

## **"Just A Television Show?" - The Myth Of Star Trek**

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A study on the development, the contents, the ideas and the meaning of an American phenomenon with focus on the original series (1966 - 1969)

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## 1 PREFACE: A Piece of American Popular Culture

28 years after its cancellation an American science fiction television show named Star Trek causes thousands of fans to come together and celebrate; April 1997: NOVACON 6, Tysons Corner, USA; VULKON, Atlanta, USA; May 1997: SEA CON 1, Miami, USA; SPADA 97, Lucerne, Swiss; FEDERATION CON 5, Bonn, Germany; NEXUS CONVENTION 97, Berlin, Germany, to name but a few fan conventions held every year. More popular now than its first run in the late Sixties, the series had attracted viewers from all over the world, and is continuing to attract. With eight successful movies and three serial spin-offs (*Star Trek-The Next Generation*, *Star Trek: Deep Space Nine*, *Star Trek: Voyager*) spanning over a quarter of a century *Star Trek* is the most long-living television offspring in its short history, therefore it is accurate to state that the "phenomenon of Star Trek is unique in television"<sup>1</sup>. In its beginning, the show never achieved high positions in the ratings, but with time growing older and numerous reruns of episodes, more and more fans watched the adventures of a starship in the distant future. Today, *Star Trek* is more successful than ever: there are thousands of organised fan clubs in the USA and other countries all over the world, there is a huge commercialised market for merchandise and there are countless books depicting the theme. Phrases like "Beam me up" and the recognition of "the one with the pointed ears" found a way into the Americanised society. Now certainly there is the question "How could it happen?. It's just a television show, isn't it?" It seems there is much more to it: some say *Star Trek* has grown to a living legend; in this study I intend to analyse this phenomenon, to look for possible explanations, and to discuss the power of television that made this small piece of television a part of American popular culture.

## 2 STAR TREK: CONTENTS, IDEAS AND MEANING

### 2.1 DEVELOPMENT AND PRODUCTION

#### 2.1.1 Approach to Gene Roddenberry

"To every generation, there is a visionary"<sup>2</sup> *Time* stated in its listing of the most influential Americans of 1997. As Chris Carter, creator of the successful *X-Files*, influenced today's TV-society, so did another man in the early Sixties of our century: Gene Roddenberry, who "launched the U.S. [...] on a voyage in *Star Trek*"<sup>3</sup> and started a surely unexpected new standard for visual science fiction: with his progressive concept of an optimistic view of the future, an universe of interracial communication between all kinds of life forms and far away worlds which are just waiting to be explored by bold humans from earth.

It was a long way for writer and producer Roddenberry until his most famous TV series could go on air. Born in 1921 in Texas, his family soon went westward. In Los Angeles he spent his youth and got his school education. World War II did not spare him, on the contrary, it became a significant part of his lifestyle; as a young Airforce Pilot, he made important experiences which have influenced him with regard to his following career: on the one hand he was introduced to a system of military command structures and the distribution of power<sup>4</sup>, on the other hand he discovered his dedication to writing by doing some adventurous "flying man"-stories for various US-magazines. It is only evident that his later work got its backbone out of biographical events. Besides the wartime experiences, there was a main influence from Roddenberry's family background; as David Alexander, a long-time friend, states:

" While intelligent and farsighted in many ways, Gene's father was a child of the South, who brought his ingrained cultural and racist viewpoint with him to Los Angeles. [...] It was, for him, a cultural norm, [...] no amount of heated discussion or argument with his oldest son would change it. [...] The roots of the humanistic philosophy that would prove so appealing on *Star Trek* began here, with Gene's attempt to understand his father's contradictory behaviour - Papa's love for his family and his professed intolerance of certain minorities. [...] Over thirty years in the future, Gene would create a program that broadcast television's first interracial kiss."<sup>5</sup>

Before starting a short period as a police officer Roddenberry went on to fly professionally for Pan Am; in 1947 another fundamental incidence crossed his life: in the Syrian desert, he had to do a spectacular emergency landing because of an engine's failure, most of the fourteen passengers were injured, himself included. After contacting tribesmen and giving first aid to the injured he and his crewmen managed

to fetch help. Later Roddenberry was awarded for his rational behaviour in a dangerous situation.

The starting point of his television writing career was *Dragnet*<sup>6</sup>, a series that borrowed its stories from authentic police files. Roddenberry adapted some stories for scripts, making good extra-money besides his \$400 as a policeman. Resigning his police career, he wholly turned to writing, especially for television. From 1956 through 1963, Gene became "a one-man story and script-writing factory"<sup>7</sup> and sold many episodes to TV stations; his credits include *Dr. Kildare* (1962), *The West Point Story* (1956-58), *Jefferson Drum* (1958-59) or the successful *Have Gun Will Travel* show (1957-63), before he started his first own series: *The Lieutenant*, broadcast from 1963 to 1964, concerned the experiences of a Navy officer and, not unlike *Star Trek* one year later, the program portrayed "human drama in a military setting, examining social questions of the day"<sup>8</sup>.

### **2.1.2 The Idea: "Where no man has gone before"**

Yet during the first (and only) season of *The Lieutenant* Roddenberry worked on another idea, a combination of his previous concepts. The story should essentially take place on a ship; the main ingredients were "the interaction between the ship's [...] officers", a "strong, heroic captain" [freely based on fictional character Horatio Hornblower<sup>9</sup>], a "multiracial crew with a strong, idealistic bond" - to be set on a starship hundreds of years in the future<sup>10</sup>. Corresponding to the American pioneer's myth, the new series should deal with humankind's departure for the stars, reaching regions where no man has gone before<sup>11</sup>. Roddenberry called it Star Trek. With his friend Oscar Katz, that time programming-director of Desilu studios, he worked out the concept. As Katz stated<sup>12</sup>, "there were four kinds of stories on *Star Trek*. First, the spaceship is out for a five-year mission on some sort of 'police action'. [...] We go to a [troubled] planet and settle the dispute, whatever"; secondly, the crew should deal with interior problems, people helping other people on the ship to solve their personal difficulties. The third type of story is that the spaceship sojourns to a planet with inhabitants similar to the human crew, perhaps quarreling as our race did in history in many wars, so "our leads use their knowledge of what happened on earth to help these people." Or the natives "are two hundred years ahead of us". Finally the crew lands "on a planet where the atmospheric conditions are different, people don't look like us, and things are very different", the science fiction part of the story.

### 2.1.3 The Production: Rejection and Second Chance

First selling trials at CBS failed because executives had another science fiction project in development, *Lost In Space*<sup>13</sup>. The second big corporation, NBC, demonstrated true interest and wanted Gene Roddenberry to develop some story outlines; out of three NBC selected *The Cage* to be filmed as the pilot episode, dealing with the adventures of a starship crew in an alien world whose inhabitants have the ability to let thoughts come true, and therefore they are troubling the crew. Having been given \$435,000 for the filming, the producers had to distribute it for technical equipment and special effects as well as for the casting. Finally elected for the main parts were Jeffrey Hunter as Captain Christopher Pike, Susan Oliver as alien Vina, Majel Barrett as Number One (one of the first women in television to portray a leading character) and actor Leonard Nimoy as the alien crewmate Spock, whose "satanic appearance"<sup>14</sup> at first displeased NBC executives; but, according to Katz, the pointed ears and eyebrows had to be there to show that he differed from the crew.

Although main work was finished in October 1965, network's censorