avoid as we shape life experience in the real world. In other words, we may recognize the negative potentials of humanity found in Clemens' works, for example, and then try to prevent those possibilities from translating into actual experience.

Star Trek: Deep Space Nine

Although Deep Space Nine contains fewer allusions to world literature than its predecessors, the series is not

without its share of intertextual moments that qualify as significant instances of metafiction. "Melora"[29] is a second-season episode somewhat reminiscent of a story to which it refers, "The Little Mermaid," by Hans Christian Anderson. Ensign Melora (Daphne Ashbrook), the title character, comes from a world with far less gravity than the home planets of most of the people stationed on Deep Space Nine. As a result, she cannot move around among the other crew members without the aid of troublesome mechanical devices. Hoping to "liberate" Melora to be able to function like most people around her, Dr. Julian Bashir (Siddig El Fadil) develops a process which will gradually adapt her body to the higher-gravity environment. Melora is at first excited by the prospect, but then she begins to have second thoughts, realizing that if she goes through with the change, she will never, as she tells Lieutenant Jadzia Dax (Terry Farrell), "really be able to go back home." Dax smiles and says, "The Little Mermaid." Melora is not familiar with the tale, so Dax explains that the little mermaid "traded her magical life under the sea for a pair of legs to walk on land."

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[29]Teleplay by Evan Carlos Somers and Steven Baum and Michael Piller & James Crocker, story by Evan Carlos Somers, Star Trek: Deep Space Nine, Paramount, 1993.

"Didn't she live happily ever after?" asks Melora.

Dax's only response is a look of sadness, for she knows

that the end of the little mermaid's story is not a happy

one. Eventually, Melora decides not to go through with

the procedure.

Dax's reference to "The Little Mermaid" links

"Melora" with the fable and draws one's attention to a

comparison of the two stories. This allusion, like those

in many preceding Star Trek episodes, not only

foregrounds the fictive nature of the story of "Melora"

but also addresses the relationship between narratives

and life experience. Dax and Melora use the classic

fable as a means of interpreting Melora's experiences,

and the fable serves as a means of identifying potential

results of Melora's patterning her life after the little

mermaid by also "trading her magical life for a pair of

legs to walk on land."

There are two instances of intertextuality within

the episode "Crossover."[30] One of these is a rather

obvious literary allusion, but the second is more subtle

and at the same time more complex. In this story, Dr.

Bashir and Major Kira Nerys (Nana Visitor) find

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[30]Teleplay by Peter Allen Fields and Michael Piller,
story by Peter Allen Fields, Star Trek: Deep Space Nine,
Paramount, 1994.

themselves transported into a mirror universe occupied by characters who are physical copies of the crew of station Deep Space Nine; however, the personalities of these copies are virtual opposites of their counterparts in the "normal" universe. Kira and Bashir subsequently discover that this universe is the same universe once visited by Captain Kirk, Dr. McCoy, Lieutenant Uhura (Nichelle Nichols), and Commander Scott (James Doohan), an adventure chronicled in the original series episode "Mirror, Mirror." Kira learns that Kirk's visit to this universe had a profound effect, upsetting the balance of power between opposing governments and leading ultimately to the enslavement of all humans. Kira and Bashir finally return to their own universe, and upon their arrival at Deep Space Nine, Commander Benjamin Sisko (Avery Brooks) asks them, "Where've you been?" Kira replies, "Through the looking glass, Commander." Her words are an obvious reference to Lewis Carroll's <u>Through the Looking Glass and What Alice Found There</u>, linking the two stories, but this brief metafictional comparison of the two tales is perhaps not as significant as the second allusion found in the series, which is actually an allusion to <u>Star Trek</u> itself.

A viewer could watch this episode without prior knowledge of the original series episode "Mirror, Mirror," but much of the significance of this "sequel"

episode would be missed. Although the episode summarizes
some of the events of "Mirror, Mirror," the summary is
extremely brief. To fully understand the background of
"Crossover" and all the intricacies of plot and character
developed therein, one needs to be aware of the events of
"Mirror, Mirror."

Because "Mirror, Mirror" is not an episode of Deep
Space Nine but an episode of an earlier incarnation of
Star Trek, this allusion is unlike episodes which
continue plot threads left behind by previous episodes of
the same series. When an audience member who is familiar
with "Mirror, Mirror" realizes the connection between
"Crossover" and that episode of the original series, the
connection made is a much more pronounced and profound
leap than connections to earlier Deep Space Nine
episodes. One is more likely to respond with a sudden
recognition that this newer series is reaching back to a
story told for the first time almost two decades before.
Rather than a smooth reference confined within one series
which does nothing to alert the viewer to the status of
the series as a drama per se, this extended allusion is
likely to prompt the audience member to think of the
episode as "Deep Space Nine reaching back to an episode
of the old show," creating a moment in which one thinks
in terms of one series connecting itself to another. As
such, this moment of disruption at least temporarily

leads one to consider the two series as dramas, and it may lead one to compare and contrast the two series. To the extent that one does so, she is perceiving the two series as fictive constructs because she is aware of the narrative process, the ways in which the writers of this particular episode have drawn upon an earlier narrative in order to compose a new story.

The third-season episode "Improbable Cause"[31] provides a literary allusion that briefly and somewhat humorously sums up all that has previously been said about the metafictional power of intertextuality within the Star Trek series. This story largely involves the character of Garak (Andrew Robinson), a mysterious Cardassian tailor who resides on station Deep Space Nine. Since first meeting Garak, Dr. Bashir has been convinced that Garak is actually a Cardassian spy, or at least an ex-spy, and many previous stories involving Garak have seemed to confirm that suspicion. However, the Cardassian has never been forthcoming about his past or the reasons for his presence on the station, and he has been revealed as a character who is particularly fond of telling "lies" or half-truths about himself.

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[31]Teleplay by René Echevarria, story by Robert Lederman and David R. Long, Star Trek: Deep Space Nine, Paramount, 1995.

In discussing Garak's stubborn refusal to reveal his full story, Dr. Bashir tells the Cardassian about the "boy who cried wolf," a well-known children's narrative popularized on Earth. After hearing the story, Garak complains that it is too graphic a story for children, but Bashir explains to him that the point of the story is that if a person repeatedly tells lies, no one will believe him when he tells the truth.

"Are you sure that's the point, Doctor?" Garak then asks.

"Of course," Bashir replies, "what else would it be?"

"That you should never tell the same lie twice," the Cardassian says without hesitation.

The statement is at once playful and intriguing, for it demonstrates the way that interpretation of narrative is closely tied to personal experience. An entire society may conventionally accept that the story of the boy who cried wolf codifies a concept that telling lies is ultimately self-destructive, but that conventional interpretation is not the only plausible one. From the perspective of a person who firmly believes in the usefulness of telling lies--destructive fictions that purpose to lead someone further from truth--this story may have a different meaning. For one who interprets his existence according to the concept that telling lies is

necessary, the story of the boy who cried wolf may codify
the principle that one should be careful not to repeat
the same lie. Whether this interpretation of the story
is as valid as the conventional one is another matter
that could be the subject of an entirely separate study,
but the significant point made here is that although
narratives codify concepts and behavioral patterns which
are used to interpret experience, individual
interpretations of those codified concepts and patterns
may often vary because of the subjectivity of the act of
interpretation.

From the original Star Trek series to Star Trek:
Deep Space Nine, metafictional allusions to the
literature of the world establish a consistent pattern.
While highlighting the fictive nature of Star Trek itself
by implication through shared status, these allusions
also demonstrate that the conceptual world of fiction is
a storehouse for ideas and patterns of behavior that
humans utilize to interpret and cope with their life
experiences. An examination of some of Star Trek's
allusions to literature that exists only in its own
fictional universe will reveal that these instances of
intertextuality convey the same kinds of ideas regarding
the relationship of fiction to reality.

<u>Within the Trek Universe: Fictional Fiction</u>

In creating a fictional world that imagines the future of our "real" world and the existence of many other "real" worlds besides our own, <u>Star Trek</u> at times explores its ability to imagine works of literature that exist only within fiction. Thus, the only existence that these works of fiction have is existence <u>as</u> fiction. They are not only fictions; they are fictions composed by fictions.

The later <u>Star Trek</u> series have devoted more attention than the original to the realm of "fictional fiction." The original <u>Star Trek</u> series contains only two or three allusions to fictional fiction, while <u>The Next Generation</u> contains at least eleven and <u>Deep Space Nine</u>, as of the end of its third season, contains at least four. Because there are more of these allusions in <u>The Next Generation</u>, representatives from that series will receive more attention.

<u>Star Trek: The Original Series</u>

With references to a fictional twentieth-century work entitled <u>Chicago Mobs of the Twenties</u>, the original series episode "A Piece of the Action"[32] examines the way

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[32]Teleplay by David P. Harmon and Gene L. Coon, story by David P. Harmon, <u>Star Trek</u>, Paramount, 1968.

that a society can shape itself based on patterns perceived in literature. The crew of the starship *Enterprise* discovers that the inhabitants of Sigma Iotia II have patterned their world after a book left behind by the crew of another starship about a decade before. The Iotians used this book, a description and examination of the Chicago mafia of the 1920s, as a model for guiding the evolution of their society. Consequently, that society is now organized into "mobs" that are governed by "bosses." As Dr. McCoy observes, the text on the twentieth-century mafia (which the Iotians call "the Book") served as a "blueprint" for shaping an entire world in much the same way that religious texts have helped people to shape entire societies and cultures throughout history.

The implications of this story and their relationship to what has been stated before are readily apparent and hardly require much comment. In presenting a tale whose focus is the power of literature to influence reality, "A Piece of the Action" illustrates more directly the significance of most allusions in <u>Star Trek</u>. Both individuals--like Khan Noonian Singh or Wesley Crusher--and entire societies--like the Iotians-- rely on concepts contained within narrative to interpret and shape experience in the real world.

Star Trek: The Next Generation

The sixth Star Trek film, The Undiscovered Country, revealed that many Klingons have an affinity for the literature of Shakespeare, but several episodes of The Next Generation give additional glimpses into the crucial role that narrative in general plays in the Klingon society. One such episode is the segment entitled "Birthright, Part II."[33] In this story, the Klingon Lieutenant Worf (Michael Dorn) has discovered an isolated group of Klingons living in a seemingly peaceful coexistence with a group of Romulans, who are old enemies of the Klingon empire. The older generations of this group of Klingons were survivors of a Romulan attack on a Klingon outpost years before, and although they are technically "prisoners" of the Romulans, they have lived at peace with their enemies for many years. However, Worf discovers that these Klingons have forgotten much of Klingon culture, and the younger generations have little understanding of what "it means to be a Klingon."

Worf sets out to remind the older Klingons of who they are and to teach the younger ones what they do not know about themselves and their cultural roots. He begins to tell them the stories of his people, the

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[33]Wr. René Echevarria, Star Trek: The Next Generation, Paramount, 1993.

legends of ancient and mythic Klingon heroes like
Kahless, the narratives which embody Klingon values and
beliefs. It is important, Worf says, to know these
stories, and to tell them, and to repeat them, for they
contain "truths" which help shape a Klingon's
understanding of himself. In other words, these stories
codify concepts and values that are useful--perhaps even
necessary--in coping with life. The implications are
again clear, as they were in "A Piece of the Action."
Societies utilize the concepts found in narratives to
apply meaning to experience. As Jeri Taylor, a frequent
writer for The Next Generation and co-creator and co-
executive producer of Voyager, puts it, the message these
metafictional moments in Star Trek convey is that
literature "is a cultural necessity that embodies many of
our traditions and our myths."[34] In discussing this need
for and power of literature, and fiction in particular,
Star Trek implicates itself; Star Trek, as a narrative
sharing the status of the narratives it recalls, may be
viewed as a world of concepts useful for interpreting
experience.

Regarded by many people as one of the most
intriguing episodes of The Next Generation, the fifth-

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[34]Jeri Taylor, interview, 14 Feb. 1995.

season episode "Darmok"[35] offers many intertextual elements that openly deal with the self-reflexive nature of both narratives and language itself. Captain Picard and the crew of the *Enterprise* encounter a race of people who call themselves "the children of Tama." Until this time, the language of the Tamarians has been considered incomprehensible, and no one has been able to communicate with them. However, through his interaction with a Tamarian captain called Dathon (Paul Winfield), Picard comes to realize that the language of the Tamarians is based entirely on allusions to the stories and mythologies of their culture. Hence, they communicate with allusive phrases like "when the walls fell," "his arms wide," or "Darmok at Tenagra." As Commander Data says in discussing the Tamarians, imagery is everything to them--it is the way they communicate and the way they think. The crew reaches the understanding that the only way to communicate with the Tamarians is to learn the narratives from which they draw their allusions. At the end of the episode, Picard contemplates the role that narratives play in his own culture and suggests that humans would benefit from re-acquainting themselves with

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[35]Teleplay by Joe Menosky, story by Philip Lazebnick and Joe Menosky, Star Trek: The Next Generation, Paramount, 1991.

their own stories, legends, and myths, for these
narratives provide a basis for communication.

The metafictional nature of this episode is notable
because "Darmok" is not only fiction that concerns itself
with fiction, but it is fiction that concerns itself with
language, the tool through which fiction is created. For
the Tamarians, fiction and language are so inextricably
linked that the terms carry almost the same meaning;
fiction may be composed through language, but in this
instance language is also composed through fiction. The
Tamarian language blatantly exists as both an
intertextual and a self-reflexive system; it is at once a
system that employs allusions and a system that alludes
to itself in that it constantly redefines itself with new
variations on previous allusions. Hence the language is
not static and it is not mimetic; it constantly evolves
while being composed entirely of narrative images which
must refer only to other images since they cannot
adequately represent a static, objective "real" world.

Linguistically, there may be obvious problems with
the plausibility, and in fact *possibility*, of such an
extremely metafictional language actually existing
outside the fictional world of Star Trek,[36] but the

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[36]One may question, for example, to what extent it
is possible for narratives to be told exclusively in
terms of other narratives with a language that is

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hyperbolic nature of the Tamarian language serves to
direct one's attention to genuine observations concerning
the self-reflexive aspects of language and fiction. It
is the *concept* of the Tamarian language, not its
plausibility, that is most significant; this strange,
alien system of communication may lead one to realize
that his own language is in fact a system of images
largely dependent upon concepts and beliefs drawn from
cultural narratives. Fictions inform language just as
they inform perceptions of experience.

   Three other episodes of The Next Generation are
worth mentioning in this discussion because they contain
allusions to fictions which have been composed by
characters in the series. The episode "Schisms"[37]
includes a scene in which Data recites a poem he has
written entitled "Ode to Spot." This poem is mentioned
again in the subsequent episode "A Fistful of Datas"[38]
along with a play written by Dr. Beverly Crusher (Gates

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composed solely of phrasal allusions. As described in
the episode, the Tamarian language would eliminate the
possibility of any grammatical system with which to
construct phrasal allusions.

   [37]Teleplay by Brannon Braga, story by Jean Louise
Matthias & Ron Wilkerson, Star Trek: The Next
Generation, Paramount, 1992.

   [38]Teleplay by Robert Hewitt Wolfe and Brannon Braga,
story by Robert Hewitt Wolfe, Star Trek: The Next
Generation, Paramount, 1992.

McFadden) entitled Something For Breakfast. Another
drama by Crusher, Frame of Mind, plays an important role
in the episode "Frame of Mind."[39] With these episodes,
the fictional characters of Data and Dr. Crusher become
writers of fiction; thus the fiction of Star Trek turns
its attention to the composition of fiction. The android
Data composes poetry in order to try to experience
something of what it means to be human, recognizing that
a crucial part of human identity is its link to the
powers of literature. In seeking to become more human,
Data seeks to become a composer of literature. To Data's
friends, the poem may not be an especially "good" one,
filled with tedious, unemotional, and extremely technical
terminology, but for Data, the poem codifies his
subjective perceptions of experience. Beverly Crusher is
not a "professional" writer, yet the allure of composing
drama is important enough to her that she evidently
spends much of her time outside of sickbay devoted to it.

     Both of these characters see the act of fiction-
making as an important part of the human condition. Yet,
at the same time, these very characters are themselves
fictions, given life by writers and actors.   Thus, as in

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[39]Wr. Brannon Braga, Star Trek: The Next
Generation, Paramount, 1993. The narrative-within-
narrative aspects of this episode will be discussed in
detail in Chapter III.

many metafictional novels featuring characters who are authors, these stories self-consciously look inward at the art of storytelling. Narrative becomes the subject of narrative; literature becomes the subject of literature; drama becomes the subject of drama. Faced with these self-conscious tales of fictional characters who are themselves drawn to compose fiction, we are prompted to consider the ways in which our own identities are shaped and informed by fictions and to recognize the ways in which we are also fiction-makers.

Star Trek: Deep Space Nine

Toward the end of the second season of Deep Space Nine, an episode called "The Wire"[40] begins an exploration into the subject of Cardassian literature that is subsequently continued in "Destiny"[41] and "Distant Voices."[42] Of these stories, "The Wire" provides the longest and most elaborate discussion relevant to this discussion.

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[40]Wr. Robert Hewitt Wolfe, Star Trek: Deep Space Nine, Paramount, 1994.

[41]Wr. David S. Cohen and Martin A. Winer, Star Trek: Deep Space Nine, Paramount, 1995.

[42]Teleplay by Ira Steven Behr and Robert Hewitt Wolfe, story by Joe Menosky, Star Trek: Deep Space Nine, Paramount, 1995.

The episode begins with Dr. Bashir and Garak

discussing a Cardassian book entitled The Neverending

Sacrifice. Garak says the book is "without a doubt the

finest novel ever written," but Bashir obviously does not

agree with that assessment. Although he found the book

somewhat interesting, the doctor says the book was at

times quite dull:

> The story got a little redundant after
> awhile. The author's supposed to be
> chronicling seven generations of a family,
> but he tells the same story over and over.
> All the characters lead selfless lives of
> duty to the state, grow old and die, and then
> the next generation comes along and does it
> all over again.[43]

Surprised, Garak replies, "Exactly the point. The

'repetitive epic' is the most elegant form in Cardassian

literature, and The Neverending Sacrifice is its greatest

achievement."

Unconvinced, Bashir complains of the novel's author

that "none of his characters really come alive, and

there's more to life than duty to the state." This

criticism provokes a sharp and terse judgment from the

Cardassian: "A Federation viewpoint if ever I heard one.

When it comes to art, you're obviously a prisoner of

Federation dogma and human prejudice."

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[43]"The Wire."

Besides commenting on the cultural relativity of literary criticism, this scene points to the function of literature as a tool for encoding ideas and principles that are fundamental components of the way a society perceives itself and the world. Members of the very militaristic Cardassian society (for whom concepts such as "loyalty to the state" and "living for the glory of Cardassia" are fundamental aspects of their identities) view literature as a means of recording the political ideology that shapes their world. Thus, for Cardassians like Garak, the purpose of fiction is not to "imitate" reality but to encode the concepts that in turn shape the Cardassian view of life. Making characters "come alive" is not as important as emphasizing through repetition the principles upon which Cardassian society has constructed itself.

Rather than rejecting Bashir's criticism, as Garak does, the implications of this scene are that there are many more functions of literature than simply making characters "come alive." Fiction may often have as one aspect a semblance of "realism," but that is not its only, nor its primary, function. The power of literature lies in its many functions on both individual and cultural levels, and one of these crucial functions of fiction is its ability to embody the values and traditions with which people mold their lives.

Throughout this examination of metafictional
intertextuality in Star Trek, a clear pattern has
emerged. Frequently, literary allusions in the series
are significantly metafictional, foregrounding Star
Trek's own nature as narrative as they allude to other
well-known narratives. In addition, these allusions
consistently suggest that life experience may often be
interpreted in the light of concepts found in fiction,
and that, in "composing" our lives under the influence of
fiction, we are in one sense re-writing the stories that
have preceded us. At times, fiction not only provides
humans with a means of interpreting their experiences but
actually becomes a powerful storehouse of ideas capable
of shaping entire societies. In the same vein, then,
fiction is a place where writers may attempt to store
influential ideas. Essentially, allusions in Star Trek
contemplate the idea that fiction is an indispensable
part of humanity's identity, a "cultural necessity," as
Jeri Taylor says. As such, it is "a stimulus unlike any
other" and "has informed all of us in a way that we would
not really be able to function without it."[44] For Star
Trek, a series that frequently refers to the idea of
"exploring the human condition," one cannot explore the

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[44]Jeri Taylor, interview, 14 Feb. 1995.

human condition without exploring the dynamics of

fiction-making, for the two are inseparable.

CHAPTER III

"I'M NOT MUCH OF AN ACTOR. . ."[1]: ROLE-PLAYING

AND NARRATIVE-WITHIN-NARRATIVE

Role-playing, like intertextuality, can be an
effective technique for exploring the relationships
between fiction and reality. As mentioned in Chapter I,
when fictional characters assume the roles of other
characters, fiction pretends to be yet another fiction.
When the narrative in question is drama, like Star Trek,
another level of role-playing is added because actors are
playing roles who are in turn playing roles. Drama (as
performance) may provide greater opportunity for a
metafictional presence than text alone, for an audience
member watching a multi-layered performance, in which
actors assume roles within roles, may be more likely to
consider momentarily the fiction-making implications:
"Isn't it ironic," one might think, "that this character
who is playing a role is in fact a role being played by
an actor?" This moment of realization may be brief, but
it is a disruption of mimesis that, because of the
involvement of real-world actors, may occur more
frequently than in text alone, where a reader may not

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[1]Spoken by Captain Jean-Luc Picard in "A Fistful of
Datas."

pause to reflect on the ironic implications of fictional creations playing the roles of other creations.

Confronted with metadrama occurring through the presence of role-playing, an audience member might at times find himself considering how people in the real world assume a number of "identities" and create roles for themselves. In the Star Trek series, metafictional aspects of role-playing tend to comment upon the positive and negative effects on inter-human relationships of taking on various roles.

Role-playing often appears hand-in-hand with narrative-within-narrative, especially when the roles assumed by characters are drawn from literary sources and occur within a clearly delineated dramatic performance. An example of this would be characters staging a performance of Romeo and Juliet; characters assume other roles--those of Romeo and Juliet, for instance--and are seen performing those roles. Hence, the framing drama contains both role-playing and embedded narrative.

Narrative-within-narrative may of course occur without the presence of role-playing. Characters may tell stories or create other fictional worlds which are explored from within the framing narrative. Whether it occurs by itself or in combination with role-playing, embedded narrative by its very nature contemplates the act of fiction-making; fiction-within-fiction is by

definition fiction that turns its attention for awhile to the subject of fiction. In Star Trek, embedded narrative and embedded narrative acting in concert with role-playing tend to play with the boundaries between fiction and reality, suggesting that often those boundaries are difficult to discern. However, at the same time, Star Trek emphasizes that the boundaries do exist and that confusing those boundaries can have detrimental results.

Role-Playing

In Drama, Metadrama, and Perception, Richard Hornby describes two modes of role-playing which he labels as "voluntary" and "involuntary."[2] Voluntary role-playing occurs when a character consciously chooses to assume the role of another character, whereas involuntary role-playing involves a character who is driven to assume another role either by outside or internal forces. In the involuntary mode, a character may not even be conscious that he or she is playing another's role. Both varieties of role-playing occur within the Star Trek series, but this study will focus more on examples of voluntary role-playing because many of these instances convey more significant messages about the role fiction itself can play in human experience.

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[2]Hornby 67-86.

Star Trek: The Films

The discussion in Chapter II of the intertextual aspects of The Wrath of Khan hinted at the role-playing elements of the film. In identifying its story closely with that of Moby Dick, and in Khan's identifying himself closely with the character of Ahab, the film suggests that in a sense Khan is playing the role of Ahab. Inasmuch as he patterns himself after Ahab and sees the object of his vengeance much like Ahab sees the White Whale, Khan places Admiral Kirk in the role of Moby Dick. The blatant intertextuality of Khan's allusions to Melville's tale makes this connection between the two sets of fictional characters clear.

It is difficult to label Khan's role-playing as either voluntary or involuntary because it appears to be a combination of the two. Khan is driven by internal forces of hatred and vengeance to assume the role of a man obsessed with killing the creature who severely wounded him, but he also consciously chooses Ahab as a role model, as evidenced by his repeatedly quoting the doomed sea captain. Kirk's playing the role of Moby Dick, on the other hand, is entirely involuntary. Kirk, who is concerned more with his advancing age and his virtually nonexistent relationship with his son David, is never aware of the overt connections between himself and the whale. It is Khan and the story itself that place

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Kirk in the role of Moby Dick; Kirk does not pattern himself after a fictional whale but after his own fictional self. Kirk only consciously plays Kirk, the famous captain who is well-known for repeatedly "cheating death" in seemingly "no-win situations."

Rather than simply drawing on his perception of Ahab to interpret his own experiences, Khan seems locked into patterning himself after the fictional captain all the way to his death. Unlike Wesley Crusher in "Evolution," Khan is unwilling to write another ending to his story. When his second-in-command presents him with the option of abandoning his hateful quest, Khan rejects the idea and re-orients himself according to Ahab's precedent. He seems so determined in his identification with Ahab that it seems almost ordained that his quest should fail. Khan merges his own role with that of Ahab so closely that he would seem to have no other possible fate but that which befell the obsessed captain. As a result of absorbing himself so completely in the fiction of Moby Dick, Khan cannot escape that fiction and ultimately destroys himself.

There seems to be a difference between using concepts perceived in fiction to interpret life and immersing oneself so completely in the world of fiction that fiction defines and shapes one's role; Khan has apparently done the latter. Fiction has entrapped him.

Of course, in the larger sense, from the perspective of the audience, Khan is himself a fictional character, but his obsession with a role patterned after another fiction suggests the dangers inherent in "real" people single-mindedly fixating themselves on the roles of characters found in fiction.

Star Trek: The Next Generation

The fourth-season episode "In Theory"[3] tells the bittersweet story of the android Data attempting to play a role that he is by nature unable to fill completely. A fellow *Enterprise* crew member, Lieutenant Jenna D'Sora (Michele Scarabelli), seeks a "romantic relationship"[4] with Data which the android decides to pursue, believing that the experience could bring him a step closer to understanding what it means to be human. However, unable to experience emotion, Data is only capable of *simulating* a romantic relationship. Thus he must play the role of a lover without experiencing love itself; consequently he embarks on a quest to determine what kind of role he is expected to fill.

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[3]Wr. Joe Menosky and Ronald D. Moore, <u>Star Trek: The Next Generation</u>, Paramount, 1991.

[4]Okuda, Okuda, and Mirek 82.

In this quest, Data consults many books on the subject of love and "draws upon cultural and literary sources to define his role."[5] At one point the android discusses with Counselor Deanna Troi (Marina Sirtis) his struggles to become what Jenna expects him to be, and Troi advises him that "Jenna will care for you for who you are, not for what you imitate out of a book." Regardless of this advice, Data continues to model his behavior after patterns he has analyzed in books, pretending to have emotions (for example, he tries to initiate a "lover's quarrel"), but it is all clearly an act that does not coincide with his true nature as an emotionless android. Eventually Jenna realizes that Data cannot show her the emotions she desires from him, so she ends the relationship.

For Data, attempting to play the role of a human lover is a journey of self-exploration and self-discovery. His experiences in trying to imitate what he reads about in books teaches him that he can never really duplicate the subject of his study, that the role he wants to play is a role that his nature as an android will not concede to him. Thus his attempt to become more like a human simply reinforces his knowledge that he is *not* human. He plays the role of something/someone he is *not* and through that experience learns more about who he

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[5]"In Theory."

is. Exploring various roles, then, is a possible means
of self-discovery. Some roles help us define who we are
and some help to clarify who we are not.

Star Trek: Deep Space Nine

     An episode of Deep Space Nine entitled "Facets"[6]
also explores the idea of using role-playing for self-
discovery, albeit in a unique and extremely fantastical
way. This story focuses on the character of Jadzia Dax,
who belongs to a joined species called the Trill. She is
two beings merged into one, a union of a humanoid host
(Jadzia) and symbiont (Dax). The symbiotic half of her,
Dax, has lived hundreds of years and has through "its"
lifetime been joined to many different hosts. With each
successive joining of host to symbiont, a new personality
emerges that is a complex union of the two halves.

     In "Facets," Jadzia Dax (also referred to as either
Jadzia or Dax) decides she would like to learn more about
Dax's previous hosts by undergoing a Trill ritual which
will allow her to "meet" her predecessors. In this
ritual, the memories of the previous hosts, stored within
the mind of the symbiont, are transferred temporarily to
the minds of other people. Jadzia asks her friends on
the Deep Space Nine station to participate in the ritual,

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     [6]Wr. René Echevarria, Star Trek: Deep Space Nine,
Paramount, 1995.

explaining that one of her previous hosts will occupy each of their minds, and they all agree to help her. Through this process, Jadzia meets and talks to Dax's earlier hosts, who for a while inhabit the bodies of her colleagues.

Throughout this story, the series' regular characters willingly assume other roles and identities which are in fact individual aspects of Jadzia Dax's personality since they are part of her collective memory. Therefore, role-playing quite literally becomes a means of self-discovery; ironically, in this case, it is the role-playing of *other* characters that enables Jadzia to learn more about herself.

These three examples from The Wrath of Khan, "In Theory," and "Facets" are representative of many Star Trek episodes that explore the idea of role-playing. As in the latter two stories, Star Trek often examines ways in which consciously assuming various roles can be a means of self-discovery, but the series also indirectly suggests, as in The Wrath of Khan, that role-playing can be taken too far. If a person becomes obsessed with modeling his life after another character, the distinction between his own life and his perception of the other character may become blurred. With this blurring between concept as means of interpretation and concept as means of defining identity, the world of

fiction and the world of reality outside fiction lose their distinctions. Such a failure to distinguish between the fictional and the "real" can often be dangerous, as it was for Khan. These problems with distinguishing between the worlds of fiction and reality are elaborated upon even more fully in a number of <u>Star Trek</u> episodes involving both role-playing and narrative-within-narrative.

Role-Playing in Concert with Embedded Narrative

When narrative-within-narrative occurs within a fiction, the fiction achieves greater narrative complexity in that it becomes a story telling another story. Combined with role-playing, as it often is, embedded narrative provides a fertile field for exploring questions of where fiction begins and reality ends, and vice versa. Episodes of <u>Star Trek</u> involving both role-playing and embedded narrative, particularly beginning with <u>The Next Generation</u>, frequently play with the distinctions between reality and fiction. However, although one may often find it difficult to distinguish between the two worlds, <u>Star Trek</u> emphasizes that there *is* a difference and that it can be self-destructive to confuse the two or to choose the world of fiction as a preferable world in which to live.

Star Trek: The Next Generation introduces a

fictional piece of technology that offers a unique and

interesting variation on narrative-within-narrative that

figures prominently in many relevant episodes of The Next

Generation, Deep Space Nine, and Voyager. This

technology, the "holodeck," enables Star Trek characters

to create holographic environments and fictional

characters with which they can interact. Thus the

holodeck is a kind of "stage" and much more, for it

enables one not only to role-play in a "realistic"

environment but to actually speak with and touch

fictional characters who have seemed to "come alive."

Moreso than any book or stage, the holodeck has the

ability to appear to reflect reality, generating a very

convincing sense of mimesis, yet its images are still no

more than fiction. Objects and people created by the

holodeck appear to be real, but they have no actual

substance and cannot exist outside the holodeck. As

such, the holodeck is a deceptively "realistic" fictional

medium, a form of "literature" that is programmed

(written) by a person (an author) to simulate more

closely than any other form of fiction the "real" world.

It thus provides an ideal forum for examining the

problems associated with distinguishing the "fictional"

from the "real."

Star Trek: The Original Series

Although many episodes of the original series
contain some form of role-playing, the majority of these
cases involve characters involuntarily taking on new
identities and do not combine role-playing with
narrative-within-narrative. Most of these involuntary
role changes could be termed "alien possessions," for
they frequently involve alien intelligences taking
control of characters' minds and/or bodies. These
episodes certainly may comment on how people can be
manipulated and controlled by outside influences, but
they are not as relevant to a discussion of the
relationships between fiction and identity in the real
world as the few episodes which involve voluntary role-
playing and embedded narrative. "The Conscience of the
King," noted earlier for its intertextual qualities, is
especially significant in its contemplation of the idea
of a person's avoiding the consequences of life in the
real world by escaping into fiction.

As explained in the previous chapter, the characters
of Anton Karidian and his daughter Lenore seem to reflect
many of the same traits found in the Shakespearean
characters of Macbeth and Lady Macbeth. The connection
between these two pairs is subtle but not difficult to
see. As stated in Chapter II, the connection begins from
the outset of the episode with Anton's playing Macbeth

and Lenore's playing Lady Macbeth. Later, when Lenore

first meets Captain Kirk, she asks him, "You've seen

Macbeth? That's my father." Kirk then responds by

saying, "Then I'll talk to Lady Macbeth."

The conversation, particularly Kirk's response, has

a playful side, but it is also ironic in that the story

continues to develop an ambiguity concerning Anton's and

Lenore's roles. For instance, shortly after the

statements quoted above, Captain Kirk tells Lenore, "You

were very impressive as Lady Macbeth." Lenore then

replies, "And as Lenore Karidian?" Kirk smiles and says,

"Very impressive." Although Lenore's question seems on

the surface to be playful, it might suggest, as the story

later confirms, that in a sense she sees herself always

as an actress, even when she is "herself." Lenore

Karidian is as much a role to be played as is Lady

Macbeth. This woman seems obsessed with role-playing and

with escaping into the world of fiction in order to

escape the consequences of facing her father's true

identity and his horrible crime against humanity.

Anton also seems obsessed with the idea of role-

playing and living through fiction. To escape the

consequences of slaughtering thousands of people as Kodos

the governor, Anton creates a new role for himself, that

of an "actor" whose identity is determined only by the

fictional roles he plays. When Kirk asks Anton if he is
actually Kodos, Anton replies, "Do you believe I am?"

"Yes," Kirk says.

"Then I *am* Kodos, if it pleases you to believe so,"
Anton says. "I'm an actor. I play many parts."

Anton attempts to escape from the real world by
immersing himself in the world of fiction, as does his
daughter. Role-playing and "the play" constitute reality
for these two characters. At the end of the story, when
Kirk confronts Lenore after hearing her revelation that
she has murdered to protect her father, the captain tells
the two actors that "the play is over. It's been over
for twenty years." Anton had attempted to escape the
reality of what he had done many years before by
considering Kodos merely another role, and his life since
then has been defined only by playing roles and
performing plays. Lenore has also made her identity one
of role-playing, confusing the real with the fictional,
and hence she is capable of murder--she is, after all,
simply playing another role.

The partial performances of Macbeth and Hamlet that
take place in the episode serve to further blur the
distinction which Anton and Lenore have lost between
fiction and "reality" (which, of course, is the framing
narrative and thus not reality at all). The episode's
opening scene is of a hand thrusting a dagger presumably

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into someone's body. At that moment, before the scene "opens" to reveal that what is being witnessed is a performance, the audience member who sees this episode for the first time does not realize that this "murder" did not actually occur. For a brief moment, the viewer does not know that this is only a performance within a performance. The distinction between the embedded narrative and the framing narrative are blurred--and blurred is of course the way that Anton and Lenore see the inner and outer stories.

A similar blurring between outer and inner narratives occurs during the performance of Hamlet. During her confrontation with her father and Captain Kirk, Lenore interrupts the performance and moves out onto the stage, where she "performs" by quoting Shakespeare and delivering a speech explaining the necessity of protecting her father, the king; yet she is not simply performing but incorporating performance into her "real" life. The reality of her experience strikes her when she accidentally shoots her father instead of Kirk. Horrified, she proclaims, "The curtain rises." Indeed, a new play now begins as Lenore escapes the reality of what she has done by moving completely into the worlds of illusion and madness.

Star Trek: The Next Generation

One of the most significant episodes of The Next Generation that address the idea of "escaping into fiction" is "Hollow Pursuits."[7] The central character of this story, Lieutenant Reginald Barclay (Dwight Schultz), is an extremely shy engineer who has difficulty interacting with other people. Rather than confront his fears and insecurities in dealing with social situations, Barclay retreats to the holodeck, where he creates fictional worlds that are under his control. In those worlds he fashions recreations of his crewmates and places them in creative stories in which he can freely interact with them.

The holodeck enables him to live out his fantasies and to "be himself" in a way that he cannot in the real world. His trips to these fictional worlds of his design increase in frequency and duration as he finds himself unable to function in the world outside. Finally he begins to talk about his problems to Deanna Troi, who tells him that "there's nothing wrong with a healthy fantasy life as long as you don't let it take over." Later, in discussing his "addiction" to the holodeck with Geordi LaForge (LeVar Burton), Barclay says that "people I create in there are more real to me than anyone I meet

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[7]Wr. Sally Caves, Star Trek: The Next Generation, Paramount, 1990.

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out here--except maybe you, Commander." Eventually

Barclay realizes that he has actually been living in the

fictional world of the holodeck and that this has

prevented him from developing a social life with real

people. He returns to his fantasy world to tell the

characters he has created there good-bye, but he does not

erase the program; the world of fiction still has an

appeal that he cannot entirely abandon, and he may find

himself entering that world again--but not to live there.

This episode, like "The Conscience of the King,"

examines the dangers of confusing fiction and reality.

Fiction plays a crucial role in life, as has already been

discussed repeatedly, but at the same time one should not

confuse fiction *with* life. Jeri Taylor explains this

perspective and its relationship to the thematic concerns

of "Hollow Pursuits":

> There is a danger that people can be lured by
> fantasy. Fantasy is beguiling, fantasy can be
> whatever you want it to be and can shelter you
> from the sometimes painful real world. It
> becomes problematic when people come to prefer
> the fantasy world. . .[and it] becomes their
> dwelling place. In a sense we dealt with this
> with Barclay and his addiction to the holodeck.
> He was not living a very satisfying life, so he
> took refuge in the holodeck. I think people
> can do that; they blur the distinctions between
> fantasy and reality, and when you cross a line
> to where the fantasy world becomes preferable,
> then I think you're in some trouble.[8]

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[8]Jeri Taylor, interview, 14 Feb. 1995.

Barclay is a character who becomes obsessed with the
world of fiction, seeing it not only as an alternative
but a preferable world. As a result, his life in the
"real" world suffers.

Yet, having recognized the "dangers inherent in"
confusing fiction and reality,[9] Star Trek also frequently
"play[s] with the boundaries of reality" and fiction[10]
and suggests that the distinctions between the two are
not always easily made. A good example of this confusion
of boundaries is found in the episode entitled "Frame of
Mind." This story is layered with so many fictions-
within-fictions that neither the audience nor the story's
main character, Will Riker (Jonathan Frakes), knows what
is "real"--the outermost framing narrative--until the
episode's end. In fact, at the story's end, one
discovers that *all* previous events, beginning with the
episode's opening scene, were fictions that occurred only
within the mind.

As the story begins, Commander Riker is rehearsing
his role as a "mental-health patient turned prisoner"[11]
in a play written by Beverly Crusher entitled Frame of

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[9]Ronald D. Moore, interview, 7 Feb. 1995.

[10]Ronald D. Moore, interview, 28 March 1995.

[11]Larry Nemecek, The Star Trek: The Next Generation
Companion (New York: Simon & Schuster, 1995) 245.

Mind. The scene he is rehearsing takes place in a cell
of a mental health institution, where Riker's character
has been imprisoned for murdering someone. Shortly
thereafter, during another rehearsal of the play, Riker
suddenly finds himself transported from the play to an
actual cell that looks like the one in the play.
Strangely, Riker's memory has been affected; he cannot
remember his name, but he is certain that just a moment
before he was on a starship, acting in a play. The
doctor attending to him (David Selburg) tells Riker that
he was delusional and that his memory of the starship was
just a fantasy. Later, Riker suddenly wakes up, and he
is again aboard the *Enterprise*. Apparently, his bizarre
experience of moving from reality into the world of the
play was nothing but a dream.

After having several "hallucinations" in which he
briefly sees images from the play's hospital ward
intruding upon "reality" aboard ship, Riker returns to
his quarters to rest, but suddenly he again finds himself
in the hospital cell. Confused about what is real and
what is not, he tells the doctors in the ward that "when
I go back to the ship, reality breaks apart. Nothing
makes sense, and then when it's over everything fades
away like a dream."[12] The doctors then decide to use
"reflection therapy" to bring to the surface memories of

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[12]"Frame of Mind."

his "hallucinations." As this therapy begins, Riker sees images of Deanna Troi, Captain Picard, and Lieutenant Worf. The doctor tells him that Troi and the others simply represent aspects of Riker's personality; they're not real. The image of Troi then tells Riker, "Don't believe this."

Convinced by the doctor's explanation of these memories, Riker tells the images of Troi, Picard, and Worf that they are all delusions; the images then disappear. Pleased, the doctor praises Riker, saying he has finally "turned his back" on his fantasy.

While Riker is eating in the commons area of the hospital, Dr. Crusher appears, disguised, and tells him that he had been on an undercover mission to Tilonus IV and was captured. Riker, however, refuses to believe that she is real; he thinks she is another delusion. The audience, on the other hand, is led to believe that she *is* real, a suggestion that is further supported when Worf and Data subsequently sneak into the ward to rescue Riker. Yet Riker still refuses to believe that they are real, and he resists going with them. Despite his resistance, Worf and Data take him back to the *Enterprise*.

On board the starship, Riker continues to think that his experiences are a hallucination. He takes a phaser gun and points it at Picard, Dr. Crusher, and Worf.

"This isn't a real phaser," he says. "It's all a fantasy." He then points the gun at himself and fires. Instantly the scene breaks apart, shattering like glass, and Riker finds himself back in the hospital. There he aims his phaser at one of the attendants and fires--and the attendant breaks apart. "*None* of this is real," Riker says, and he shoots at the wall, which also shatters.

Now Riker is back on the *Enterprise*, on stage, looking out at the audience. "This isn't real either," he realizes. He begins pounding on the stage's cell door, and once again the scene breaks apart. This time, he finds himself strapped onto a bed, devices hooked up to his body and Tilonian attendants standing over him; this, unlike the scenes before, is "real." The Tilonians had indeed captured him and have been psychologically torturing him. Riker breaks free from the table and is suddenly rescued as he is "beamed" away, transported to the *Enterprise*.

In discussing the commander's baffling experiences, Counselor Troi suggests that Riker "used the play [Frame of Mind] to support his unconscious mind with elements from his real life to keep him sane"[13] while being tortured by the Tilonians. Riker heads to the stage where Frame of Mind was to be performed and dismantles

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[13]Okuda, Okuda, and Mirek 106.

the set, saying that he probably couldn't sleep knowing it was still up.

This jarring, disorienting movement from one fictional frame to another is as confusing for the viewer as it is for the character of Riker. When Riker finally works his way to the "real" world, the outermost narrative, the viewer realizes that this last segment of the episode is the lone portion of the story that has clearly not occurred only within Riker's mind. The audience journeys with Commander Riker through his shifts between frames, never questioning as he does whether the world of the *Enterprise* is his real world, yet never certain until the end whether Riker's experiences that seem to be aboard the ship are "real" or fictional. Riker becomes confused about the location of the real world as well as the nature of his own identity, convinced for awhile that his memories of life on the *Enterprise* are no more than delusions. This confusion extends to the audience; the audience may not question Riker's identity or the "reality" of the starship and its crew, but where that real world exists is not clearly defined until Riker emerges into the outermost narrative.

Toying with perceptions of fiction and reality, this episode demonstrates a number of techniques especially characteristic of much postmodern metafiction. The confusing layers of embedded fiction lead both the

audience and the story's main character to distrust the narrative; throughout the narrative, one cannot be sure of what is actually happening, what is "play," or what is hallucination, ultimately discovering that possibly *everything* but the conclusion has been imagined. This confusion of fantasy and reality causes the central character of the story, Riker, to contemplate his own fictionality. The unreliable narrative structure causes both Riker and the audience to wonder "What is going on here? What is *really* happening?"; thus the fictive nature of the episode is inherently foregrounded. As Ronald Moore observes, "Frame of Mind"

> draws the audience through an interesting chamber, and the audience is sort of wondering where it's leading next. You're sitting there watching him go through the motions instead of identifying with him, because what he's going through is so insane you can't quite grapple with it.[14]

All of these extremely metafictional characteristics generate intriguing questions about the frequently blurred line between fiction and reality: How much of what we "experience" is actually our own imagination? How do we know what is real and what is fictional? To what extent is life a complex system of embedded fictions? How do we *define* the real and the fictional, and to what extent are our very identities tied to

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[14]Ronald D. Moore, interview, 7 Feb. 1995.

fiction? Answers to these questions are not easily
determined because the lines between the "real" and the
imagined are often unclear--the "frames" of life are not
simple to define.

Although on many occasions the fictional and the
real are not necessarily clearly distinct, many episodes
of Star Trek do indicate that attempting to escape the
real world by retreating into the world of fiction is an
"unhealthy" thing. However, some episodes interestingly
contemplate the possibility of a reversal of that
scenario--the idea that, in some sense, fiction may cross
the boundary and emerge into reality by attaining a life
of its own as an independent world. One of the earliest
episodes of The Next Generation to consider this question
is "The Big Goodbye."[15]

An avid reader of a fictional series of twentieth-
century mystery stories featuring a private investigator
named Dixon Hill, Captain Picard creates a holodeck
program simulating the 1930s setting of these stories.
Picard enters this fictional world to play the role of
Hill, accompanied by Dr. Crusher, Data, and another crew
member named Whalen. There Picard-as-Dixon Hill
encounters the fictional character of McNary (Gary
Armagnac), a police detective and good friend of Hill.

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[15]Wr. Tracy Tormé, Star Trek: The Next Generation,
Paramount, 1988.

During the course of their adventure on the holodeck, Picard is forced to reveal to the holographic characters that they are in fact only fictional characters drawn from texts. As Picard prepares to leave the holodeck, he bids farewell to the character of McNary.

"So, this is the big goodbye," McNary says. "Tell me something, Dix. When you're gone, will this world still exist? Will my wife and kids still be waiting for me at home?"

Picard hesitates for a moment and then replies, "I honestly don't know."

As writer and producer René Echevarria observes in discussing this episode, Picard "can't answer" the question posed to him by this fictional character, leading one to stop and "think about in what sense these fictional worlds exist independent of us."[16] Rather than giving the simple answer that this fictional world *will* cease to exist once the holodeck program is terminated, Picard's response contemplates the possibility that perhaps in some way fictions do exist as worlds within themselves and therefore "live" independently of those of us in the real world.

This possibility that fiction may attain a life of its own is further explored in two closely related

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[16]René Echevarria, interview, 16 Feb. 1995.

episodes entitled "Elementary, Dear Data"[17] and "Ship in a Bottle."[18] Both of these stories involve the character of Professor Moriarty (Daniel Davis), drawn from Sir Arthur Conan Doyle's Sherlock Holmes stories. In "Elementary, Dear Data," Data and Geordi LaForge instruct the holodeck to create a scenario in which they will be able to play the roles of Sherlock Holmes and Dr. Watson, respectively. The scenario generated includes the character of Moriarty, Holmes' arch-enemy. As the story progresses, Moriarty evolves beyond his simple programming and becomes self-aware. He comes to realize that he is a character in a fiction and that there is actually a "real" world outside--the world of the *Enterprise*. Unlike other holodeck characters, this Moriarty achieves a kind of self-consciousness, growing beyond the character as written by Conan Doyle. Moriarty insists that he is no longer simply fiction--he is real, and he is alive. He has developed a knowledge of himself and of the world that exists beyond the narrative which entraps him, and he desires to learn more, to find answers to the many questions that are forming in his mind.

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[17]Wr. Brian Alan Lane, Star Trek: The Next Generation, Paramount, 1988.

[18]Wr. René Echevarria, Star Trek: The Next Generation, Paramount, 1993.

From the holodeck, Moriarty taps into the ship's
computers and wrests control of the *Enterprise*, forcing
Captain Picard to go to the holodeck to meet him. The
professor then tells Picard that he wants to leave the
holodeck, his fictional world, to enter the real world
beyond. Picard regretfully explains to Moriarty that
present technology will not permit holographic creations
to exist outside of the holodeck. However, the captain
promises that he will see to it that Federation
scientists begin looking for ways to give permanent
substance to holographic images. In the meantime, Picard
will save Moriarty's program so that the professor can be
reactivated when a solution to the dilemma has been
found.

"Ship in a Bottle" continues the story of Moriarty's
efforts to leave the confines of his fictional
environment and enter the real world. When Data and
LaForge return to playing their roles as Holmes and
Watson several years after the events in "Elementary,
Dear Data," Lieutenant Barclay unwittingly reactivates
Moriarty's program. The professor again gains access to
the *Enterprise*'s computers and develops an elaborate
scheme to convince the crew to find a way to allow him to
leave the holodeck.

When Picard, Data, and Barclay meet Moriarty on the
holodeck, the professor expresses his anger that he has

been forgotten, claiming that for the past few years he was conscious while trapped inside the holodeck program file. Then, to further prove that he is in fact "alive," Moriarty confounds the three officers by stepping out of the holodeck. Having apparently taken control of the *Enterprise*, he then demands that the crew find a way to also allow the woman he loves, Countess Regina Barthalomew (Stephanie Beacham), to leave the holodeck as he has done. Only then will he turn control of the ship back over to Picard.

Perplexed by Moriarty's achievement, Picard and Data set out to meet the professor's demands. However, Data finally realizes that Moriarty has fooled them. None of them has actually left the holodeck. Moriarty has created an elaborate holographic program simulating the entire starship. However, although Moriarty has not really left the holodeck, as they have not, he has managed to take control of the *Enterprise*. Picard, Data, and Barclay then develop a means of outsmarting Moriarty. They create their own elaborate holographic program, one which frames Moriarty's own, and convince the professor that he and Regina have finally left the holodeck. Picard provides them with a shuttle--fictional of course--so that the two can leave the *Enterprise* and set out to explore the galaxy. Believing that he and the

countess have left the starship, Moriarty returns control of the *Enterprise* to Picard.

Picard, Data, and Barclay return to their real world; they develop a miniature holodeck, a box-like device, and save Moriarty's program in a protected file that will run indefinitely. Thus the professor and Regina will be able to live in their own world, exploring the wonders of the galaxy, all the while believing it to be the "real" world. As Picard says, "They'll live their lives and never know the difference."

This episode effectively combines a complex narrative-within-narrative framework with thematic concerns addressing the possible independence of fiction as a type of self-conscious, self-contained living world. On the level of embedded narrative, Picard, Data, and Barclay realize that what they thought was the "real" world is actually a fiction, and they subsequently create another fiction to frame the one which deceived them. This fiction, of course, deceives Moriarty, who believes it to be real. "Ship in a Bottle" thus contains at least *two* embedded narratives, one of which is written from within another in order to frame that other, thereby confusing the boundaries not only between fiction and reality but between one fiction and another.

On a second level, this story utilizes the character of Moriarty and his self-awareness to explore the

possible independence of fictional creations as living
worlds. Although Moriarty is unable to cross the
boundary between his world and the world without by
becoming "real" in the same sense that Picard and his
crew are "real," the professor nevertheless is self-
conscious and to some extent "lives" independently of the
program which "wrote" him. Perhaps, this episode
suggests, fiction can achieve a kind of self-awareness or
constitute a "living" world, but that world is still
something separate from our own.

Star Trek: Voyager

     The idea of a holographic character who "comes
alive" reaches full fruition in the latest Star Trek
series. One of Voyager's main characters is a
holographic doctor (Robert Picardo), as yet unnamed, who
is activated to replace the starship's real doctor upon
the latter's death. Although he is a holographic
character--therefore a fictional character--who cannot
exist outside his sickbay or the holodeck, the doctor
displays many attributes of a "real" character. As the
character of Kes (Jennifer Lien) says of him in "Eye of
the Needle,"[19] the doctor is "self-aware." He has grown

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[19]Teleplay by Bill Dial and Jeri Taylor, story by
Hilary J. Bader, Star Trek: Voyager, Paramount, 1995.

beyond simple programming, displaying needs, ambitions, and emotions. He becomes lonely when people forget to turn his program off and force him to spend hours with nothing to do, he is annoyed when some people treat him as if he does not exist, and he gains satisfaction from teaching Kes about medicine. In many such ways he seems alive, yet he is essentially a fictional creation.

The episode "Heroes and Demons"[20] demonstrates more fully than previous stories that the holographic doctor is not merely a fiction but an important member of the starship *Voyager*'s crew, and it does so by sending the doctor into an embedded narrative on a mission to save the lives of his crewmates. As the story begins, Ensign Harry Kim (Garrett Wang) has disappeared while playing the role of Beowulf in a holodeck simulation of the ancient hero's story. Commander Chakotay (Robert Beltran) and Lieutenant Tuvok (Tim Russ) go in search of Kim and discover that computer control over the "holonovel" has been lost, but they, too, disappear upon encountering the creature Grendel.

Because the doctor is holographic, Captain Janeway (Kate Mulgrew) speculates that he would not be affected as the humanoid crew members were, so she asks him to venture onto the holodeck to find out what happened to

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[20]Wr. Naren Shankar, <u>Star Trek: Voyager</u>, Paramount, 1995.

the others. He agrees to do so; once on the holodeck,
the doctor assumes a role within the Beowulf narrative
environment, encountering characters such as Hrothgar,
Unferth, and Frea, Hrothgar's daughter. These characters
tell the doctor, who temporarily gives himself the name
Schweitzer, that the great warrior Beowulf met his end in
a battle with Grendel. Beowulf was then followed by two
more warriors, his kinsmen, who also fell to the horrible
beast. The doctor then meets Grendel himself and is
partially "erased" before being safely transported from
the holodeck back to sickbay.

Eventually the doctor, Janeway, and Chief Engineer
Torres (Roxann Biggs-Dawson) realize that the creature
"Grendel" is actually the manifestation of a community of
life-forms who have "kidnapped" Kim, Chakotay, and Tuvok
in retaliation for the *Voyager* crew unwittingly capturing
and imprisoning several of its members. The doctor
returns to the holodeck and for the second time faces
"Grendel." He negotiates with the alien presence,
explaining the mistake the *Voyager* crew made, apologizing
for it, and proposing a trade: the imprisoned life-forms
will be released in exchange for the return of the
missing *Voyager* crew members. The aliens accept the
proposal, and Kim, Chakotay, and Tuvok are returned to
the starship. For the doctor, this experience has been
one of growth; it is his first time to have the

opportunity to leave sickbay, and during his experiences in the fictional world of Beowulf he develops an emotional relationship with Hrothgar's daughter. Most importantly, he and his shipmates come to realize his importance and value as a member of *Voyager*'s crew, which goes far beyond that of merely treating wounds and illnesses.

In this story, a self-conscious fiction enters *into* a fiction no longer under the control of its "programmer" in order to rescue real people, and in the process he becomes even more "real." Interestingly, in this instance, *only* a fictional character is able to fulfill the necessary mission into the fictional world of the holodeck--"real" characters are swept away. Also, this fictional character assumes two roles--that of a legendary warrior and that of the real Albert Schweitzer--as he interacts with other fictional characters. The combination of metafictional layers in "Heroes and Demons" makes the story one of the most intricate fiction-oriented <u>Star Trek</u> episodes to date, for it contains intertextuality, "real" humanoid characters who role-play, "fictional" humanoid characters who role-play, "aliens" who role-play (the alien life-form assumes the role of Grendel), and two different kinds of narrative-within-narrative--elements of the <u>Beowulf</u> story within <u>Star Trek</u>, and the fictional doctor

within the Beowulf story. "Heroes and Demons" is largely
a fiction concerning itself with fiction.

<center>Narrative-within-Narrative</center>

Episodes of Star Trek that can be characterized as
containing embedded fictions without the presence of
role-playing tend to explore the same concepts concerning
the relationships between fiction and reality that one
finds in instances where role-playing is involved. Three
episodes involving narrative-within-narrative--two from
The Next Generation and one from Deep Space Nine--will
serve to complement previous illustrations of the
perspectives Star Trek offers on the problems associated
with distinguishing between what is "real" and what is
"fictional."

Star Trek: The Next Generation

"A Matter of Perspective"[21] is a story that uses the
holodeck to illustrate the subjective nature of
perceptions of reality. In almost the same moment that
Commander Riker returns from visiting an orbiting
research station occupied by a Tanugan scientist named
Dr. Apgar (Mark Margolis), the station inexplicably

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[21]Wr. Ed Zuckerman, Star Trek: The Next Generation,
Paramount, 1990.

explodes. The scientist's widow (Gina Hecht)
subsequently accuses Riker of having murdered her
husband. To investigate the matter, Captain Picard and
his officers convene a hearing on the holodeck, where the
accuser and the accused use the holographic technology to
recreate what occurred on the station while Riker was
there.

Commander Riker's and Mrs. Apgar's versions of "what
happened" differ substantially, as the holodeck
dramatically illustrates. According to Mrs. Apgar,
Commander Riker had been rude and unreasonably demanding
to her husband and had made unwanted sexual overtures to
her. According to Riker, Dr. Apgar had been inhospitable
and seemed strangely paranoid, and Mrs. Apgar had been
the one to make unwanted sexual advances. After the
conflicting stories are told, Counselor Troi--an "empath"
who can sense people's emotions--says that both Riker and
Mrs. Apgar firmly believe they are telling the truth.
What each believes to be the truth is, as the title of
the show suggests, a "matter of perspective." To
understand more clearly what "actually happened," one
must consider several points of view because different
people construct different interpretations of the
experiences they share.[22] Therefore, it is not always

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[22]As the episode unfolds, Picard and his crew learn
that Riker's story was closer to the truth than Mrs.

clear what is "real" or "true" and what is "fictional."
Individual experience is by definition subjective;
interpretation of that experience must be subjective as
well. Individually constructed fictions often play a
significant role in our understanding of the "real."

     Yet, as episodes like "Hollow Pursuits" demonstrate,
the world of fiction is something that is separate from
the real world of human interaction; thinking of that
fictional world as an alternative world in which to live
is, according to Star Trek, not healthy. The sixth-
season episode "Relics"[23] is noteworthy in that it offers
an interesting contrast to Barclay's story in "Hollow
Pursuits." Whereas Barclay retreated into the fictional
world of the holodeck, lured by its power, this later
episode features a character who is tempted by the
fantasy world of the holodeck but promptly rejects it as
a place in which to "live."

     "Relics" sees the arrival of Captain Montgomery
Scott into the 24th century after having been trapped in
a transporter for seventy-five years. Aboard the
Enterprise-D, Scott finds himself in a world that makes
him feel old and obsolete. In the era of Captain Kirk,

Apgar's. At the same time, Mrs. Apgar did not "lie"--she
interpreted events differently and somewhat less
accurately.

     [23]Wr. Ronald D. Moore, Star Trek: The Next
Generation, Paramount, 1993.

Scott was a renowned starship engineer who had a "reputation as a miracle worker." Here, in this time when technology has far surpassed his own knowledge, he comes to feel that he has nothing to contribute. He reminisces about the old days aboard the first starship *Enterprise*, but most people seem too busy to listen to his stories. Dejected and lonely, he goes to the holodeck and there recreates the bridge of the original *Enterprise*.

Captain Picard, realizing Scott's problem, soon joins him on the holodeck. This first starship *Enterprise*, Scott tells Picard, is like a first love. "This was my home. This is where I had a purpose," he says. Then he pauses, realizing that this recreation is *not* that beloved starship. "But it's not real," he says sadly. "It's just a computer-generated fantasy. And I'm just an old man who's trying to hide in it." He then instructs the computer to end the image.

Scott is tempted to retreat into a world of fiction that resembles a world he once knew, but he soon realizes that this recreation is not real and that he is trying to escape the real world through fantasy. Unlike Barclay in "Hollow Pursuits," Scott recognizes the difference between the world of fiction and the world of reality, and for him the former is not a sufficient alternative to the latter. Fiction may play many crucial roles in life,

from a means of entertainment to a powerful storehouse of
values and concepts capable of shaping human life, but it
should not ultimately be confused *with* life.

Star Trek: Deep Space Nine

Although Star Trek often suggests that fiction
should not be confused with life in the world outside
itself, this study has shown that Star Trek also suggests
that fiction is of itself a type of life, or at least
that it has the ability to grow, evolve, and attain a
kind of consciousness or power that gives it life. It
may be separate from our "real" world, but fiction can
become its own world with its own self-contained
"reality." An episode of Deep Space Nine that
illustrates this evolution of fiction into "living thing"
is "Shadowplay."[24]

In this story, Jadzia Dax and the shape-changing Odo
(Rene Auberjonois) visit a planet and discover a village
where people are mysteriously vanishing. As they
investigate this baffling situation, Dax and Odo learn
that the entire village, except for one old man, is
holographic. The device generating this "fictional"
world is malfunctioning, causing people to disappear;
ultimately, Dax and Odo realize, the entire village will

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[24]Wr. Robert Hewitt Wolfe, Star Trek: Deep Space
Nine, Paramount, 1994.

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be lost. The one "real" person, the old man, had
designed the holographic program years before to recreate
his home world, which had been destroyed.

The old man tells Dax and Odo that the village
people were just "illusions" and that the two might as
well simply shut down the holographic generator.
However, Odo disagrees with that assessment. During his
experience among these holographic people, Odo has grown
close to a little girl. "She is real," Odo says of the
girl. "They're all real." He explains that the people
in the village have grown, that they are more than "just"
holographic illusions.

"By our definition maybe she's not real," Odo goes
on to say, "but who's to say our definition of life is
the only valid one?" Convinced that the village has a
right to exist, Odo and Dax repair the holographic
generator, and the old man assumes his place among the
villagers once again.

On one level this episode addresses conventional
definitions of life in general, but it is significant
that the unconventional, "alternative" form of life
represented in the story is a fictional world that has
essentially become "real." Like the character of
Moriarty, these villagers have attained self-awareness
and are growing and evolving. Unlike Moriarty, however,
when they become aware that they are holograms, they do

not see "fictionality" as a sign of lifelessness and then desire to leave their world and become part of the "real" one. Their world is sufficiently real for them and they are content to stay within it. Thus the border between the worlds of fiction and reality is both blurred and clearly drawn; fiction may constitute a world or a "reality" of its own, yet it is still distinct from the "real" world that frames it.

Hence one could say that fiction is in some sense a world of narrative within a larger world of Narrative-- the Narrative of human experience in which we all are characters assuming our respective roles.

CHAPTER IV

"IT'S TIME TO PUT AN END TO YOUR TREK THROUGH THE

STARS"[1]: DIRECT SELF-REFERENCES AND OTHER

METAFICTIONAL INSTANCES

One of the most overt techniques of metafiction is
the direct self-reference. Intertextuality, role-
playing, and narrative-within-narrative highlight a
narrative's fictive nature by making fiction the subject
of a fiction. In contrast, direct self-references
foreground a narrative's fictive nature by making a
fiction its own subject. As discussed in Chapter I, for
example, Moby Dick becomes the subject of Moby Dick, or
Ada becomes the subject of Ada, or Jazz becomes the
subject of Jazz. The overt self-reference penetrates
through any appearance of mimesis and enables a fiction
to acknowledge itself as a constructed entity.

The metafictional techniques that have been
discussed thus far are quite common but are not the only
ways in which the phenomenon of metafiction may occur
within narrative. Some instances of metafiction may
resemble these techniques but not fall easily into the
categories as described. Any phenomenon within fiction

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[1]Spoken by Q in "All Good Things. . . ," wr. Ronald
D. Moore and Brannon Braga, Star Trek: The Next
Generation, Paramount, 1994.

which to some extent foregrounds the narrative's structure or its status as a "composition" is inherently metafictional because the reader or audience member is thus prompted to consider the "process of fiction-making." Also, as with many general allusions to fiction or embedded narratives, when a fiction turns its attention to the subject of "escaping into" another world that has somehow been "composed" by an author, it is contemplating the subject of fiction; therefore, such an instance is metafictional. The first of these types of metafiction, which involves somehow foregrounding the narrative process by making the reader/viewer aware of that process, might be referred to as "disruptive narrative structure." The second, focusing on the idea of escaping into fiction, might be termed "alternative fictional worlds." Both of these terms will serve to describe several metafictional instances in the Star Trek series that are not readily categorized with previously discussed techniques.

Direct Self-References

Few direct self-references occur in the Star Trek series, but when they do occur, such references function on two levels. While the references exist as self-acknowledgments, they also carry meaning within the context of the story. Self-references never occur simply

as self-references; they should also be interpreted in the light of the narrative.[2] Thus an audience member who expects Star Trek to be thoroughly mimetic may not realize that a particular statement made in the series actually implicates the series itself. However, in most cases, direct self-references in Star Trek are overt enough that many viewers will likely perceive them *as* references. The Next Generation and Voyager are the only Star Trek series containing obvious direct self-references, and of those, the most overt references occur in the episodes "Redemption, Part I,"[3] "Ship in a Bottle," "All Good Things. . . ,"[4] and "Parturition."[5]

"Redemption, Part I" is a story involving the eruption of a Klingon civil war. The Duras family, led by the sisters Lursa (Barbara March) and B'Etor (Gwynyth

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[2]Writer René Echevarria emphasizes that deliberate self-references would never consciously be inserted unless they also "work within the context of the episode." Interview, 16 Feb. 1995.

[3]Wr. Ronald D. Moore, Star Trek: The Next Generation, Paramount, 1991.

[4]In discussing the self-references found in these episodes, writer Ronald D. Moore says that they "are all definitely intentional self-referential elements that we threw into the shows usually because we thought that the audience would pick up on it and enjoy it. . .they were all definitely intended to sort of raise an eyebrow and make people think." Interview, 7 Feb. 1995.

[5]Wr. Tom Szollosi, Star Trek: Voyager, Paramount, 1995.

Walsh), threatens to overthrow the newly appointed leader

of the Klingon High Council, Gowron (Robert O'Reilly).

Recognizing that the leadership of the Klingon world is

in genuine danger, Gowron requests the aid of Captain

Picard and the Federation. Picard, however, explains

that he cannot involve himself and the Federation in what

is clearly an internal conflict. Picard then takes the

Enterprise away from the Klingon homeworld. The

conflict, the audience learns, is not in fact simply an

internal one, for the Duras sisters are conspiring with

Romulans in their scheme to overthrow the Klingon Empire.

At the end of the episode, one of the Romulans with whom

they have been conspiring, who has so far only been seen

standing in a dark corner, suddenly steps forward in

response to the conspirators' glee when they hear that

the *Enterprise* has left the system. As she walks into

the light to speak, her face is revealed. Surprisingly,

she appears to be Tasha Yar (Denise Crosby), an

Enterprise chief-of-security who was killed toward the

end of the series' first season. "Don't discount

Picard," she says, as if she knows the captain. "He is

human, and humans have a way of showing up when you least

expect them."

The statement of course refers to the possibility

that Picard could suddenly show his face again, but to

the audience member who is familiar with the character of

Tasha Yar and the actress who portrayed her (Denise Crosby), this statement carries a second and more significant meaning in that it also refers to the sudden, unexpected "showing up" of a person believed to be dead and an actress who left the series several years before. Hence, her words refer more to her own sudden appearance within the narrative than to the possibility that Captain Picard might return. The narrative acknowledges itself by commenting on its own dramatic nature. The audience member familiar with Denise Crosby's earlier role, upon first viewing this scene, is confronted both with a puzzling dramatic plot-twist and a verbal acknowledgment *of* that plot-twist. With that acknowledgment, the narrative breaks through pretense of "realism" and comments on its own nature.

"Ship in a Bottle" includes an interesting self-reference closely akin to the proclamation in Shakespeare's As You Like It that "All the world's a stage." At the end of the episode, after Picard, Data, and Barclay have created the miniature holographic universe to convince Moriarty that he has entered the "real" world, the captain contemplates the professor's illusory "world in a box."

"Who knows?" Picard says. "Our reality may be very much like theirs and all this might just be an elaborate

simulation running inside a little device sitting on someone's table."

As the officers leave the room, Lieutenant Barclay, disturbed by Picard's words, decides to make sure that he is not still caught in the holodeck. "Computer, end program," he says, and he is relieved when nothing happens.

Picard's suggestion, the audience may realize, is actually true: his reality, his entire world, *is* in fact an "elaborate simulation running inside a little device sitting on someone's table." The world of the *Enterprise* and its crew is in fact a drama played through the technology of television. With Picard's words, Star Trek becomes conscious of itself and breaks through the illusion of mimesis, thus making one of the most "truthful" statements that the series can actually make. At the same time, the statement ponders the possible fictionality of the "real" world. Perhaps *our* reality is in a sense a drama played on some great stage that exists within a larger, metaphysical reality, just as the fictional world of Star Trek exists within a framing reality.

The final episode of Star Trek: The Next Generation, bearing the self-reflexive title "All Good Things. . . ," contains several direct self-references that comment on the story's status as the series finale.

"All Good Things. . ." features the return of Q (John DeLancie), the meddlesome, self-described "omnipotent" being who was first introduced in The Next Generation's premiere episode and who has reappeared a number of times throughout the series to annoy the *Enterprise* crew. This time, Q reveals to Picard that his peers in the "Q continuum" have decided to pass final judgment on the human race. Seven years before, Q says, Picard and his crew had shown promise, indicating a potential for significant growth in humanity. However, Q complains that the *Enterprise* crew has squandered the past seven years rather than use the time to grow and change. Therefore, decides Q, "It's time to put an end to your trek through the stars." The statement would only be slightly more direct if Q had said, "It's time to put an end to your star trek." Later, when it appears that Picard and his crew may in fact meet their doom, Q tells the captain, "Goodbye, Jean-Luc. I'm going to miss you. You had such potential. But, then again, all good things must come to an end." Of course, something *is* coming to an end with this episode: The Next Generation.

Although both of Q's statements have meaning within the context of the story, they also make clear reference to the end of The Next Generation as a television

series.[6] Upon hearing this "omnipotent" character's words, the audience member realizes that this dramatic series is acknowledging itself *as* a series, thereby penetrating through the appearance of "realism" and saying something about its own fictive nature. Specifically, with these self-references, the series is pointing to its own end and suggesting that it will be missed when it is gone. This message highlights the series' status as drama and also momentarily considers the drama's relationship to the real world.

The Star Trek: Voyager episode "Parturition" includes two self-references that would only be obvious to audiences familiar with "behind the scenes" information about the three latest Star Trek series or discussions of the show among fans and critics. In this story, the *Voyager* travels to an unexplored planet dubbed "Planet Hell" in search of food supplies. The characters of Tom Paris (Robert Duncan McNeill) and Neelix (Ethan Phillips) later embark on a scouting mission and crash-land on the planet. The naming of "Planet Hell" is playfully metafictional, for the term is one used by cast and crew members of The Next Generation, Deep Space Nine,

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[6]The adventures of the crew of Star Trek: The Next Generation continue upon the end of the television series with the feature film Generations. At least one more film is currently slated to follow.

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and Voyager to refer to the Paramount studio stage where sets for various alien landscapes are created.[7] The stage's nickname has not been kept secret by the cast and crew; thus, many fans of the series who take advantage of the extensive "behind the scenes" information provided in various media are aware of "Planet Hell." Therefore, when Commander Chakotay first tells Captain Janeway that the unexplored planet has been nicknamed Planet Hell, the viewer with "inside information" realizes that the episode has made a playful self-reference. As they explore the planet's surface, Tom Paris and Neelix are not merely on the *fictional* Planet Hell but on the *actual* "Planet Hell"--the stage--as well.

Another self-reference found in the story occurs as Paris and Neelix are descending toward the planet's surface via a shuttlecraft. Paris, the shuttle's pilot, checks his control panel and says, "Entry sequence at two minutes--mark. All systems normal. Trigymic density at point-zero-four-one and rising." Neelix, who is not at this point on friendly terms with Paris, replies, "You don't have to impress me with your technobabble." With this statement, Neelix uses a term which has frequently been used by cast members, crew, writers, fans, and

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[7]See Ian Spelling, "Star Quarters," Starlog May 1992: 57.

critics alike to describe the abundant technological and scientific terminology and jargon created for the universe of Star Trek.[8] In labeling Paris' words as "technobabble," this incident draws the viewer's attention to the fact that the pilot's statement *is* technobabble--fictional scientific terminology constructed to serve and support the storyline. As with the reference to "Planet Hell," in this moment of realization by the viewer, the fiction of Star Trek foregrounds its own fictive nature by incorporating into itself unique terminology associated with the *making* of Star Trek. Hence, the illusion of mimesis is temporarily dismantled as the audience recognizes that this fictional world has held a mirror to itself and acknowledged that it is not a reflection of reality but an elaborate fictive construct.

Disruptive Narrative Structure

One of the more unusual and certainly unconventional episodes of Star Trek: The Next Generation is "Cause and Effect."[9] During the first few minutes of this episode, the *Enterprise* encounters a decades-old starship emerging from a rift in space. This starship, the *Bozeman*,

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[8]Nemecek 224.

[9]Wr. Brannon Braga, Star Trek: The Next Generation, Paramount, 1992.

collides with the *Enterprise*, destroying one of her "warp" engines. A few moments later, the *Enterprise* explodes, and then the opening credits begin.

    This surprising opening sequence immediately alerts the audience that an unusual story--unusual even for <u>Star Trek</u>--is unfolding. Whether the response of a first-time viewer is "What's happening here?" or "Now, that couldn't have really happened," or something similar, the audience member is suddenly and unexpectedly taken out of the scene as she becomes aware of the story-telling process. Most <u>Star Trek</u> episodes, regardless of how fantastic their premises, do not begin with the ship and its crew being destroyed. This episode, then, violates narrative conventions established by most <u>Star Trek</u> stories and therein violates the audience's expectations. As a result, the viewer's position as spectator is underscored.

    Following the opening credits, the next scene presents the audience with the *Enterprise*, whole again, accompanied by the familiar voice-over of the captain composing his log. Several scenes later, as this act nears its end, the *Enterprise* encounters the space rift, collides with the *Bozeman*, and explodes. During the next act, many of the same events are repeated, but with slightly different perspectives. Finally, members of the crew sense that they are experiencing something similar

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to "déjà vu," and they ultimately discover that they have been caught in a time loop. When the *Enterprise* explodes, it begins another loop, and in each loop the crew forgets the experiences of the previous loop. Thus, unless they discover a way to avoid whatever it is that causes the ship's destruction, they could be trapped in the time loop indefinitely. Eventually, with the help of Data and LaForge, the crew discovers a way to send a message forward to Data during the next loop and then barely manages to avoid the collision with the *Bozeman*.

The structure of this story is inherently metafictional in that it turns one's attention to its own process as a narrative. As each new loop begins, the audience is apt to think something along the lines of "here we go again," and with that thought one focuses on the drama *as* drama. In addition, the story is extremely self-reflexive because it essentially re-tells itself; with each loop, the story begins a new self-construction, and although many of the same events are repeated, some are witnessed from different perspectives, and others change slightly. In a way, then, "Cause and Effect" is not one story but several different versions of a story, the last one of which has a completely new ending.

An episode of Deep Space Nine called "Whispers"[10]
disrupts typical narrative conventions of Star Trek
through the presence of an extremely unreliable narrator;
however, the narrator is not revealed to be unreliable
until the end of the story, thus forcing the audience
member to go back and mentally reconstruct the events of
the episode according to a new perspective. As the story
opens, Miles O'Brien (Colm Meaney) is fleeing Deep Space
Nine aboard a small spacecraft called a runabout. He
begins to record an audio log explaining his actions;
from this moment his story is told in flashbacks and
occasional voice-overs.

Several days before, O'Brien had returned to station
Deep Space Nine following a planetary mission to the
Barada system; almost immediately upon his arrival, he
began noticing that something strange was happening on
the station. People did not seem themselves. His wife
Keiko (Rosalind Chao) was cold and distant, shying away
from intimate contact with him; even his daughter did not
want him to touch her. Commander Sisko and his fellow
officers seemed to be keeping information from him, and
he was prohibited from entering sensitive areas of the
station where he had previously ventured freely as the

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[10]Wr. Paul Robert Goyle, Star Trek: Deep Space
Nine, Paramount, 1994.

chief engineer. Eventually, he came to the conclusion
that his friends, colleagues, and family have been
changed, perhaps through an alien influence, as part of a
conspiracy. When he tried to investigate the matter, he
found himself being tracked and finally pursued by Sisko
and the others. Consequently, he determined to leave the
station to get help.

Aboard the fleeing runabout, O'Brien now heads back
to the Barada system from which he had returned several
days before, suspicious that the strange events on the
station are somehow related to a civil war that has
plagued the Baradans. Sisko and Kira pursue him in
another runabout and then land on a moon; wanting to find
answers, O'Brien follows them down to the surface. There
he finds Sisko and Kira with several Baradans, and he
aims a phaser at them, demanding an explanation. They
tell him that they are not his enemies and that all he
needs to know is behind a nearby door. However, before
he discovers what is behind the door, one of the Baradans
shoots and kills him.

At that moment the door opens, revealing Dr. Bashir
and Miles O'Brien--the *real* O'Brien, who was captured
during his mission and only now rescued. The O'Brien who
has been narrating the story is actually a clone of the
real man, created by the true O'Brien's captors to
infiltrate Deep Space Nine. However, although he is a

clone, the "fake" O'Brien fully believed that he *was* O'Brien, and everything about him--from his personality to the kind of coffee he drank--suggested that he was who he thought he was. From the point of view of the audience, who has been identifying with the false O'Brien through his narration of the story, the narrator has been genuine and trustworthy; Sisko and the other officers on Deep Space Nine are the ones who have appeared not to be themselves and who have seemed untrustworthy. However, at the end of the story, the viewer realizes that in the process of accepting the narrator's point of view he has been misled. As the story progresses, this skewed point of view affects the viewer's interpretation of what is happening.

Discovering that "O'Brien" is not really O'Brien causes a jarring disruption of conventional narrative form and makes the audience acutely aware of the fiction-making process; the viewer realizes that he has misinterpreted the entire story and thus is forced to go back and re-evaluate all that has gone before. In effect, the audience must reconstruct, or re-write, the narrative that preceded the moment of disruption. Like "A Matter of Perspective," this story effectively demonstrates that individual interpretations of experience are by their nature subjective and cannot always be trusted. In the same vein, the story also

vividly illustrates that narrators, because they are a
kind of interpreter, cannot always be trusted. One
cannot expect narrative to be truly reflective of
"objective" reality because the process of narration
involves subjective interpretation; hence, narrators
cannot be considered objective revealers of "truth."

Alternative Fictional Worlds

A number of Star Trek episodes containing role-
playing and narrative-within-narrative convey the message
that, as powerful as fiction may be as a means for
interpreting experience and applying meaning to life, it
is unhealthy to consider fiction an alternative world in
which one can escape from reality. This concept of the
inadequacy of fiction to "replace" reality is also found
in several episodes that do not fall conveniently into
the categories of role-playing or embedded narrative;
these stories do, however, involve characters either
"composing" alternative worlds or being lured by such
worlds. In these stories, fictional worlds are clearly
seen to be unacceptable substitutes for the real world of
human interaction.[11] Only when one's "real" world is

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[11]This view of the unhealthiness of retreating into
fictional worlds contrasts with the works of many
modern/postmodern metafictionists. One may recall, for
instance, that Nabokov's Van Veen designed Ada as a
fictional and preferable alternative to the real world of
time and death.

thoroughly destroyed can a "fictional" world be considered an acceptable place in which to dwell.

In "The Cage,"[12] the original pilot episode of <u>Star Trek</u>, Captain Christopher Pike (Jeffrey Hunter) is tempted by the inhabitants of Talos IV to retreat into a fantasy world that is free from many of the worries of reality. The Talosians have extremely powerful mental abilities and are able to create deceptively realistic illusions; in fact, over the years they have become so addicted to illusion that they have lost the ability to function well in the real world and now face extinction. As one character explains in describing the Talosians' obsession with creating illusions,

> They found it's a trap, like a narcotic, because when dreams become more important than reality, you give up travel, building, creating. You even forget how to repair the machines left behind by your ancestors. You just sit, living and reliving other lives left behind. . .[13]

The lure and power of fiction have so captivated the Talosians that they have lost the ability to maintain connections to the real world. Illusion, to them, defines existence.

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[12]Wr. Gene Roddenberry, <u>Star Trek</u>, Paramount, 1964. "The Cage" was never aired on television. After NBC rejected this pilot episode with the rationale that it was "too cerebral" (Okuda, Okuda, and Mirek 389), the series was revamped and re-cast.
[13]"The Cage."

The Talosians wish to keep Captain Pike on Talos in order to study him, so they attempt to create illusory worlds to try to lure him to stay. Years before, the Talosians were successful in creating a fantasy world for a woman whose ship had crashed on Talos and whose shipmates were killed; the woman, named Vina (Susan Oliver), was horribly disfigured as a result of injuries and the Talosians' attempt to reconstruct her body. To make her happy, the Talosians gave her the illusion of youth and beauty. With the arrival of Pike, the Talosians use Vina to create a "paradise" for him and to give her a human companion. However, Pike rejects every illusory world which they offer him--he knows they are not real, and as pleasant as they might be, those worlds will not suffice to substitute for reality.

Eventually, after realizing that Pike will not cooperate with them, the Talosians release him. Vina, however, chooses to stay and to live in the illusory world fashioned for her by the planet's natives. Reality for her is too horrible to accept after years of living in a fiction, for in reality she is a disfigured old woman. Vina "has an illusion, and you have reality," the Talosians tell Captain Pike.

This story, like "Hollow Pursuits" and other episodes, points to the dangers that accompany one's turning to fiction as an alternative world in which to

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live. Immersing oneself in the illusory world of fiction can ultimately result in self-destruction, as with the Talosians, or render one susceptible to "manipulation by outside sources,"[14] as with Vina. It is possible for a person to become so dependent upon a fictional world that he loses vital connections to life among humanity.

This theme surfaces again in an episode of The Next Generation entitled "The Bonding."[15] In this tale, a race called the Koinonians accidentally causes the death of an *Enterprise* crew member, Marla Aster (Susan Powell). Learning that Marla had a son, Jeremy (Gabriel Damon), the Koinonians attempt to amend for the pain they caused by providing Jeremy with an illusory world in which his mother is still alive. They believe they can make Jeremy happy by giving his "mother" back to him and allowing her to raise him--but of course she is not real.

Jeremy is tempted to accept this fantasy world, but Captain Picard, Deanna Troi, and Wesley Crusher convince him that living within a fiction will not make him happy. "It's not real," Troi tells the boy. An alien in the guise of Jeremy's mother protests that it is the Koinonians' responsibility to care for the boy, but

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[14]Ronald D. Moore, interview, 7 Feb. 1995.

[15]Wr. Ronald D. Moore, Star Trek: The Next Generation, Paramount, 1989.

Picard asks them, "Would he be happy in this total

fiction you have created? What reason would he have to

live?" Life, this episode suggests, consists of more

than fiction. In some sense, one must come to grips with

reality, including its often sad and painful aspects, if

one is truly to live. Escaping from the harsh and

difficult parts of life by hiding in illusory worlds of

fiction means retreating from something of what it means

to be human.

The danger of an obsession with escaping into

alternative fictional worlds to find a "paradise" where

one is free from the realities of pain and death is a

significant thematic concern of the seventh Star Trek

film, Generations.[16] The villain of this story, a

scientist named Dr. Tolian Soran (Malcom McDowell), is

obsessed with returning to an anomalous energy ribbon in

space called the "Nexus." This Nexus is described as a

"doorway" to a world where one can create an ultimate

paradise, a world where one's dearest dreams can come

true. Soran was once swept into the Nexus and there

found his wife and children; in the real world, they had

been killed in an attack by an alien race called the

Borg. However, Soran was soon pulled from the world

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[16]Star Trek Generations, story by Rick Berman &
Ronald D. Moore & Brannon Braga, screenplay by Ronald D.
Moore & Brannon Braga, dir. David Carson, Paramount,
1994.

within the Nexus, transported to the *Enterprise-B* as the
starship crew attempted to rescue him and his shipmates.

Returning to the fictional world of the Nexus--an
illusory world which he can "compose" any way he wishes--
has become Soran's only goal, and he will stop at nothing
to achieve it. He is willing, in fact, to destroy entire
planets and whole civilizations--millions of people--in
order to make his way back to this realm of seemingly
pure joy and immortality. Captain Picard tries to
dissuade Soran from his plan, which will destroy millions
of lives, by convincing the scientist that "it's our
mortality that defines us. It's part of the truth of our
existence." Soran responds by saying, "What if I told
you I've found a *new* truth? Time has no meaning there
[in the Nexus]. The predator has no teeth." Like Van
Veen in Ada, Soran purposes to defeat the realities of
time and death by immortalizing himself and his dead
family in a fictional paradise, and his fixation on this
paradise is so great that he will do anything it takes to
achieve entrance into it. Both Captain Kirk and Captain
Picard are tempted by the "joy" of the Nexus, but each
realizes that his personal paradise there is not real.
In contrast, Soran does not care that the world of the
Nexus is artificial--it has become "reality" for him and
that is all that matters. Destroying the real worlds of
others means nothing to him.

Here again <u>Star Trek</u> presents a character who
crosses the line between the worlds of fiction and
reality, preferring the former over the latter. One who
crosses that admittedly sometimes fine line fails to
distinguish between the two worlds and risks becoming
wholly dependent on the power of imagination and
illusion. Once someone accepts the realm of fiction as a
place in which to reside and completely abandons ties to
the real world, he cuts himself off from other defining
aspects of humanity. Fiction, like time and death, is
part of the human experience; it is not the totality of
experience. One like Dr. Soran, who attempts to make
fiction the totality of existence, takes the chance of
losing some of his humanity. If the real world no longer
matters, if the real world no longer has any meaning, one
may be willing to destroy that world and, consequently,
himself along with it.

CHAPTER V

CONCLUSION: THE SELF-CONSCIOUS WORLD

OF <u>STAR TREK</u>

Since its beginning, <u>Star Trek</u> has considered
questions about the nature of humanity: what does it
mean to be human? In the original series, the half-
human, half-Vulcan character of Spock, in his attempt to
steer himself away from being human, frequently makes
observations or raises questions about the nature,
history, and future of humanity. In <u>The Next Generation</u>,
Data's quest to become more human-like provides many
opportunities for him and his colleagues to delve into
issues concerned with "the human condition," a phrase
used often in the <u>Star Trek</u> universe. When Spock, Data,
and other characters address such questions, <u>Star Trek</u>
through them prompts us as viewers to think about who *we*
are, to ponder our nature, and to wonder for ourselves
"what does it mean to be human?" In short, <u>Star Trek</u>
prompts us to be self-conscious.

It is somehow appropriate then that <u>Star Trek</u> would
respond to its own prompting. While <u>Star Trek</u> may
suggest that we consider what it means to be *human*, the
series itself considers what it means to be *fiction*. In
this process of self-contemplation, <u>Star Trek</u> examines
the relationships between those two worlds of humanity

and fiction and concludes that one is very much a
necessary part of the other.

Self-conscious elements in the Star Trek series
indicate that the power of narrative plays a critical
role in the "human condition." Fictions may be forms of
entertainment, as the Dixon Hill stories are for Captain
Picard, but they are also much more. Fictions encode
ideas, beliefs, values, rituals, and behavioral patterns
which humans utilize to interpret and influence
experience. Narratives provide conceptual constructs
which may be used to apply meaning to life and to shape
society. We may understand "obsession" and "vengeance"
in the light of Moby Dick; we may project the
consequences of abandoning responsibility in the light of
Frankenstein. We may examine and evaluate the ways that
interpretations of various texts like Chicago Mobs of the
Twenties or stories like the legends of Kahless have
shaped our culture and society. In the light of the
Tamarian language we may examine our own language and
analyze how dependent it is upon images and ideas drawn
from both old and recent narratives. Stories--whether
written, told or performed--are indispensable conceptual
tools that enable us to understand and cope with the
realities of human existence.

Similarly, we may consider in the light of fiction
the ways in which we are also fiction-makers. For

instance, when we observe fictional characters assuming various roles, we may recognize that as human beings we are like those characters in that we are constantly, whether consciously or unconsciously, filling or playing different social roles. Perhaps at times we may find that in "trying on" various roles we are learning something about ourselves, just as Data learns about himself when he attempts a romantic relationship with a human. In many ways such as these, we may find that our lives revolve around fiction and fiction-making, stories and composing.

At the same time, Star Trek expresses a definite opinion that fiction can be taken too far if it is confused *with* human existence. A fiction may develop into a sort of life of its own--like Professor Moriarty or the holographic villagers of "Shadowplay"--and therefore become its own kind of "reality," but the world of fiction as such is still fiction and thus separated by a fine line from the real world that frames it. Attempting to cross the line from the real world into fiction and live there is a potentially detrimental and dangerous thing, as it was for Barclay and Soran. Fiction, according to Star Trek, is *not* a place where one should go to escape the chaos, harshness, and complexity of life. Those aspects of the real world are as much a part of "being human" as

fiction itself. Fiction is a means of interpreting life, not a place to escape from life.

    One should recognize, of course, that Star Trek's self-reflexive examination of the value and importance of fiction implicates the show itself. In addressing the nature and purpose of fiction, Star Trek is contemplating its own nature and purpose. Therefore the audience is led to the conclusion that this widely popular and influential series is itself perhaps a storehouse of ideas useful for interpreting and shaping future experience; it is not, however, an "alternative world" to which one should try to escape.[1] One might speculate that Star Trek's positive attitude toward the value and power of fiction (and consequently of itself) in relationship to the real world has contributed somewhat to the show's success. As Jeri Taylor explains, it is significant that in Star Trek "we are saying that even four-hundred years from now, almost a thousand years after Shakespeare was writing, there is

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    [1]Addressing this point, Ronald D. Moore says that "it is an interesting commentary on the show, too, that a show with a major cult following of people who imbue the show with more life than it really has, who really get involved in the fantasy, is also in a way saying to those people, 'Don't get lost in all this--the reality of your day-to-day life is much more important and much more real, and it's dangerous to lose yourself in these other worlds.'" Interview, 7 Feb. 1995.

knowledge and awareness and insight to be gained from literature."[2]

Fiction and fiction-making are essential elements of the "human condition" now and will continue to be so in the future. The narratives which we choose to employ as we interpret and shape experience can have a substantial impact on the form and nature of society. Star Trek openly acknowledges this and offers a perspective on fiction that achieves a balance between a postmodern sensitivity to the subjective, fiction-like nature of experience and a sort of post-postmodern assertion that there still exists a separation between fiction and reality. Recognizing the complex and intriguing nature of the relationship between fiction and reality may be a crucial step, Star Trek suggests, in forging a future of enlightenment and hope rather than one of chaos and despair.

[2]Jeri Taylor, interview, 14 Feb. 1995.

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"The Bonding." By Ronald D. Moore. *Star Trek: The Next Generation*. Paramount, 1989.

"Booby Trap." Teleplay by Ron Roman and Michael Piller & Richard Danus. *Star Trek: The Next Generation*. Paramount, 1989.

"Bread and Circuses." By Gene Roddenberry and Gene L. Coon. *Star Trek*. Paramount, 1968.

The Bridge on the River Kwai. Dir. David Lean. With William Holden and Alec Guiness. Columbia, 1957, Renewed 1985.

"By Any Other Name." Teleplay by D. C. Fontana and Jerome Bixby. Story by Jerome Bixby. *Star Trek*. Paramount, 1968.

"The Cage." By Gene Roddenberry. *Star Trek*. Paramount, 1964.

"Captain's Holiday." By Ira Steven Behr. *Star Trek: The Next Generation*. Paramount, 1990.

Casablanca. Dir. Michael Curtiz. With Humphrey Bogart, Ingrid Bergman, and Paul Henreid. Warner Bros., 1943. Renewed United Artists, 1970.

"Cathexis." Teleplay by Brannon Braga. Story by Brannon Braga and Joe Menosky. *Star Trek: Voyager*. Paramount, 1995.

"Catspaw." By Robert Bloch. *Star Trek*. Paramount, 1967.

"Cause and Effect." By Brannon Braga. *Star Trek: The Next Generation*. Paramount, 1992.

"Charlie X." Teleplay by D. C. Fontana. Story by Gene Roddenberry. *Star Trek*. Paramount, 1966.

"The Child." By Jaron Summers & Jon Povill and Maurice Hurley. *Star Trek: The Next Generation*. Paramount, 1988.

"The Chute." Teleplay by Kenneth Biller. Story by Clayvon C. Harris. *Star Trek: Voyager*. Paramount, 1996.

"The City on the Edge of Forever." By Harlan Ellison.
     Star Trek. Paramount, 1967.

"Clues." Teleplay by Bruce D. Arthurs and Joe Menosky.
     Story by Bruce D. Arthurs. *Star Trek: The Next
     Generation*. Paramount, 1991.

"The Conscience of the King." By Barry Trivers. *Star
     Trek*. Paramount, 1966.

"Conundrum." Teleplay by Barry Schkolnick. Story by
     Paul Schiffer. *Star Trek: The Next Generation*.
     Paramount, 1992.

"Cost of Living." By Peter Allen Fields. *Star Trek:
     The Next Generation*. Paramount, 1992.

"Crossover." Teleplay by Peter Allen Fields and Michael
     Piller. Story by Peter Allen Fields. *Star Trek:
     Deep Space Nine*. Paramount, 1994.

"Dagger of the Mind." By S. Bar-David. *Star Trek*.
     Paramount, 1966.

"Dark Page." By Hilary J. Bader. *Star Trek: The Next
     Generation*. Paramount, 1993.

"Darkling." Teleplay by Joe Menosky. Story by Brannon
     Braga & Joe Menosky. *Star Trek: Voyager*.
     Paramount, 1997.

"Darmok." Teleplay by Joe Menosky. Story by Philip
     Lazebnik and Joe Menosky. *Star Trek: The Next
     Generation*. Paramount, 1991.

"Data's Day." Teleplay by Harold Apter and Ronald D.
     Moore. Story by Harold Apter. *Star Trek: The
     Next Generation*. Paramount, 1991.

"The Dauphin." By Scott Rubenstein & Leonard Mlodinow.
     Star Trek: The Next Generation. Paramount, 1989.

"Deadlock." By Brannon Braga. *Star Trek: Voyager.*
     Paramount, 1996.

"Death Wish." Teleplay by Michael Piller. Story by
     Shawn Piller. *Star Trek: Voyager.* Paramount,
     1996.

"The Defector." By Ronald D. Moore. *Star Trek: The Next Generation*. Paramount, 1990.

"Defiant." By Ronald D. Moore. *Star Trek: Deep Space Nine*. Paramount, 1994.

"Deja Q." By Richard Danus. *Star Trek: The Next Generation*. Paramount, 1990.

"Descent, Part I." Teleplay by Ronald D. Moore. Story by Jeri Taylor. *Star Trek: The Next Generation*. Paramount, 1993.

"Destiny." By David S. Cohen & Martin A. Winer. *Star Trek: Deep Space Nine*. Paramount, 1995.

"Devil's Due." Teleplay by Philip Lazebnik. Story by Philip Lazebnik and William Douglas Lansford. *Star Trek: The Next Generation*. Paramount, 1991.

"The Die is Cast." By Ronald D. Moore. *Star Trek: Deep Space Nine*. Paramount, 1995.

"Disaster." Teleplay by Ronald D. Moore. Story by Ron Jarvis and Philip A. Scorza. *Star Trek: The Next Generation*. Paramount, 1991.

"Distant Voices." Teleplay by Ira Steven Behr & Robert Hewitt Wolfe. Story by Joe Menosky. *Star Trek: Deep Space Nine*. Paramount, 1995.

"Doctor Bashir, I Presume." Teleplay by Ronald D. Moore. Story by Jimmy Diggs. *Star Trek: Deep Space Nine*. Paramount, 1997.

"Elementary, Dear Data." By Brian Alan Lane. *Star Trek: The Next Generation*. Paramount, 1988.

"Emergence." Teleplay by Joe Menosky. Story by Brannon Braga. *Star Trek: The Next Generation*. Paramount, 1994.

"The Empath." By Joyce Muskat. *Star Trek*. Paramount, 1968.

"Encounter at Farpoint." By D. C. Fontana and Gene Roddenberry. *Star Trek: The Next Generation*. Paramount, 1987.

"Evolution." Teleplay by Michael Piller. Story by
     Michael Piller and Michael Wagner. *Star Trek: The
     Next Generation*. Paramount, 1989.

"Explorers." By René Echevarria. *Star Trek: Deep
     Space Nine*. Paramount, 1995.

"Eye of the Beholder." Teleplay by René Echevarria.
     Story by Brannon Braga. *Star Trek: The Next
     Generation*. Paramount, 1994.

"Eye of the Needle." Teleplay by Bill Dial and Jeri
     Taylor. Story by Hilary J. Bader. *Star Trek:
     Voyager*. Paramount, 1995.

"Facets." By René Echevarria. *Star Trek: Deep Space
     Nine*. Paramount, 1995.

"False Profits." Teleplay by Joe Menosky. Story by
     Georg A. Brozak. *Star Trek: Voyager*. Paramount,
     1996.

"Firstborn." Teleplay by René Echevarria. Story by
     Mark Kalbfeld. *Star Trek: The Next Generation*.
     Paramount, 1994.

"A Fistful of Datas." Teleplay by Robert Hewitt Wolfe
     and Brannon Braga. Story by Robert Hewitt Wolfe.
     Star Trek: The Next Generation. Paramount, 1992.

"Flashback." By Brannon Braga. *Star Trek: Voyager*.
     Paramount, 1996.

"For the Uniform." By Peter Allen Fields. *Star Trek:
     Deep Space Nine*. Paramount, 1997.

"Frame of Mind." By Brannon Braga. *Star Trek: The
     Next Generation*. Paramount, 1993.

"Friday's Child." By D. C. Fontana. *Star Trek*.
     Paramount, 1967.

"Future Imperfect." By J. Larry Carroll & David Bennett
     Carren. *Star Trek: The Next Generation*.
     Paramount, 1990.

"Galaxy's Child." Teleplay by Maurice Hurley. Story by
     Thomas Kartozian. *Star Trek: The Next Generation.*
     Paramount, 1991.

"The Gamesters of Triskelion." By Margaret Armen. *Star Trek*. Paramount, 1968.

"Hero Worship." Teleplay by Joe Menosky. Story by Hilary J. Bader. *Star Trek: The Next Generation*. Paramount, 1992.

"Heroes and Demons." By Naren Shankar. *Star Trek: Voyager*. Paramount, 1995.

"Hide & Q." Teleplay by C. J. Holland and Gene Roddenberry. Story by C. J. Holland. *Star Trek: The Next Generation*. Paramount, 1987.

"Hollow Pursuits." By Sally Caves. *Star Trek: The Next Generation*. Paramount, 1990.

"Homefront." By Ira Steven Behr & Robert Hewitt Wolfe. *Star Trek: Deep Space Nine*. Paramount, 1996.

"I, Mudd." By Stephen Kandel. *Star Trek*. Paramount, 1967.

"If Wishes Were Horses." Teleplay by Nell McCue Crawford & William L. Crawford and Michael Piller. Story by Nell McCue Crawford & William L. Crawford. *Star Trek: Deep Space Nine*. Paramount, 1993.

"Improbable Cause." Teleplay by René Echevarria. Story by Robert Lederman & David R. Long. *Star Trek: Deep Space Nine*. Paramount, 1995.

"The Inner Light." Teleplay by Morgan Gendel and Peter Allen Fields. Story by Morgan Gendel. *Star Trek: The Next Generation*. Paramount, 1992.

"Interface." By Joe Menosky. *Star Trek: The Next Generation*. Paramount, 1993.

"Is There In Truth No Beauty?" By Jean Lisette Aroeste. *Star Trek*. Paramount, 1968.

"Jetrel." Teleplay by Jack Klein & Karen Klein and Kenneth Biller. Story by James Thomton & Scott Nimerfro. *Star Trek: Voyager*. Paramount, 1995.

"Journey to Babel." By D. C. Fontana. *Star Trek*. Paramount, 1968.

"Let He Who Is Without Sin. . ." By Robert Hewitt Wolfe
    & Ira Steven Behr. *Star Trek: Deep Space Nine*.
    Paramount, 1996.

"Lifesigns." By Kenneth Biller. *Star Trek: Voyager*.
    Paramount, 1996.

"Little Green Men." Teleplay by Michael Piller. Story
    by Toni Marberry & Jack Treviño. *Star Trek: Deep
    Space Nine*. Paramount, 1995.

"Lonely Among Us." Teleplay by D. C. Fontana. Story by
    Michael Halperin. *Star Trek: The Next
    Generation*. Paramount, 1987.

"Looking for Par' Mach In All the Wrong Places." By
    Ronald D. Moore. *Star Trek: Deep Space Nine*.
    Paramount, 1996.

"A Man Alone." Teleplay by Michael Piller. Story by
    Gerald Sanford and Michael Piller. *Star Trek:
    Deep Space Nine*. Paramount, 1993.

"Manhunt." By Terry Devereaux. *Star Trek: The Next
    Generation*. Paramount, 1989.

"Masks." By Joe Menosky. *Star Trek: The Next
    Generation*. Paramount, 1994.

"The Masterpiece Society." Teleplay by Adam Belanoff
    and Michael Piller. Story by James Kahn and Adam
    Belanoff. *Star Trek: The Next Generation*.
    Paramount, 1992.

"A Matter of Perspective." By Ed Zuckerman. *Star
    Trek: The Next Generation*. Paramount, 1990.

"A Matter of Time." By Rick Berman. *Star Trek: The
    Next Generation*. Paramount, 1991.

"The Measure of a Man." By Melinda M. Snodgrass. *Star
    Trek: The Next Generation*. Paramount, 1989.

"Meld." Teleplay by Michael Piller. Story by Michael
    Sussman. *Star Trek: Voyager*. Paramount, 1995.

"Melora." Teleplay by Evan Carlos Somers and Steven
    Baum and Michael Piller & James Crocker. Story by
    Evan Carlos Somers. *Star Trek: Deep Space Nine*.
    Paramount, 1993.

"Ménage à Troi." By Fred Bronson & Susan Sackett. *Star Trek: The Next Generation*. Paramount, 1990.

"The Menagerie, Parts I and II." By Gene Roddenberry. *Star Trek*. Paramount, 1966.

"Mirror, Mirror." By Jerome Bixby. *Star Trek*. Paramount, 1967.

"The Most Toys." By Shari Goodhartz. *Star Trek: The Next Generation*. Paramount, 1990.

"The Muse." Teleplay by René Echevarria. Story by René Echevarria & Majel Barrett Roddenberry. *Star Trek: Deep Space Nine*. Paramount, 1996.

"The Naked Now." Teleplay by J. Michael Bingham. Story by John D. F. Black and J. Michael Bingham. *Star Trek: The Next Generation*. Paramount, 1987.

"Nor the Battle to the Strong." Teleplay by René Echevarria. Story by Brice R. Parker. *Star Trek: Deep Space Nine*. Paramount, 1996.

"The Nth Degree." By Joe Menosky. *Star Trek: The Next Generation*. Paramount, 1991.

"11001001." By Maurice Hurley and Robert Lewin. *Star Trek: The Next Generation*. Paramount, 1988.

"Our Man Bashir." Teleplay by Ronald D. Moore. Story by   Robert Gillan. *Star Trek: Deep Space Nine*. Paramount, 1995.

"The Outrageous Okona." Teleplay by Burton Armus. Story by Les Menchen & Lance Dickson and David Landsberg. *Star Trek: The Next Generation*. Paramount, 1988.

"Paradise Lost." Teleplay by Ira Steven Behr & Robert Hewitt Wolfe. Story by Ronald D. Moore. *Star Trek: Deep Space Nine*. Paramount, 1995.

"The Paradise Syndrome." By Margaret Armen. *Star Trek*. Paramount, 1968.

"Parturition." By Tom Szollosi. *Star Trek: Voyager*. Paramount, 1995.

"Past Tense, Part I." Teleplay by Robert Hewitt Wolfe.
     Story by Ira Steven Behr & Robert Hewitt Wolfe.
     Star Trek: Deep Space Nine. Paramount, 1994.

"Patterns of Force." By John Meredyth Lucas. *Star
     Trek*. Paramount, 1968.

"A Piece of the Action." Teleplay by David P. Harmon
     and Gene L. Coon. Story by David P. Harmon. *Star
     Trek*. Paramount, 1968.

"Power Play." Teleplay by Rene Balcer and Herbert J.
     Wright & Brannon Braga. Story by Paul Reuben and
     Maurice Hurley. *Star Trek: The Next Generation*.
     Paramount, 1992.

"Prime Factors." Teleplay by Michal Perricone and Greg
     Eliot. Story by David R. George III and Eric A.
     Stilwell. *Star Trek: Voyager*. Paramount, 1995.

"Profit and Loss." By Flip Kobler & Cindy Marcus. *Star
     Trek: Deep Space Nine*. Paramount, 1994.

"Projections." By Brannon Braga. *Star Trek: Voyager*.
     Paramount, 1995.

"Q-Less." Teleplay by Robert Hewitt Wolfe. Story by
     Hannah Louise Shearer. *Star Trek: Deep Space
     Nine*. Paramount, 1993.

"Qpid." Teleplay by Ira Steven Behr. Story by Randee
     Russell and Ira Steven Behr. *Star Trek: The Next
     Generation*. Paramount, 1991.

"Redemption, Part I." By Ronald D. Moore. *Star Trek:
     The Next Generation*. Paramount, 1991.

"Relics." By Ronald D. Moore. *Star Trek: The Next
     Generation*. Paramount, 1992.

"Remember Me." By Lee Sheldon. *Star Trek: The Next
     Generation*. Paramount, 1990.

"Requiem for Methusaleh." By Jerome Bixby. *Star Trek*.
     Paramount, 1969.

"Rightful Heir." By Ronald D. Moore. *Star Trek: The
     Next Generation*. Paramount, 1993.

"The Royale." By Keith Mills. *Star Trek: The Next Generation*. Paramount, 1989.

"Rules of Engagement." Teleplay by Ronald D. Moore. Story by Bradley Thompson & David Weddle. *Star Trek: Deep Space Nine*. Paramount, 1996.

"Sarek." Television story and teleplay by Peter S. Beagle. From an unpublished story by Marc Cushman & Jake Jacobs. *Star Trek: The Next Generation*. Paramount, 1990.

"Schisms." Teleplay by Brannon Braga. Story by Jean Louise Matthias & Ron Wilkerson. *Star Trek: The Next Generation*. Paramount, 1992.

"The Schizoid Man." Teleplay by Tracy Tormé. Story by Richard Manning & Hans Beimler. *Star Trek: The Next Generation*. Paramount, 1988.

"Second Sight." Teleplay by Mark Gehred-O'Connell and Ira Steven Behr & Robert Hewitt Wolfe. Story by Mark Gehred-O'Connell. *Star Trek: Deep Space Nine*. Paramount, 1993.

"Second Skin." By Robert Hewitt Wolfe. *Star Trek: Deep Space Nine*. Paramount, 1994.

"Ship in a Bottle." By René Echevarria. *Star Trek: The Next Generation*. Paramount, 1993.

"Shore Leave." By Theodore Sturgeon. *Star Trek*. Paramount, 1967.

"Skin of Evil." Teleplay by Joseph Stefano and Hannah Louise Shearer. Story by Joseph Stefano. *Star Trek: The Next Generation*. Paramount, 1988.

"Space Seed." Teleplay by Gene L. Coon and Carey Wilber. Story by Carey Wilber. *Star Trek*. Paramount, 1967.

"Spectre of the Gun." By Lee Cronin. *Star Trek.* Paramount, 1968.

Star Trek: First Contact. Screenplay by Brannon Braga & Ronald D. Moore. Story by Rick Berman & Brannon Braga & Ronald D. Moore. Dir. Jonathan Frakes. Paramount, 1996.

Star Trek Generations. Screenplay by Ronald D. Moore & Brannon Braga. Story by Rick Berman & Ronald D. Moore & Brannon Braga. Dir. David Carson. Paramount, 1994.

Star Trek II: The Wrath of Khan. Screenplay by Jack B. Sowards. Story by Harve Bennett and Jack B. Sowards. Dir. Nicholas Meyer. Paramount, 1982.

Star Trek IV: The Voyage Home. Screenplay by Steve Meerson & Peter Krikes and Harve Bennett & Nicholas Meyer. Story by Leonard Nimoy & Harve Bennett. Dir. Leonard Nimoy. Paramount, 1986.

Star Trek V: The Final Frontier. Screenplay by David Loughery. Story by William Shatner & Harve Bennett & David Loughery. Dir. William Shatner. Paramount, 1989.

Star Trek VI: The Undiscovered Country. Screenplay by Nicholas Meyer & Denny Martin Flinn. Story by Leonard Nimoy and Lawrence Konner & Mark Rosenthal. Dir. Nicholas Meyer. Paramount, 1991.

"Starship Down." By David Mack & John J. Ordover. *Star Trek: Deep Space Nine*. Paramount, 1995.

"The Storyteller." Teleplay by Kurt Michael Bensmiller and Ira Steven Behr. Story by Kurt Michael Bensmiller. *Star Trek: Deep Space Nine*. Paramount, 1993.

"Sub Rosa." Teleplay by Brannon Braga. Television story by Jeri Taylor. Based upon material by Jeanna F. Gallo. *Star Trek: The Next Generation*. Paramount, 1994.

"The Sword of Kahless." Teleplay by Hans Beimler. Story by Richard Danus. *Star Trek: Deep Space Nine*. Paramount, 1995.

"The Thaw." Teleplay by Joe Menosky. Story by Richard Gadas. *Star Trek: Voyager.* Paramount, 1996.

"Through the Looking Glass." By Ira Steven Behr & Robert Hewitt Wolfe. *Star Trek: Deep Space Nine*. Paramount, 1995.

"Time's Arrow, Part I." Teleplay by Joe Menosky and
     Michael Piller. Story by Joe Menosky. *Star Trek:
     The Next Generation*. Paramount, 1992.

"Time's Arrow, Part II." Teleplay by Jeri Taylor.
     Story by Joe Menosky. *Star Trek: The Next
     Generation*. Paramount, 1992.

"Tin Man." By Dennis Putman & David Bischoff. *Star
     Trek: The Next Generation*. Paramount, 1990.

"Turnabout Intruder." Teleplay by Arthur H. Singer.
     Story by Gene Roddenberry. *Star Trek*. Paramount,
     1969.

"Trials and Tribble-ations." Teleplay by Ronald D.
     Moore & René Echevarria. Story by Ira Steven Behr
     & Hans Beimler & Robert Hewitt Wolfe.

"True Q." By René Echevarria. *Star Trek: The Next
     Generation*. Paramount, 1992.

"The Ultimate Computer." Teleplay by D. C. Fontana.
     Story by Laurence N. Wolfe. *Star Trek*.
Paramount,   1968.

"Unification I." Teleplay by Jeri Taylor. Story by
     Rick Berman and Michael Piller. *Star Trek: The
     Next Generation*. Paramount, 1991.

"Unification II." Teleplay by Michael Piller. Story by
     Rick Berman and Michael Piller. *Star Trek: The
     Next Generation*. Paramount, 1991.

"Up the Long Ladder." By Melinda N. Snodgrass. *Star
     Trek: The Next Generation*. Paramount, 1989.

"The Visitor." By Michael Taylor. *Star Trek: Deep
     Space Nine*. Paramount, 1995.

"Warlord." Teleplay by Lisa Klink ?? *Star Trek:
     Voyager.* Paramount, 1996.

"The Way of the Warrior." By Ira Steven Behr & Robert
     Hewitt Wolfe. *Star Trek: Deep Space Nine*.
Paramount, 1995.

"The Way to Eden." Teleplay by Arthur Heinemann. Story
     by Michael Richards and Arthur Heinemann. *Star
     Trek*. Paramount, 1969.

"We'll Always Have Paris." By Deborah Dean Davis and
      Hannah Louise Shearer. *Star Trek: The Next
      Generation*. Paramount, 1988.

"What Are Little Girls Made Of?" By Robert Bloch. *Star
      Trek*. Paramount, 1966.

"Where No Man Has Gone Before." By Samuel A. Peeples.
      Star Trek. Paramount, 1966.

"Where Silence Has Lease." By Jack B. Sowards. *Star
      Trek: The Next Generation*. Paramount, 1988.

"Whispers." By Paul Robert Goyle. *Star Trek: Deep
      Space Nine*. Paramount, 1994.

"Who Mourns For Adonais?" By Gilbert Ralston. *Star
      Trek*. Paramount, 1967.

"Whom Gods Destroy." Teleplay by Lee Erwin. Story by
      Lee Erwin and Jerry Sohl. *Star Trek*. Paramount,
      1969.

"The Wire." By Robert Hewitt Wolfe. *Star Trek: Deep
      Space Nine*. Paramount, 1994.

"Wolf in the Fold." By Robert Bloch. *Star Trek*.
      Paramount, 1967.

APPENDIX A

LITERARY ALLUSIONS IN THE

STAR TREK SERIES

Episodes are organized according to series.

Star Trek

"All Our Yesterdays." Title is taken from *Macbeth*, Act
    V, Scene 5: "And all our yesterdays have lighted
    fools. . ."

"The Alternative Factor." The name of the character
    Lazarus is drawn from the Bible.

"And the Children Shall Lead." Title is taken from
    Isaiah 11:6: ". . .and a little child shall lead
    them."

"The Apple." Spock and Kirk refer to the story of Adam
    and Eve in the Genesis narrative.

"Bread and Circuses." The title is taken from Juvenal's
    Satires.

"By Any Other Name." Title is a reference to
    Shakespeare's *Romeo and Juliet*, Act II, Scene 2.
    Kirk quotes this line: "That which we call a rose
    by any other name would smell as sweet."

"Charlie X." Under the influence of Charlie, Spock
    quotes Poe's *The Raven*: "Once upon a midnight
    dreary, while I pondered weak and weary. . ."

"The City on the Edge of Forever." Kirk tells Edith
    Keeler that a famous novelist of the 21st century
    recommended the words "Let me help" over all
    others, including "I love you."

"The Conscience of the King." The title is a reference
    to Act II, Scene 2 of Shakespeare's *Hamlet*, a line
    quoted by Lenore: "The play's the thing/ Wherein
    I'll catch the conscience of the king." Lenore
    also quotes from *Julius Caesar*, Act I, Scene 2:
    "Caesar, beware the ides of March." Other

elements of *Hamlet* and *Macbeth* are also quoted
during partial performances of those plays.

"Dagger of the Mind." The title is an allusion to a
line   from Shakespeare's *Macbeth*, Act II, Scene
1: ". . .art thou but/ A dagger of the mind, a
false creation. . ."

"The Empath." A man quotes Psalm 95:4: "In His hand
are the deep places of the earth." Scott alludes
to Matthew 13:46: "She was a pearl of great
price."

"Friday's Child." Title is from a children's poem,
"Monday's Child Is Fair of Face": "Friday's child
is loving and giving. . ."

"The Gamesters of Triskelion." McCoy and Spock allude
to the Biblical story of Daniel. McCoy says,
"Well, Mr. Spock, if you're going into the lion's
den, you're going to need a medical officer."
Spock replies, "Daniel, I recall, had only his
faith. But I welcome your company, Doctor."

"I, Mudd." Harry Mudd alludes to Matthew 4:4: "Human
beings do not survive on bread alone. . ."

"Is There In Truth No Beauty?" Title is taken from
George Herbert's *The Temple*. Spock quotes Byron's
"She Walks in Beauty": "She walks in beauty like
the night." Spock alludes to Shakespeare's *The
Tempest*, Act V, Scene 1: "No brave new world has
such creatures in it."

"Journey to Babel." Title refers to the Biblical
narrative in Genesis concerning the tower of Babel.
Also, a council convenes on a planet code-named
Babel.

"Mirror, Mirror." The title is an allusion to *Snow
White*.

"Patterns of Force." Kirk alludes to I Peter 4:8 when
he says to Spock, "that helmet covers a multitude
of sins."

"A Piece of the Action." Reference is made to a work
entitled *Chicago Mobs of the Twenties*. Kirk also
refers to Psalms 8:2: ". . .out of the mouth of
babes."

"Requiem for Methusaleh." Title refers to a Biblical
     character. Flint has a collection of books
     including first folios of Shakespeare and the
     Guttenberg Bible. Flint has been known by many
     names, including Lazarus, Methusaleh, and Merlin.

"Shore Leave." In describing a planet, McCoy says it's
     "like something out of *Alice In Wonderland*." Alice
     and a rabbit then appear.

"Space Seed." A reference is made to Milton's *Paradise
     Lost*: "It is better to rule in hell than serve in
     heaven."

"The Trouble with Tribbles." Spock refers to Luke 12:
     27. Regarding the tribbles, he says, "they remind
     me of the lilies of the field. They toil not,
     neither do they spin."

"The Ultimate Computer." Kirk quotes John Masefield's
     "Sea Fever": "All I ask is a tall ship and a star
     to steer her by. . ." (The same quote is used in
     Star Trek V: The Final Frontier.)

"The Way to Eden." Title is a Biblical reference to the
     Adam and Eve story. (Coincidentally, one of Dr.
     Sevrin's followers is named Adam.)

"What Are Little Girls Made Of?" The title is an
     allusion to the children's poem "What are Little
     Boys Made Of?"

"Where No Man Has Gone Before." Gary Mitchell quotes
     part of the poem "Nightingale Woman," written by
     Tarbolde on the planet Canopus in 1996: "My love
     has wings, slender feathered things, with grace and
     upswept curve and tapered tip. . ."

"Who Mourns for Adonais?" Title alludes to Percy
     Shelley's *Adonais*: "I weep for Adonais--he is
     dead!"

"Whom Gods Destroy." Marta quotes Shakespeare's Sonnet
     18: "Shall I compare thee to a summer's day. . ."

"Wolf in the Fold." Title is a reference to Byron's
     "The Destruction of Sennacherib": "The Assyrian
     came down like a wolf on the fold. . ."

Star Trek II: The Wrath of Khan. Kirk quotes from
Dickens' *A Tale of Two Cities*: "It was the best of
times, it was the worst of times"; "It is a far,
far better thing that I do than I have ever done
before, a far better resting place than I have ever
known."Kirk also quotes Luke 4:23: "Physician,
heal thyself." The following books are seen: *Moby
Dick*, *Paradise Lost*, *Paradise Regained*, *King Lear*,
the Bible. Khan quotes *Moby Dick*: "He tasks me--
he tasks me, and I shall have him. I'll chase him
round the moons of Nabir, and around the Antares
maelstrom, and round perdition's flames before I
give him up"; "To the last I will grapple with thee
. . .From hell's heart I stab at thee. For hate's
sake I spit my last breath at thee." Khan quotes
an unidentified Klingon proverb: "Revenge is a
dish best served cold." The Genesis device is an
allusion, as Spock indirectly points out, to the
biblical story of creation.

Star Trek IV: The Voyage Home. Spock quotes Kiri-Kin-
tha's First Law of Metaphysics: "Nothing unreal
exists." McCoy quotes *Hamlet*, Act I, Scene 4:
"Angels and ministers of grace, defend us." Kirk
refers to *Alice in Wonderland* as Gillian Taylor
comes aboard the ship: "Hello, Alice, welcome to
wonderland." Kirk quotes D. H. Lawrence's "Whales
Weep Not!": "They say the sea is cold, but the sea
contains the hottest blood of all." Spock and Kirk
discuss profanity in the works of Harold Robbins
and Jaqueline Susann.

Star Trek V: The Final Frontier. Kirk quotes John
Masefield's "Sea Fever": "All I ask is a tall ship
and a star to steer her by." Over the gate of
Paradise City, the word "Lost" has been painted
beside "Paradise"--hence, a reference to *Paradise
Lost*.

Star Trek VI: The Undiscovered Country. The title and
Gorkon's toast are references to *Hamlet*, Act III,
Scene 1. Gorkon also alludes to *The Tempest*, Act
V, Scene 1: "If there is to be a brave new world,
our generation will have the hardest time living in
it." Chang quotes *Romeo and Juliet*, Act II, Scene
2 ("Parting is such sweet sorrow"); *Henry IV*, Act
III, Scene 2 ("Have we not heard the chimes at

midnight?"); *Henry V*, Act III, Scene 1; *Richard II*, Act III, Scene 2 ("Let us sit upon the ground and tell sad stories of the death of kings"); *Julius Caesar*, Act III, Scene 1 ("Cry havoc! And let slip the dogs of war") and Act III, Scene 1 ("I am constant as the northern star"); *The Tempest*, Act IV, Scene 1 ("Our revels now are ended, Kirk"); *The Merchant of Venice* ("Tickle us, do we not laugh? Prick us, do we not bleed? Wrong us, do we not revenge?"); and *Hamlet*, Act III, Scene 1 ("To be or not to be--that is the question that preoccupies our people"). Spock quotes from Benedict Spinoza's *Ethics*: "Nature abhors a vaccuum." He also quotes Conan Doyle's Sherlock Holmes: "When you eliminate the impossible, whatever remains, however improbable, must be the truth" (*The Sign of Four*). Kirk quotes from *Peter Pan*: "Second star to the right, and straight on til morning." Chekov refers to *Guess Who's Coming to Dinner?* and to the story of Cinderella. The penal colony Rura Penthe is a reference to Jules Verne's *20,000 Leagues Under the Sea.* The words and actions of the commandant in charge of the rison on Rura Penthe are inspired by Colonel Saito n *The Bridge on the River Kwai*: standing on a rate, the commandant tells the prisoners, "There is no stockade, no guard tower, no electronic frontier. Only a magnetic shield prevents beaming . . .no one can escape. Work well and you will be treated well. Work badly and you will die."

Star Trek Generations. Dr. Soran quotes Delmore Schwartz's "For Rhoda": "Time is the fire in which we burn."

Star Trek: First Contact. In confronting Picard about his obsession with taking revenge on the Borg, Lily Sloane tells him, "Captain Ahab has to go hunt his whale." Shortly thereafter, Picard quotes from *Moby Dick:* "He piled upon the whale's white hump the sum of all the rage and hate felt by his whole race. . . .If his chest had been a cannon, he would've shot his heart upon it."

<u>*Star Trek: The Next Generation*</u>

"The Big Goodbye." The story makes references to (fictional) stories involving the character Dixon Hill. These stories include "The Big Goodbye" and

The Long Dark Tunnel. No author of these works is
   specified.

"Captain's Holiday." For "light reading," Picard takes
   with him to Risa *Ulysses* by James Joyce and *Ethics,
   Sophistry, and the Alternate Universe* by Ving Kuda.

"Conundrum." Deanna and Riker make a brief reference to
   Keats' "Ode to Psyche."

"Dark Page." Deanna refers to *Paradise Lost* ("In
   heaven, roses wouldn't have thorns").

"Darmok." Picard tells Dathon the story of Gilgamesh.

"Data's Day." Data speaks of his fondness for Sherlock
   Holmes' method of deductive reasoning.

"The Defector." Data performs a scene from *Henry V*.
   Picard quotes from the same: "If these men do not
   die well, it will be a black matter for the king,
   who led them to it."

"Deja Q." Guinan alludes to II Samuel 1:25: "How the
   mighty have fallen." Q refers to Kipling's *The Man
   Who Would Be King*: "The King who would be Man."

"Devil's Due." Data enacts a scene from Dickens' *A
   Christmas Carol*.

"Disaster." LaForge quotes Gilbert's *Pirates of
   Penzance*: "I am the very model of a modern Major-
   General, I've information, vegetable, animal, and
   mineral" (Act II).

"Elementary, Dear Data." The story is derived from
   allusions to Conan Doyle's Sherlock Holmes stories.
   Data quotes from *The Return of Sherlock Holmes*:
   "The game is afoot."

"Emergence." Data performs Act V, Scene 1 of
   Shakespeare's *The Tempest*.

"Encounter at Farpoint." Picard refers to *Henry VI*, Act
   IV, Scene 2: "Kill all lawyers."

"Evolution." Guinan refers to Mary Shelley's
   Frankenstein. Picard refers to *Gulliver's Travels*.

"Eye of the Beholder." Troi alludes to Congreve's *The
    Mourning Bride*: "Hell hath no fury like a woman
    scorned."

"A Fistful of Datas." Title is an allusion to the film
    A Fistful of Dollars. Dr. Crusher is directing her
    own play, entitled *Something For Breakfast*. Data's
    poem "Ode to Spot" is mentioned.

"Frame of Mind." Riker performs in Dr. Crusher's
    play *Frame of Mind*.

"Hide & Q." Q refers to a "rigid Klingon code" that
    says "Drink not with thine enemy." Q also alludes
    to *Hamlet*, Act II, Scene 2 ("The play's the
    thing"); *As You Like It*, Act II, Scene 7 ("All the
    galaxy's a stage"); and *Macbeth*, Act V, Scene 5
    ("Life is but a walking shadow. It is a tale told
    by an idiot, signifying nothing"). Picard quotes
    Hamlet, Act II, Scene 2: "What he [Hamlet] said w
    ith irony I say with conviction. 'What a piece of
    work is man! How noble in reason! how infinite in
    faculty! in form, in moving, how express and
    admirable! in action how like an angel! in
    apprehension how like a god!'" Data quotes
    Hamlet, Act I, Scene 3: "This above all: to thine
    own self be true."

"Interface." Data discusses the poetry of the
    Uzidarians.

"The Last Outpost."   An alien refers to philosophies of
    Sun-tzu: "Know thy enemy and know thyself"; "He
    would overcome who would know when to fight and
    when not to fight."

"Lonely Among Us." Data alludes to Conan Doyle's *The
    Sign of Four*: "We must fall back on the old axiom
    that when other contingencies fail, whatever
    remains, however improbable, must be the truth."

"Manhunt." Picard again plays Dixon Hill; reference is
    made to another story involving Hill entitled *The
    Parrot's Claw*.

"The Masterpiece Society." The children's poem "Humpty
    Dumpty" is mentioned.

"The Measure of Man." Worf refers to the novel *The
    Dream of the Fire*, by K'Ratak. Maddox reads from

Shakespeare's Sonnet 29: "When in disgrace with
fortune and men's eyes/ I all alone beweep my
outcast state." Riker refers to the character of
Pinocchio.

"Ménàge a Troi." Picard quotes from Shakespeare's
Sonnet 18 ("Shall I compare thee to a summer's day?
Thou art more lovely and more temperate: Rough
winds do shake the darling buds of May. . .");
Sonnet 141 ("In faith, I do not love thee with mine
eyes, for they in thee a thousand errors
see. . ."); Sonnet 147 ("My love is a fever,
longing still for that   which longer nurseth the
disease"); *Othello*, Act V, Scene 2 ("When I have
plucked the rose, I cannot   give it vital growth
again. It needs must wither). He also quotes
Tennyson's "In Memorium" ("'Tis better to have
loved and lost than never to have loved at all.").

"The Most Toys." Picard reads from *Hamlet*, Act I, Scene
2: "He was a man, take him for all in all. I
shall not look upon his like again."

"The Naked Now." Reference is made to events from the
original series episode "The Naked Time."

"The Nth Degree." Barclay and Dr. Crusher perform
Rostand's *Cyrano deBergerac*.

"The Outrageous Okona." Riker refers to Swift's
Gulliver's Travels.

"Qpid." Q forces the crew to enact events from the
story of Robin Hood.

"Relics." Character of Scott is drawn from the original
series.

"The Royale." The episode deals with a 20th century
novel *Hotel Royale*, by Todd Matthews.

"Sarek." The character of Sarek is pulled from the
original *Star Trek* series, having first appeared in
the episode "Journey to Babel."

"Schisms." Data reads from his own poem entitled "Ode
to Spot."

"The Schizoid Man." Dr. Ira Graves alludes to the movie
The Wizard of Oz and to Shakespeare's Sonnet 18

("So long as men can breathe or eyes can see, so
                    long lives this, and this gives life to thee.")

"Ship in a Bottle." Data and LaForge play the roles of
        Sherlock Holmes and Watson.

"Sub Rosa." The characters of Ned Quint and Jessel are
        drawn from Henry James' *Turn of the Screw*.

"Time's Arrow, Part II." Clemens refers to *A
        Connecticut Yankee in King Arthur's Court*. Picard
        refers to Shakespeare's *A Midsummer Night's Dream*.

"Tin Man." The title and the nickname "Tin Man" are
        references to *The Wizard of Oz*.

"Unification I." Spock alludes to events of *Star Trek
        VI: The Undiscovered Country*.

"Unification II." Worf refers to the Klingon opera
        Aktuh and Melota.

"Up the Long Ladder." Worf discusses love poetry and
        says it reached its fullest flower among the
        Klingons.

"We'll Always Have Paris." Title is a reference to a
        line from the film *Casablanca*. Reference is also
        made to the Blue Parrot Cafe, also from *Casablanca.*

                    Star Trek: Deep Space Nine

"The Abandoned." Jake's girlfriend, Marta, writes
        stories, and he writes poems.

"Armageddon Game." Bashir quotes from *Henry V*, Act III,
        Scene 1: "Once more unto the breach."

"Babel." The title is a reference to the story of the
        tower of Babel.

"Blood Oath." The characters of Kor, Koloth, and Kang
        are drawn from the original series episodes "Errand
        of Mercy," "The Trouble With Tribbles," and "The
        Day of the Dove."

"Crossover." Kira mentions Lewis Carroll's *Through the
        Looking Glass*. Events of the episode allude to the
        original series episode "Mirror, Mirror."

"Defiant." Thomas Riker, Will Riker's double, is drawn
     from "Second Chances," an episode of *The Next
     Generation*.

"Destiny." Vedek Yarka refers to a prophecy by Trako.
     Dax discusses the Cardassian "serialist poets from
     the First Republic, like Eloija Prim."

"The Die is Cast." Bashir talks about contemporary
     human playwrights--modern (24th century)
     playwriting has declined, he says.

"Distant Voices." Garak gives Bashir a holosuite
     program of one of Shogarth's Enigma Tales.

"Explorers." Jake reveals that he wants to be a writer
     of stories.

"If Wishes Were Horses." The title is taken from John
     Ray's *English Proverbs*: "If wishes were horses,
     beggars might ride." O'Brien reads
     "Rumpelstilskin" to his daughter. Subsequently,
     the character of Rumpelstilskin appears.

"Improbable Cause." Bashir and Garak discuss
     Shakespeare's *Julius Caesar*. Bashir tells Garak
     the story of the "Boy Who Cried Wolf."

"Let He Who Is Without Sin. . ." The title comes from
     the words of Jesus Christ, as documented in John
     8:7: "Let he who is without sin cast the first
     stone."

"Little Green Men." Quark makes a reference to
     Masefield's "Sea Fever": "All I ask is a tall ship
     nd a load of contraband to fill her with."

"A Man Alone." Odo refers to Klingon opera as
     "agonizing."

"Melora." Dax refers to "The Little Mermaid" by Hans
     Christian Anderson.

"Our Man Bashir." Dr. Bashir role-plays in a holosuite
     program that is extremely reminiscent of James Bond
     movies. The story is like a Bond story, and many
     characters have names and personas imitative of
     Bond characters (Dr. Noa, for instance, is directly

inspired by Dr. No). Title is a reference to *Our Man Flint*.

"Past Tense, Part I." Bashir cites Payne's "Home, Sweet Home": "'There is no place like home,' no matter what color the water is."

"Profit and Loss." O'Brien loans Odo a Mickey Spillane novel.

"Q-Less." The character of Q is drawn from *Star Trek: The Next Generation*.

"Second Sight." Gideon Seyetek quotes the Klingon poet P'Trok: "So honor the valiant who die 'neath your sword, but pity the warrior who slays all his foes." He also refers to a Klingon poem called "The Fall of Kang" and quotes from the book of Genesis: "Let there be light!"

"Second Skin." Garak makes use of Hungerford's *Molly Bawn*: "Treason, like beauty, is in the eye of the beholder."

"Starship Down." Sisko asks Kira to tell him a story, and she responds by telling him a presumably traditional Bajoran story about three brothers.

"The Sword of Kahless." Worf and the Klingon Kor, ccompanied by Dax, go in search of the legendary word of Kahless, which they believe has the power to unite the Klingon people. Instead, the sword tempts he Klingons with the lure of power--with it, each believes he can rule the Klingon Empire.

"Through the Looking Glass." Title is a reference to Carroll's work of the same name.

"The Visitor." Jake Sisko is a writer of stories and novels, and he discusses why he stopped writing with a fan of his works.

"The Way of the Warrior." Worf and Gowron quote the "scriptures" of Kahless: "Destroying an empire to win a war is no victory, and ending a battle to save an empire is no defeat."

"The Wire." Bashir and Garak discuss the Cardassian novel *The Neverending Sacrifice*, a "repetitive epic." Garak gives Bashir a copy of *Meditations on*

a *Crimson Shadow*, another Cardassian novel, by
Preok.

Star Trek: Voyager

"Cathexis." Janeway plays the part of a governess in a
Victorian-like holonovel reminiscent of *Jane Eyre*.

"Heroes and Demons." Harry Kim creates a holodeck
program based on *Beowulf*.

"Parturition." After Kes tells the Doctor that mating
for her people is very simple, and that rivalry and
betrayal are unknown, the Doctor tells her that
"your literature must be very dry."

"Prime Factors." Members of a society of people who
constantly seek pleasure want all of the literature
that is stored in *Voyager*'s computer.

APPENDIX B

ROLE-PLAYING, EMBEDDED NARRATIVES, AND

ALTERNATIVE FICTIONAL WORLDS

IN THE *STAR TREK* SERIES

Episodes are organized according to series.

Star Trek

"The Apple." Spock implies that Kirk has played the
     role of Satan from the story of Adam and Eve, but
     Kirk responds with the observation that it is Spock
     who most resembles (physically) the devil.

"The Conscience of the King." Anton Karidian and his
     daugher Lenore role play from *Hamlet* and *Macbeth*.
     The character of Anton Karidian himself is a role
     created by Kodos the Executioner.

"Is There In Truth No Beauty?" Spock mindmelds with
     Kollos and assumes the alien's identiy.

"The Paradise Syndrome." Having lost his memory, Kirk
     assumes the role of Kirok as he lives among
     descendents of American Indians on Miramanee's
     planet.

"A Piece of the Action." Kirk and Spock play the roles
     of mob bosses.

"Requiem for Methusaleh." Flint has assumed many roles
     throughout his life, including Methusaleh, Lazarus,
     Alexander, Solomon, Merlin, DaVinci, and Brahms.

"Space Seed." Khan places himself in a role similar to
     that of Lucifer from *Paradise Lost*.

"Spectre of the Gun." An alien life form forces Kirk,
     Spock, McCoy, Scotty, and Chekov to assume roles of
     Ike Clanton, Frank McLowery, Tom McLowery, Billy
     Clanton, and Billy Claiborne, respectively, and are
     forced to fight in the OK Corral against the Earps.

"Turnabout Intruder." Janice Lester reverses roles with
     Captain Kirk.

"Wolf in the Fold." An alien life form who feeds on
     emotions of terror has assumed many roles during
     its life, including Jack the Ripper.

The Films

Star Trek II: The Wrath of Khan. Khan places himself
     in the role of Ahab and Admiral Kirk in the role of
     Moby Dick.

Star Trek V: The Final Frontier. An alien life form on
     a planet in the center of the galaxy attempts to
     assume the role of God.

Star Trek Generations. Aboard a holodeck simulation
     of a sailing ship named *Enterprise,* Picard, Riker,
     Data, LaForge, Worf, Dr. Crusher, and Troi play the
     roles of 18th century mariners. Dr.   Soran is
     lured by the alternative world of the   Nexus;
     Picard and Kirk construct alternative realities
     within the Nexus.

Star Trek: First Contact. Lily places Picard in the
     role of Captain Ahab because his obsession with
     taking revenge on the Borg is not unlike Ahab's
     obsession with taking revenge on the white whale.
     Picard then realizes he is in fact following in
     Ahab's footsteps and has a change of heart.

Star Trek: The Next Generation

Encounter at Farpoint. This episode introduces the
     technology of the holodeck. Data attempts to
     whistle "Pop Goes the Weasel" near a simulated
     stream on the holodeck.

Lonely Among Us. Data briefly assumes the persona of
     Sherlock Holmes as the crew tries to unravel a
     mystery.

Hide & Q. Q appears in the forms and/or costumes of an
     Aldebaran serpent, a Starfleet admiral, a marshall
     of France, and a fryar.

Big Goodbye. Picard plays the role of Dixon Hill on the
     holodeck. Data, Beverly Crusher, and Whalen join
     him.

one11001001. Riker uses the holodeck to recreate a New
     Orleans club circa 1958. There he is astounded by
     the lifelike realism of the holographic woman
     Minuet.

Skin of Evil. Using a holographic program created by
     Tasha Yar, the crew hold a memorial service for her
     on the holodeck.

We'll Always Have Paris. Picard recreates the Cafe des
     Artistes from Paris on the holodeck; Jenice Manheim
     is astounded by the realism of the program.

Child. An alien life form assumes the identity of a
     human child in order to learn about humanity.

Where Silence Has Lease. Worf and Riker practice
     Klingon "callesthenics" on the holodeck.

Elementary, Dear Data. Data and Geordi LaForge design a
     holographic program recreating the world of
     Sherlock Holmes; there they assume the roles of
     Holmes and Watson. The character of Moriarty
     achieves consciousness and wants to leave the
     holodeck.

Outrageous Okona. Using the holodeck, Data tries to
     learn about humor by studying various comedians
     recreated from the past.

Schizoid Man. Data unwillingly takes on the identity of
     Dr. Ira Graves when the scientist transfers his
     mind to the android.

Dauphin. On the holodeck, Wesley and Salia visit a
     recreation of the asteroid belt of Rousseau V.

Royale. Riker, Data, and Worf are forced by aliens to
     live through the events of the novel *Hotel Royale.*

Pen Pals. During his time off duty, Picard goes to the
     holodeck to ride a horse; unfortunately, he is
     interrupted.

Manhunt. Picard again goes to the holodeck to play the
     role of Dixon Hill. Mrs. Troi is fooled by a
     holographic bartender--she does not realize he is
     not real.

Booby Trap. Geordi and a young woman sit on a simulated
     beach on the holodeck. Geordi uses the holodeck to
     create a simulation of Dr. Leah Brahms, who
     assisted in the design of the *Enterprise*. She
     seems very alive, and Geordi becomes romantically
     attracted to her.

Defector. On the holodeck, Data plays a scene from
     Henry V. Data takes Romulan admiral Jarok to the
     holodeck and programs a recreation of the planet
     Romulus.

Matter of Perspective. The holodeck is used to
     illustrate the varying testimonies and points of
     view of those who experienced the events
     surrounding Dr. Apgar's death.

Allegiance. An alien takes the place of Captain Picard;
     although he seems in many ways to be Picard, the
     crew quickly realizes that he is not.

Hollow Pursuits. Lieutenant Barclay becomes addicted to
     the holodeck and cannot function well in "real"
     life.

Ménage à Troi. Picard pretends to be Lwaxana Troi's
     lover in order to intimidate the Ferengi DaiMon Tog
     into releasing her.

Remember Me. Beverly Crusher becomes trapped in a "warp
     bubble" in which she unknowingly creates her own
     reality, her own universe within the universe. It
     is a fictional world within a fictional world, and
     for a while deceives the doctor.

Future Imperfect. An alien youth isolated on a planet
     creates a fictional alternate world in which Riker
     is his father; for a while the fiction fools Riker,
     but he eventually realizes that it is not real and
     wants out.

Devil's Due. Data plays the role of Scrooge on the
     holodeck. A con artist plays the role of Ardra and
     fools an entire world.

Clues. Picard role-plays as Dixon Hill on the holodeck.

Galaxy's Child. In the episode "Booby Trap," Geordi
     LaForge had created a holographic image of Dr. Leah
     Brahms. Now the real Dr. Brahms comes aboard the

Enterprise, and Geordi discovers that she is not
like his fictional recreation. As Guinan tells
Geordi, he "saw exactly what [he] *wanted* to see on
the holodeck." With that holographic version of
Brahms, he had a "perfect little fantasy until the
real Leah showed up."

Nth Degree. Dr. Crusher and Lieutenant Barclay perform
Cyrano deBergerac. Troi makes a distinction
between fantasy and theatre--they are not the same
thing, she says.

Qpid. Q forces the crew to play out a Robin Hood
fantasy in which Picard plays Robin Hood, Riker
plays Little John, Data plays Friar Tuck, Worf
plays Will Scarlett, LaForge plays Alan-a-Dale,
Vash (Jennifer Hetrick) plays Maid Marian, and Q
himself plays the Sheriff of Nottingham.

Darmok. Picard and Dathon re-enact the story of Darmok.

Hero Worship. Timothy (Joshua Harris), a boy who
recently lost his parents, tries to deal with the
tragedy by imitating Data and playing the role of
an android.

Power Play. Data, Troi, and O'Brien assume the
identities of alien minds who have taken control of
their bodies.

Cost of Living.

APPENDIX C

QUESTIONS OF ILLUSION, REALITY, AND

TRUTH IN THE *STAR TREK* SERIES

Episodes are organized according to series.

<u>*Star Trek*</u>

APPENDIX D

INTERVIEW WITH RONALD D. MOORE

February 7, 1995

*I doubt if anyone would dispute the importance of
literature to our world, our societies, but could you
describe to me, in general, how you as a writer feel
literature is important. How is it important to you ?*

For a writer, it's basically a training tool, to put it
bluntly. I read other authors' works and I can't help
but sort of be drawn into thinking, "Could I have done
this? How would I have done this differently? What
don't I like about this? What *do* I like about that?"
That's just something that kind of goes on in the back
of your head without your even really trying to--in
fact, sometimes it's kind of distracting. Especially
when reading fiction, I find that a lot of times I have
to really, really get into the book in order to fully
enjoy it, because I just can't help mulling over
description, scene work and the way they're describing
characters and trying to draw from that. As a
consequence, I tend to read more nonfiction and history
and that kind of thing, because then I'm reading it more
for content.

*Each of us tends to believe there are certain qualities
that go into good literature (or valuable and enjoyable
literature). What do you as a reader and writer consider
to be some qualities of good literature?*

It's the basics--a good story and a strong character. I
really enjoy works that take you inside one character's
mind for the course of the novel and that explore him or
her and their views on life as they go through the
story.   I still love reading the C.S. Forster books --
the Hornblower series. I think it's a great character,
and they're really riveting sea stories. I can read
them over and over again and still get a great deal of
enjoyment out of them because it is such a very
interesting character, carefully drawn and put in a very
dynamic setting.

To what extent do you consider Star Trek *to be
literature?*

Well, it's film. It's literature in that sense, in that it's part of the arts. You know, I'm not sure it's really "literature" in that sense--I mean, it's a performing art medium that happens to be captured on film more than anything else. The words sometimes are not as important as the pictures, and so as a writer sometimes I'm more aware of trying to communicate visually and trying to tell stories with as few words as possible so that I'm not drawing everything out for the audience like one would in prose.

How has your attitude toward literature influenced you as you've written episodes of Star Trek?

Well, you draw on it. You know, writing for *Star Trek*, I sort of draw on everything. I draw on movies I've seen, I draw on literature I've read, I draw on life experiences that I've had. It's just all part of the mix of what goes through my mind as I'm approaching scenes or stories or trying to understand a particular character motivation. I might draw on something that I've read in somebody else's work or I might be influenced by something that I saw recently or that a friend of mine related to me. I don't think literature in particular has a greater influence on the work than the other elements--than my own life experience, than other film and television, than just things happening in the world. I think it's *one* element of a lot of things that you draw on.

Could you describe, from the point of view of both a writer and observer, your feelings about the attitudes Star Trek conveys concerning the value and importance of literature?

I think it has a tradition from the original series of being a very strong proponent of literature and the written word, and the influence of books upon people. In the original series, Kirk was drawn as a character who was out-and-out described as a bookworm--"a walking stack of books" in his academy days--and there were books sitting on the back counter of his quarters on the *Enterprise*. And the original series is loaded with quotes and metaphors from Shakespeare. They even performed Shakespeare once there [in "The Conscience of the King"]. They kind of continued that down through the years--in *Star Trek II* , for instance, they had Dickens all over the place. Kirk had a book of Dickens. That's

always been a real strong thing. Captain Picard was
drawn as a great admirer of literature, and truly
appreciated books and the physicality of them, holding
them and reading them. I think it's always been a very
strong presence in the background of *Star Trek*.

*What does fiction--and more specifically, science
fiction/fantasy--do for us beyond entertain? What
significant qualities of science fiction/fantasy
distinguish it from other genres of literature (and in
using the term literature, I am including television
series and films)?*

 I think it allows the writer to tell the audience
familiar stories in new ways. I think the fantasy
element of science fiction allows you to take a
traditional story, really bend it and make it fresh, and
approach it on a different level. Take time travel as a
classic example. You can go back in time and talk to
your own grandfather or someone who's dead, or in the
case of what we've done on *Star Trek*, in "Tapestry," we
had an ability to take a main character back to a
specific point in his life and have him relive it with
the age and wisdom of his later years, and then
reexamine his early life experiences and change them.
And science fiction allows you to do that in a different
way than you would have to do it in traditional
literature, which might be a dream scene--he would have
to have a dream about this, or he would talk about it
with somebody, or he would just daydream about it, and
it doesn't have the same immediacy and the same fun as
the ability to actually say, "What if you *could* go back
and do it yourself and have an omnipotent being sitting
around kivitzing with you?" So it allows the audience
to really get into these kinds of tales in a different
way.

One aspect of the self-reflexive nature of Star Trek
*that I want to look at is the concept of fantasy versus
reality--what is real? what is fantasy?--*

Many episodes of Star Trek: The Next Generation *dealt
with issues or problems of determining what is real, or
even if that's always possible, and also with the role
that fantasy plays in our lives. Let me talk about the
latter first. When I think of the role that fantasy
plays in our lives, I think of any episodes that*

involved trips to the holodeck in which the Star Trek
*characters role-played. In those cases, fantasy
functioned as entertainment.*

*In a few instances, the fantasy in the holodeck became
too real (say, "The Big Goodbye" or "A Fistful of
Datas") and in those cases the line between "real" and
"unreal" became rather dim, for the fantasy world became
as dangerous as the real one. Thus, "fiction" and
"nonfiction" are not so easily separable.*

*What do you think about where I'm going here? Are
stories like these designed purely to be interesting
stories, or do they have anything to say about this
issue of fantasy vs. reality (or fiction vs.
nonfiction)?*

I think the conflict of fantasy and reality is something
we've always tried to play, and I think they even tried
to play it in *Star Trek* since the pilot, the original
pilot as a matter of fact. I think it's always been an
interesting commentary on the show, too, that a show
with a major cult following of people who imbue the show
with more life than it really has, who really get
involved in the fantasy, is also in a way saying to
those people, "Don't get lost in all this--the reality
of your day-to-day life is much more important and much
more real, and it's dangerous to lose yourself in these
other mindless worlds." At the same time, I think we
always try to show the characters enjoying their fantasy
lives, having healthy fantasy lives, and saying it is
great to go and imagine things and role play and go on
flights of fancy down on the holodeck. But if you get
addicted to it like Barclay did [in "Hollow Pursuits"],
it's a bad thing. Or if you go to planets where, as in
the original pilot, you could just live in a fantasy in
your mind like Captain Pike did and never return from
it, you can be manipulated easily by outside influences.
I think the show has definitely always had a point of
view about fantasy in our lives, that it has a proper
place, but that there are dangers inherent in it. And I
think especially now, as the technology gets more
advanced and we start looking at virtual reality, a lot
more interactivity, and lots of things that start to
threaten the reality of our lives, I think the show has
definitely tried to have a point of view on those
issues.

*I want to refer to a few specific episodes you wrote.
In "The Bonding," we have a story in which a boy is
given the opportunity to live in a recreated world of
his home, where his mother is still alive. But it's not
real. Troi says as much. And then Picard says, "Would
he be happy in this total fiction you've created? What
reason would he have to live?"
This episode seems to say that one must come to grips
with reality in order to have purpose or satisfaction in
life.
The idea that fantasy, if taken too far, can be
detrimental is recurrent in several of your episodes.
Fantasy may be entertaining, may be useful as far as
teaching us, and it may often be very alluring, but to
become too swept away in it is utimately harmful. I see
the same thing in the movie Generations, where Dr. Soran
is obsessed with the fictional world of the
Nexus.Comment?*

Oh yes, they're very similar thematically.   In "The
Bonding," I was playing two things. First, what happens
to a young boy on this starship when he's suddenly
orphaned, and how do the characters react to him and
their responsibility to him in that situation. And the
second thing I wanted to play in that episode,
especially in my initial draft, was the danger of the
holodeck, because in my initial draft I had the boy
going down to the holodeck on his own and just
recreating his mother and going in there--and then the
aliens came and they kept the fantasy going. In later
drafts, the aliens created the fantasy for him, but
right from the beginning I thought, "You know, the
holodeck is a really cool place, but there's an immense
potential for abuse in something like that." If you can
just go down and literally recreate your dead relatives,
what does that do to you psychologically? And how do
you ever get over the feeling of loss if you think
they're still sitting down there in that room? And is it
them? And does the line blur about who you're missing
and if you're missing them, and is that your dead
relative or isn't it? That was one of the things I was
interested in with the show from the beginning. And
then, in the movie [*Generations*], we wanted to tell a
story that had a strong theme of man's sense of
mortality in it. There were hints of mortality in
Soran's search, and Kirk was grappling with his own
mortality, and Picard was getting intimations of his
mortality, and then they are tempted with paradise. If
you're tempted with paradise, of a place where you don't
have to worry about your mortality, what is it that

brings you back to the here and now and face your own
mortality in the sense that it's one of the defining
characteristics of being human?

Yet other episodes convey a slightly different idea,
that sometimes what's not necessarily "real," what is
"fiction" or "fantasy," is as real as "reality"--that it
has a life and purpose of its own. I think of
"Inheritance," in which Data's android mother is allowed
to go on believing that she is human because it is
better for her. Or the DS9 episode "Shadowplay"--Dax
and Odo believe that a world that is really one complex
holographic program has a right to continue, that it
should be saved because it and its inhabitants have
attained a life of their own. In both of these shows,
fantasy is encouraged. So, at times, fiction or fantasy
is just as real as so-called reality.
How would you respond to that observation? Do you see
any conflict there, between on the one hand the
negatives of taking fiction too far and on the other,
that fiction can be as real as nonfiction?

Yes, it is an interesting contradiction between the two,
and I think it just points up the dangers and the games
of taking fiction and fantasy to a certain extreme.
What we have played is that there *does* come a point
where the fiction you've created in some sense does take
on a life of its own, and then it has a certain right
to itself; I guess the corollary that goes with that
is, if you're caught up in it, at the same time, you
better be aware of what's going on around you. Because
when that happens, if you're so deep you can't get back
out, suddenly it's going to have its own life and its
own right to exist and its own sort of future and
destiny, and you might get sucked along with it if you
don't know where you're going.

Another element of the self-reflexivity I'm looking at
is how the show reflects on its own status as fiction.
Sometimes this involves more-or-less direct reference to
the "fictitiousness" of Star Trek, while at other times
the self-reflection might have appeared in a narrative
technique that by its nature or structure called
attention to the narrative process, or the artistry of
storytelling.

The first, direct self-reflexivity: A lot of it in the
final episode, "All Good Things. . ."

The title itself is a reference to the end of the series. And Q makes the statement "It's time to put an end to your trek through the stars." Later, of course, he says, ". . .all good things must come to an end."

Another very obvious self-reflexive show was "Ship in the Bottle." I know you didn't write it, but it illustrates nicely what I'm talking about. At the end, when Picard and company are discussing the holographic program which they created for Moriarty, the captain says "Who knows? Our reality may be very much like theirs and all this might just be an elaborate simulation running inside a little device sitting on someone's table"--that's a direct allusion to the show's own status as fiction, as a TV series.

Some other self-references I've noticed in shows you wrote:
"First Contact"--the planet's leader decides that they will slow their space program and allow society to catch up. According to the president, the people who saw and heard what happened will tell tales, there will be charges of government conspiracy, but most people will laugh and "go back to watch the more interesting fiction of the daily broadcasts."

"Redemption, Part I" --when Sela appears at the end, and she says, ". . .don't discount Picard. He is human, and humans have a way of showing up when you least expect them. .."--besides referring to Picard, also refers to the sudden showing up of Denise Crosby

Also, any time the characters role play on the holodeck there is an ironic self-reflection: you have actors playind roles who are playing roles.

These are very postmodern qualities.

You've basically nailed it. Those are all very definitely intentionally self-referential elements that we threw into the shows, usually because we thought that the audience would pick up on it and enjoy it along with the characters. The only one that slipped by me was the "daily fiction of the broadcasts"--that one, actually, I don't remember thinking that was self-referential, but I guess it obviously is. But the others, they were all definitely intended to sort of raise an eyebrow and make people think--especially the one in "Ship In A Bottle"--

that was a great one. I think "Frame of Mind" has one
also.

As I said, sometimes narrative technique calls attention
to the storytelling process--makes one aware of how the
story is being put together. Comments on narrative
artistry.
     Some examples: "Yesterday's Enterprise"--only we
the audience know the story ever happened--if we think
about that, that emphasizes our separation from the
story and thus the story's fictional qualities. "Cause
and Effect"--the repetition of the story, except for a
few changes and different points of view each go-around-
-at first jars the audience, makes
them question what's going on. (Reminds me to some
degree of Robbe-Grillet's   Jealousy)
Reflections on this observation? What do you think
about this idea of the very structure of storytelling
calling attention to the narrative process and thus
reflecting on the fictitiousness of the story?

That's an interesting observation. I really hadn't
looked at it quite like that. I guess I'd always sort
of been aware that that was going on, but I hadn't
really thought about it. Yeah, I never really thought
about the way that that sort of separates the audience
from the reality of it. I kind of like those stories,
where you're kind of intrigued by the way you're doing
it. That's why I really like "Frame of Mind"--I think
it really draws the audience through an interesting
chamber, and the audience is sort of wondering where
it's leading next, and you're kind of sitting there
watching him go through the motions instead of
identifying with him, because what he's going through is
so insane you can't quite grapple with it. But, yeah,
that's an interesting observation.

The final area I want to look at in depth involves
intertextuality--allusions to, or parallels with, other
works of literature. I've documented many of the direct
allusions, so I'd like to focus on shows that in at
least a small way parallel other works. How about>
"Journey's End"--Wesley "steps out of time"> that's very
reminiscent of several works, including some by
Vonnegut, Kafka, Nabokov, and others. Is there any kind
of connection between that image and some literary
precedent, or is my observation farfetched?

Yes, Vonnegut is definitely an influence there.

I've read a review of "All Good Things" that suggests a comparison of that show with Vonnegut's Slaughterhouse-5, *in which Billy Pilgrim moves back and forth through time. What do you think of that connection?*

There is, and we sat down and we looked at the film *Slaughterhouse 5* before writing the episode, not so much for the story itself and the character dynamics, but we were interested in what they did cinematically to sell the time shifts and the transitions--how they told the tale of the different time periods and kept them coherent. So we were looking at it from a stylistic point of view to see how we could handle the same sort of notion.

Could you name any other works that definitely have influenced you?

A lot of other movies influence us. *The Hunt for Red October* was an influence for "Face of the Enemy," for instance. *Raise the Titanic* was the beginnings of "The Pegasus." "First Contact" was basically everything from *This Island Earth* to every Martian film coming from the 50's, and spinning it around and telling the story from their point of view. "The Next Phase" was basically a riff on *Ghost*. We're always interested in taking stories like those, or traditional "boy meets girl" stories, and then trying to put a unique *Star Trek* spin on them, so we tend to kind of do that a lot. We're influenced by things we see or watch. *Pulp Fiction* just came out, and now we're kind of playing with more off format dialogue. You kind of get influenced by other things in the medium, and you try to sort of see what you can do in the same vein. The shows we're doing now with Garak on *DS9* this year--"Probable Cause" and "Second Skin"--we keep playing Garak like he's one of Smiley's people--LeCarre is definitely an influence in all the stories about Garak.

How does it feel to be one of the people responsible for the death of a sort of Star Trek icon--or at least a legendary hero--Capt. Kirk?

Well, it's interesting. Between the death threats, it's an interesting place to be. It's personally a very weird thing. I grew up with the original series and really liked it. Captain Kirk was one of my heroes growing up, and here I killed him. So I'm sure there

are psychological levels to that I haven't quite
explored yet, and I'm probably not interested in
exploring them for quite some time. It was really
interesting. It was very satisfying. It was really
cool to write that final chapter in his life and bring
closure to it, so it was a lot of fun.

MARCH 28, 1995

*A deconstructionist critic would say that you can't
really distinguish between "fiction" and "nonfiction"
because, ultimately, everything's a fiction. Also, the
same critic would say that all written fiction is simply
self-referential, existing in its own constructed world,
and that fiction has no other significant relevance to
us.*

*There's much more to it than that--it gets pretty
confusing--and personally I think that these ideas go
too far and border on nonsense. In fact, I've heard
that this type of critical theory is fading out of
vogue, partially because the whole idea of
deconstructionism eventually deconstructs itself, but
there are still a lot of deconstructionist theorists out
there who subscribe to this philosophy religiously--and
I mean that literally.*

*I don't expect you to delve philosophically into much of
this, but I'd like you to give me a reaction to some of
this, in terms of how you think Star Trek has conveyed
ideas about reality and fiction. I tend to think that
there may be some valid points to be made about the fact
that there's not always an objective reality that we all
share--we all have different perspectives on things, our
own intepretations, for example--and I think Star Trek
has conveyed that kind of idea, but I think taking this
idea to an extreme of saying there is no reality
whatsoever, and that our language constructs the only
reality that exists, is going too far, and I think I can
make a case that Star Trek not only has never gone to
that extreme, but that it often says the opposite. What
do you think?*

Yeah, I tend to agree. Certainly we've played with the
boundaries of reality and fantasy on the show numerous
times, but we've never taken it to that extreme or
intended to take it to that extreme. There's fun in
blurring the lines between the two, and discovering

places where they overlap or things that don't quite make sense, and yeah, "what is real and what is not?" but at the same time I think the show has always had a real thrust that there is an objective reality that we all do live in, that we all bring something to the table in that reality, we all have our own particular slant on it, and the aliens have their particular slant on it, but I think we've always had a philosophy that there is a truth, there is something real, there is a right thing to do and a wrong thing to do in some sense. I think that's always sort of guided the show.

Another result of the "new criticism" of the past few decades is that, since there is no objective truth whatsoever, when you look at a novel, a film, any work of art, it really doesn't matter at all what the author, filmmaker, artist wanted to achieve with that work. Author's intent is irrelevant. All that matters is what the audience gets out of it. Again, I think the reasoning here is somewhat extreme--that what an author or artist wanted to convey or achieve doesn't matter. What do you think about this, and can you relate your response to Star Trek? Does "author's intent" matter?

Oh, I think it matters. I think it's a separate question of whether the intent is accessible to the viewer, to the reader. I think it certainly matters to the author, and you're certainly trying to convey something in particular, if you have that intent, if you're setting out to convey a particular thought or notion--I guess you always *are* in some sense--and a lot of it is just how successful you are in translating your notion to the viewer. I mean, yeah, ultimately all that really matters is what the viewer takes away from it, from their perspective, you know, they may not care what you're trying to intend, they may take away from it whatever it is they take away from it, but I think it matters a great deal to the author of the piece.

INTERVIEW WITH JERI TAYLOR

February 14, 1995

*1)   I doubt if anyone would dispute the importance of
literature to our world, but could you describe to me,
in general, how you feel literature is important?*

I don't know that I have any particularly fresh insight.
I am a great reader, I have always been a great reader,
and I feel that I have accessed many worlds through
reading, and I think it is through literature that we
expand our minds, we heighten our consciousness, we
titillate our imaginations. It is a stimulus that is
unlike any other, and I think is a cultural necessity.
It also embodies much of our history, our traditions,
our myths--these are codified in literature and I think
that it's important for all of us to stay in touch with
those kinds of things.

*2)   Each of us tends to believe there are certain
qualities that go into what makes good literature (or
valuable and enjoyable literature). What do you
consider to be some qualities of good literature?*

Stories that touch us at the deepest levels.   I will
relate it here to Star Trek, although I don't mean this
is exclusive to Star Trek, but I believe that one of the
reasons for the popularity of Star Trek is that it has
accessed some deeply felt needs among people of the late
20th century. And again I will go back to that mythic
connotation--stories of heroes, stories of a quest,
stories of a search for something better, facing the
unknown, facing dangers, fighting monsters, conquering
or befriending them. Those are very ancient kinds of
stories and tales that were once held very dear by
people. In the modern day we have lost track or sight
of those kinds of enduring myths and rituals, and I
think that on an unconscious level *Star Trek* and
certainly other kinds of literary experience help us to
access them once again.

*3)   Going back to the role or function that literature
plays, if we consider "literature" in a more broader
sense than simply "written prose", do you believe there
are ways in which films and television series can be*

*considered forms of "literature"? I.e., to what extent
do you consider films and TV to be literature?*

Yes I do, and I suspect that in the future they may
become more commanding forms than books. I would
consider this a sorrowful thing, were it to happen, but
already we see a trend away from reading and toward
experiencing life, experiencing education, experiencing
recreation through television and computers. So I think
that the distinction is going to become ever more
blurred in the future. The unfortunate part of that is
books can very cheaply do anything. Once you get into
film and television, it costs a lot of money and so
there is a necessary curtailing of scope, of epic kind
of events, because those are expensive to produce.   In
a book you can do it for free, and consequently you can
explore a much wider range of events.

*4)   How has your attitude toward literature influenced
you as you've written episodes or suprervised
development of stories for Star Trek?*

To a great extent. I too was an English major--I have a
Masters in English--and so I have made, over the course
of the years, studies of a lot of the world's great
literature, both novels, poetry, expository writing,
dramatic writing, and that, I think, has given me and
other people on the staff who are also very well-
educated and well-read a wellspring of situations, of
ideas, and of archetypes that we have been able to tap
into for our stories. We like to think that we are
telling not small stories about the fad of the moment,
of 1995, but stories which, once again, cut deeper into
the human psyche and are more universal. There are
scenes that we've had that are positively Shakespearean
in their scope. And so certainly literature has
informed all of us in a way that without it we would not
be able to function nearly as well.

*5)   Could you describe your feelings about the
attitudes that Star Trek conveys concerning the value
and importance of fiction?*

I'm not sure if I understand the question. You mean in
the way that the role of fiction is portrayed on the
series, or just the existence of the series itself?

Well, I can cite instances such as the fact that Picard,
even in the 24th century when books were sort of
anachronistic, kept a volume of Shakespeare in his ready

room and enjoyed exploring the human condition with Data through Shakespeare. So I think that we are saying that even 400 years from now, almost a thousand years after Shakespeare was writing, there is knowledge and awareness and insight to be gained from literature. I think that, to slip to the second part of it, the existence of the series, by its nature being a fictional or science fictional series, by its storytelling has the capacity to fire people's imaginations. We around here believe the story is everything. Stories have to be fresh and they have to be original, they have to be powerful. There are a lot of requirements for the stories here, but we really try to tell the best possible stories that we can because we think that is what reaches out and draws people in. And to the extent that people have responded favorably, which they certainly have, I think they are responding to the innate power of storytelling.

6)   I often hear questions from my college students like, why should we have to read literature? Why is this important? I know other teachers frequently hear the same kinds of things.   How would you respond to these kids?

It is possible to exist in this world by experiencing life through television, by reading the newspaper or scanning through the comics and sports page, but that is such a limiting kind of life, and I think you are essentially saying "I am willing to live a narrow life." Why would one *not* want to expand the limits of all of his powers, why would one not want to experience things that cannot be experienced in real life? One will never experience anything like happens on *Star Trek*. One will never experience anything that happens like *The Odyssey*, one will probably never experience in life the kinds of things that happen in a Shakespeare play. So it is a way of enlarging one's vision, enlarging one's world, enlarging one's mind, and consequently living a life that is broader, more powerful, and more enjoyable.

8)   Right now I'm more a teacher of writing than of literature, and I often hear similar questions from my students--why is writing important? why should I have to write? Why should I need to learn to write well? How would you respond to that? From your perspective, what would you tell people about the importance of learning to write well? Is it important? Why?

I think one of the most important skills that we must keep developing and honing and certainly not lose capacity in is communication. The world is shrinking, instant communication via computers is now a possibility--we can access any part of the world almost at will--it is going to become even more important that the clarity of our communication be enhanced rather than degraded. If we are not able to write well, we will not be able to communicate with precision and with specificity. The margin for error is great when you don't have command of writing skills, and I think that if one wants to take advantage of all the technological marvels that the future offers, it is important that one be at the top of one's game in the simple art of communicating clearly and effectively.

8)   What does fiction--and, more specifically, science fiction/fantasy--do for us beyond entertain? What significant qualities of science fiction/fantasy distinguish it from other genres of fiction?

We make a distinction here between science fiction and fantasy. Science fiction is at least predicated on something that, if not possible now, could legitimately be considered to be possible in the future. That is, in essence, what science fiction gives you, the ability to reach beyond what is possible now and to imagine what outgrowth [might come from that], to extrapolate from what is possible now to the marvelous things that people might be able to experience in the future. Again, it has to do with expanding, with reaching outward, with enlarging one's vision. Some very effective and powerful stories can be told within a contemporary setting, but again it is limiting. Science fiction takes off one set of those limits and allows you to stretch just that much further.

9)   One aspect of the self-reflexive nature of Star Trek that I'm looking at is the concept of fantasy versus reality--what is real?--what is fantasy?--when does the difference become dim?--are there any dangers in fantasy?
    Many episodes of Star Trek: The Next Generation dealt with problems of determining what is real, or even if that's always possible, and also with the role that fantasy plays in our lives. Regarding the latter, I think that any shows with trips to the holodecks showed

Fantasy, I think, is an important part of all our lives.
When I say that what science fiction gives you is the
ability to stretch beyond what is possible and into the
realm of what eventually might be possible, then that's
a kind of fantasizing that I think is healthy and
stimulating. There is a danger that people can be lured
by fantasy--fantasy is beguiling, fantasy can be
whatever you want it to be and can shelter you from the
sometimes painful real world. It becomes problematic
when people come to prefer the fantasy world not as just
an escape or a titillation or an occasional good time,
but it becomes their dwelling place, and in a sense we
dealt with this in *The Next Generation* with Barclay and
his addiction to the holodeck. He was not living a very
satisfying life, and so he took refuge in the holodeck.
I think people can do that; they blur the distinctions
between fantasy and reality, and when you cross a line
to where the fantasy worlds becomes preferable, then I
think you're in some trouble. I worry at times about
some of our fans who seem to blur that distinction. I
think that role-playing and that sort of thing is fun
and can be terrific, but I think that sometimes the
distinction gets blurred and that there's an
uncomfortable reliance on the fantasy. It's also true
that sometimes if fantasies become real, I think many
people have found that if you might fantasize about
something, wanted to visit that world, and if you were
afforded that opportunity, it might not be what you
wanted; it wouldn't be fantasy any longer, it would be
real, and sometimes that ruins the experience of
fantasy.

10) At times I've also noticed an idea that seems on
the surface to perhaps contradict the view that fantasy
is good, healthy entertainment only--a few episodes of
NG seemed to suggest that there are times when the
"unreal"--the "fictional"--takes on a life of its own
and has a right to exist. Take a couple of examples:
"Inheritance"--Data's mother is not told that she is in
fact an android, because believing the fiction that she
is human is actually better for her. The DS9 episode

"Shadowplay"--Dax and Odo believe that a world that is
really one entire complex holographic program has a
reality all its own, and has a right to be saved and
protected.

I can't comment on the Deep Space Nine because I was not
involved at all in that, so I don't know what the
discussions were. I do know that in "Inheritance" we
had many long, long discussions about what way to go
with that. There were some among us, myself included,
who felt that protecting someone from the truth is not
the way to go, that this was not a good message to put
out there--we won't tell her about X because what she
doesn't know won't hurt her. I am a believer in my
daily life that that is not a good way to proceed
through life. I think that the truth may be
uncomfortable, it may be difficult to work through, but
if it is the truth you can work through it and get
beyond it. When you're dealing with fantasy you don't
even have the opportunity to do that. I think that it
can be a very dangerous thing. Now, once again, science
fiction gave us the ability to put a very different spin
on it. this was, after all, a woman who was an android-
-we don't have androids in real life. This exact
situation would not crop up. And so we were able to
take a somewhat more sentimental view of it, and have
Data come to the conclusion that he would be destroying
a lot in this person by telling her the truth, and that
the kinder thing would be to allow her to go on.

11)   Another aspect of self-reflexivity I'm looking at
is how Star Trek sometimes reflects on itself as
fiction. Self-references are a great example--take, for
example, the end of "Ship In A Bottle"--when Picard and
company are discussing the holographic program created
for Moriarty, the captain says "Who knows? Our reality
may be very much like theirs and all this might just be
an elaborate simulation running inside a little device
sitting on someone's table"--a direct allusion to the
show's own status as a TV series.

[re: "Ship in a Bottle"] It was not intended in that
way--yes, that's interesting. In fact, we don't like to
do that. We don't use, for instance, the word
"scenario" in the sense that someone says, "well, that's
one scenario, but here's another one," because it draws
attention to the fact that we're dealing with a
screenplay. I think that anything that kind of rips at
that fourth wall is not a good idea. It reminds the

audience that you are, yes, just watching a television
set. I think if you want to draw the viewer in and get
them involved, and make them feel, and have that
suspension of disbelief, then you don't hit them in the
face with "Hey, remember, it's just a TV show." So, I
saw the line by Picard as something that we might all
today look around us and wonder "Are we such a
simulation in someone's little machine?" and did not
ever intend it to be a reference to the fact that it's a
television set--

[re: being aware of fictional process, way story is
being told]
I hope not. Once again, to me, if I understand that
correctly, I would see it as a failure on our part. I
would not like the audience with one part of their minds
be able to disengage and say, "Aha, they're doing *that*
in the story." I would like to think that we'd drawn
people in so completely that they were experiencing the
story on a feeling level, and to the extent that people
are able to step outside and make those kinds of
critical evaluations, I would say that we have failed in
our task. In another way, and this is more like
references to Picard and his literature, we certainly do
make references to stories, to literature, to the impact
that it has had not only on humans through the ages but
on alien species. There is a show coming up in *Voyager*
in which there is an alien culture which the crew of
Voyager visits who are a pleasure-oriented group. One
of the most important aspects of their lives is stories,
and they are in a sense willing to sell their souls to
the devil for new sources of literature, for stories
that they haven't heard, and the stories are intwined
with their whole value system, and their belief system,
and their concept of who they are, and so stories are
used in a very fundamental way among those people. So
in those kinds of ways we do make comments, but I would
hope that we are not hitting the audience over the head
with reminders that this is, after all, just a TV show.

[re:"Cause and Effect"]
I think they would be in that instance. That was in a
sense an intellectual exercise. There was nothing
emotional about that; it was a very cool science fiction
idea, and really was sort of like a little puzzle, and I
think, yes, you'd have to be braindead not to say, "Hey,
this is the same story over and over again," but that
was just sort of integral to the idea.

12)   Besides talking to me about how literature he's
read sometimes influences his development of stories,
Ron Moore also discusses how very often other works of
fiction--movies, in particular--influence story
development.

Well, I would certainly say that movies, particularly
classic kinds of movies, have sometimes given us a
starting point or a scene or a "it's like the time in
The 39 Steps when. . ." sort of thing. Personally, I
would have to say that I have always been influenced
more by books and by literature than by either film or
television. It may be that I am of a difference
generation than Ron--I could be his mother--so I was
raised without television. Books were my access to
outside worlds, and so I was really cutting my teeth on
books. I'm certainly a movie-goer, but in terms of the
really profound influences I am much much more
influenced by literature.

13)   Could you tell me of any works or writers that
have influenced you in particular as you yourself write
and develop stories?

Well, I think in a general creative sense I have been
influenced by the same people that influence all of us,
the people who have that magic capacity to weave the
language in a way that gives it an evocative power. All
of Shakespeare, many many poets, Greek tragedies--I have
read lots and lots of things and I don't think I could
single out any one thing that has an impact. It is an
education in the world of literature, the sum total of
which has guided my creative development. I still get a
chill when I read someone who puts words together in a
way that is fresh, with an ability to handle the
language, the ability to carve out an insight in a
chiseled kind of way. I admire poets tremendously
because of the economy with which they are able to, with
very few words, evoke very big emotions. So, I'm being
very broad and general, but I think I have to be--I
can't say, you know, J.D. Salinger was my greatest
influence or anything like that--you know, my tastes are
too far ranging for that.

[first part missing]. . .the Klingon sagas that we did
with Worf--I know that when we were developing
"Redemption" I & II we were really digging back to

archeypes of Shakespearean characters--the power behind
the throne, the pretenders to the throne, the political
intrigue of the Renaissance--that kind of thing. I
think that those connections gave the Klingon world a
majesty and a kind of epic proportion that it would not
have had otherwise.

APPENDIX F

INTERVIEW WITH RENÉ ECHEVARRIA

February 16, 1995

1)   I doubt if anyone would dispute the importance of literature to our world, but could you describe to me, in general, how you feel literature is important?

For me, writing. . . Don (?)DeLilo(?) I think in one of his books, I think it was (?) *Mile Two*, which was about writers, a writer, describes for him writing is a way for him, for the writer, to think deeply on a subject, to focus and to force yourself to dig deep into whatever it is that's interesting you. And I find that's true; I set out to write things and I don't know exactly what I'm doing and, thoughts that are not necessarily, that I've ever thought out loud to myself. These things come to you when you focus like that. . . .[re: literature] I guess it's the possibility of people showing each other a glimpse of their world and giving each other an insight into how humans think and do and what makes them tick, and why things happen the way they do.

2)   What do you consider to be some qualities of good literature?

I guess for me, the best stuff, that it should come from characters who are behaving believably--I, it's so broad, I don't know quite what to say--when I say *that* I think, what about magic realism and stuff like that . . .I guess what I admire most is where things are not spelled out necessarily; that's what I hate to do in my own work is spell things out obviously. The worst kind of television is where people say "I think this" or "I think that"--that is the most dull thing. I want to see people interact and their relationships and what they're thinking about illuminated in a more offhand way--that's much harder to do in any kind of literature. But in real life people rarely hunker down and start talking about "I feel this, I feel that," even in the late 90's here when everyone goes to therapy. So. . .I don't know. . .I don't know what to tell you. . .

3)   How has your attitude toward literature influenced you as you've written episodes for Star Trek?

Again, I guess, trying to tell my stories in a fresh
way, that isn't on the nose and obvious and to trying
to, you know, illuminate new aspects of these characters
that are continuing characters that I haven't created,
but I have to try to listen to their voices and make
them richer and find depths to them that are consistent
with everything that's come before, with 50 or 75 hours
of television that's come before, and be truthful to
that. Sometimes it involves doing things, being
truthful to a character you may not agree with. Worf,
for example, has all sorts of cultural attitudes that I
don't agree with, yet it's part of my job to illuminate
him as faithfully as I can, to try to get under his
skin. I did a show a couple of years ago where he goes
to a sort of prison camp--and for his own sort of racist
reasons he turns the place upside down. You know, some
people would criticize the episode--"Worf came in and
ruined a perfectly good thing," but that's what he *would*
do; and I'm not sure that it *was* a perfectly good thing-
-they were not allowed to leave and they did not know
the truth, and he said that those who want to leave
should be allowed to. That's all he really did, and no
one ultimately was hurt--but his racist attitudes drove
him and led him away from a woman that he was attracted
to. So that's something that I try to keep in mind,
that my politics can't drive me
completely. . .

*4)   Could you describe your feelings about the
attitudes that Star Trek conveys concerning the value
and importance of fiction?*

I guess there're two levels. There's how the
characters, within the world of *Star Trek*, if and when
they refer to literature, and then there's the level of
itself as literature and how seriously it takes itself
and how it might use archetypal themes from great works
and that sort of thing. On the first level, you know,
Picard loves Shakespeare, and Garak and Bashir talk
about Cardassian poetry, and these people still put on
plays from our time on the *Enterprise*, and that sort of
thing, so there's a sense of historical continuity into
200 or 300 hundred years from now, whatever it is, with
literary traditions. There's the holodeck, which is a
glimpse into some kind of possible future type of
literature. Presumably people write these programs for
each other and our characters participate in them in

some new way that no one's quite figured out yet, how
that will be, if that is literature, or if it ever can
be. And then as the show as literature, on that second
level, again, you know, we sometimes do stories that we
recognize as [being mythic in their origin], you know
and we realize that's what we're working on-- "O my God,
this Oedipal, this is Lear, this is. . ." whatever it
is, and I don't think [we've ever] hued to a storyline
in order to make the parallels obvious to an existing
piece of a classic work-- I don't think we've ever done
that. It's more an inspiration and having a take on it
that's true to the *Star Trek* universe.

*5)   In what ways can Star Trek encourage people's
interest in literature?*

You know, young people in particular might catch a
glimpse of some reference to something and [think], "My
God, in two hundred years they're still reading Raymond
Chandler or Shakespeare or" whatever--if that sparks an
interest at all, and I know it does-- I've talked to
different teachers from different levels, from
elementary school through college, who have told me that
they've used some episodes of *Star Trek* in conjuction
with their source material, and they say, "Here's a take
on (?)Rashman(?) or Lear," to try to draw the young
people into something they can relate to much more
immediately than an older work.

*6)   What does fiction--and, more specifically, science
fiction/fantasy--do for us beyond entertain? What
significant qualities of science fiction/fantasy
distinguish it from other genres of fiction?*

I guess having the liberty that the reader or viewer
gives you because it's science fiction to create an all-
new world. As the author, you've got a lot of cards in
your hand when you're doing science fiction because you
can create a universe that illustrates something about
human nature or about society that you think is
important. That has a tendency sometimes, though, to
become didactic and obvious and heavy-handed, and it's
relatively easy to do parallels to, you know, stories
about slavery or, you know, things like that. But our
challenge on *Star Trek*, on any continuing, episodic
series, is that this is a show about *our* characters,
these 7 or 8 people, and about their lives, how they
interact perhaps with these worlds. We try not to do
shows about the "guest" planet and the "guest" culture

and the "guest" star, and their problems and how they do things, where we are just bystanders. I think you saw more of that in the first couple years of *Star Trek: The Next Generation*, and it wasn't until Michael Piller became executive producer that he insisted on bringing the focus--he says all television is about the continuing characters, that's what people tune in for week after week, and just because it's science fiction doesn't mean that this story can't be about these people, so we rarely do shows where we come to the planet, you know, where the men are slaves, or whatever, because [then our storylines] become[stories where] we[our characters] come and we show them the error of their ways and then we leave, but we haven't learned anything--our characters haven't learned anything. So the challenge is to keep it focused on our people.

7)   One aspect of the self-reflexive nature of Star Trek that I'm looking at is the concept of fantasy versus reality--what is real?--what is fantasy?--when does the difference become dim?--are there any dangers in fantasy?
      Many episodes of Star Trek: The Next Generation dealt with problems of determining what is real, or even if that's always possible, and also with the role that fantasy plays in our lives. Regarding the latter, I think that any shows with trips to the holodecks showed the entertainment value of the "nonreal", but occasionally you had the holodecks malfunctioning, and what was "unreal" became very "real" and at the same time very dangerous.
      What do you think about this whole issue of fantasy (and by that I mean "imagination" or the "unreal" rather than the genre of fiction) vs. reality, or fiction vs. nonfiction, and how the show has dealt with that?

I guess two shows come to mind. One was the first time that Barclay was introduced, where we see someone who is obsessed with his fantasy world, and it becomes a crutch for him; he doesn't interact well in real life and he'd rather be off there, so in that sense he's kind of an everyman for ourselves. You know, nowadays when there's so much television, and our culture is so saturated with it, and many people just sort of go to work, come home, have something to eat, ,watch TV, wake up, go to work, come home, watch
TV--you know, where's their real life? And of course in that show he learns to stop hiding--there are those elements there, but that show wasn't explicitly pointing to that fantasy world as an (?)opiate(?) or anything;

Barclay was portrayed more of a somewhat dysfunctional
character. And then a show which I wrote which also
used Barclay and Professor Moriarty, who was a holodeck
character who became aware of himself, and realized that
he was a fictional character and wanted to become real.
It was a show in which, halfway through, our characters
find out that they are still on the holodeck, so we
toyed with fantasy and reality--what is real?--there.
It's a pretty basic level--at the end, there's a little
line where Barclay is alone, and he says, just to make
sure he's still not trapped on the holodeck, "Computer,
end program." Just a little Chinese box type story going
on there, but I'm not sure if it's the most profound
thing in the world. To me, one of the most interesting
things--because, as I said, what I was describing was
pretty straightforward
--is more like the character of Moriarty realizing he
exists, or there was a character in a Dixon Hill fantasy
of Picard's, a sort of Raymond Chandler hardboiled
detective thing, who, when Picard says goodbye to him,
says "Hey Dix, what's going to happen to me when you
leave? Will I still come home to my wife and kids, will
they still be here?" And Picard doesn't know; he can't
answer. That to me somehow is more intriguing, that was
more of an interesting take on the whole thing. It's
like--what's that Woody Allen movie where the fictional
characters come alive?--you know, and just thinking
about in what sense do these fictional worlds exist
independent of us?

*8)   At times I've also noticed an idea that seems on
the surface to perhaps contradict the view that fantasy
is good, healthy entertainment only--a few episodes of
NG seemed to suggest that there are times when the
"unreal"--the "fictional"--takes on a life of its own
and has a right to exist. Take a couple of examples:
"Inheritance"--Data's mother is not told that she is in
fact an android, because believing the fiction that she
is human is actually better for her. The DS9 episode
"Shadowplay"--Dax and Odo believe that a world that is
really one entire complex holographic program has a
reality all its own, and has a right to be saved and
protected. The same goes for both "Elementary, Dear
Data" and "Ship In A Bottle"--Moriarty, a "fictional"
creation of the holodeck, becomes to some extent "real"-
-he attains consciousness. And the crew feel it is
their duty to preserve his program and eventually to at*

least try to help him believe he's entered the "real"
world.

Do you see any conflict there, between on the one hand
the negatives of taking fiction too farr and on the
other, that fiction can be as real as nonfiction?

I guess that touches on, you know, notions that reality
is a construct, that what we perceive as the ultimate
reality exists only because we believe in it and only
exists becaue we will it to be--those kinds of very
metaphysical notions. . .Data deciding that it was more
important for his mother to believe that she was human--
you know, he did it ultimately because of something Troi
said to him. She says, "If you tell her the truth,
you'll be taking away from her the one thing you've
wanted all your life, to be human," and he decides not
to tell her. And then, in what sense is she *not* human?
If she believes herself to be, then why isn't she? Is
the only difference between herself and Data that she
believes it and he doesn't? They're the same type of
creature ultimately, yet. . .it is an interesting thing.
. .

9)   Another aspect of self-reflexivity I'm looking at
is whether Star Trek sometimes reflects on itself as
fiction. I say "whether" because I've heard two
different points of view from two other people I talked
to about this. I felt that one example of this self-
reflexive quality was self-references, and Ron Moore
agreed with me, stating in fact that sometimes the
writers have intentionally thrown in self-references--
take, for example, the end of "Ship In A Bottle"--when
Picard and company are discussing the holographic
program created for Moriarty, the captain says "Who
knows? Our reality may be very much like theirs and all
this might just be an elaborate simulation running
inside a little device sitting on someone's table"--
although on one level this statement is surely a sort of
reflection on whether our own reality might in fact be
some kind of complex simulation, but this seems also to
be a direct allusion to the show's own status as a TV
series.

Ah, the television set. . .Yeah, it's true. I don't
know--I wouldn't say it was thrown in deliberately; I
think it was used in the context of the episode. I
mean, we throw in references to personal things,

friends' names, and catch-phrases we have around here, and subtle ribbing at things, but one of the hardest things to do in television and in science fiction is to make things believable, and Rick Berman would never let us intentionally make fun of ourselves or undercut our believability on any level. Just in terms of intent, I can tell you absolutely that that line was intended to be in the context of the episode. Then you can say, isn't it ironic. . .? Yeah, you can. . .I don't know how much further it goes than that.

How about in "All Good Things. . ."--there were references such as the title itself, Q's statement that it's time to put an end to your **trek** *among the stars, etc., that had one meaning in the context of the episode but also seemed to have another reference to the series itself. . .*

Absolutely. That certainly was deliberate, though it would never have been done if it didn't work within the context of the episode. . .

Yes, that's more of what I'm suggesting, that references wouldn't be thrown in for the sake of self-reference, but in instances in which they could have more than one meaning--one genuinely within the context of the drama of the episode, but another on a second level, outside the drama of the episode. . .

Yeah, that's my point, it gives the writer a certain amount of pleasure to pull something off like that and realize that it works on those two levels, so that it doesn't yank the audience out of the scene, that's the risk. Eespecially that episode, being the last televised episode--you know, they knew we were off doing movies-- it does, it brings a smile, and a wistfulness too.

So would you say it's valid for me to examine this sort of thing--possible self-references that exist on a metadramatic level?

Yeah, sure, absolutely. . .I don't think you should worry about Jeri's--you know, she may have misunderstood, or maybe it's just been longer since she's taken a comparitive lit course.

I don't like to read too much into things, into books, etc., that I don't think was intended by the author-- although I know it's valid to see things that weren't

*necessarily intended, I think you can go too far in
looking for too much that just isn't there. That's why
I want your perspective on this.*

I would say that was intentional whereas the "Ship In a
Bottle" one was not intentional, and whether or not
intent is even--you know, there're arguments I've heard
. . .Derrida? Was it Derrida? The intent of the author
is irrelevant? Well, fuck him, you know, I think it *is*
relevant, and--on both sides--you know, that you would
unintentionally say something about, like in "Ship In A
Bottle," you would unintentionally say something that
might unintentionally take the viewer out of the scene
and make them think about it on the largest sense is
interesting, because it means that the writer is in some
sense so invested in that reality that they don't even
notice. . .

*10) Ron also talked to me about the ways in which some
stories are inspired by, or at least to some extent have
similarites to, other works of fiction--either
literature or films and television. He also talked at
length about how very often, at least in his case,
movies influence story development. Would it also be
your observation that a number of Star Trek stories at
least in some small respect are inspired by other films
or television series?*

Absolutely, it happens all the time. In fact, in
Hollywood, you people come in and pitch stories to
producers, pitch stories to me as, you know, a cross
between this and that. You know, sometimes it's just a
joke--I was once...[tape cut off] "...the thing about it
is, the zombies, even though they're going around
killing people, they learn something, it's kind of like
a cross between *Night of the Living Dead* and *It's a
Wonderful Life* type thing"--you know, it was just too
much. When we're kicking around a story idea, you know,
it's all the time you even on the largest level of, you
know, it's *Bridge on the River Kwai*, they're building
the thing, even though the context is completely
different, and whatever--it gives us something to hang
on to. Or smaller scenes like the scene in . ..some
movie, where it's like you see, yeah, you see it in the
largest sense, thematically, and it helps writers keep
from getting too--you know sometimes, when you're
writing, especially when you're writing under such time
pressure, you know you lose your perspective on the
whole scope of the piece and how it will affect the

viewer who knows nothing, who doesn't know what's coming
next, and you know what's coming next, so it helps to
have these references that remind you that these scenes
have an impact, and are intended to have an impact, and
it's not just you trying to get it done on time.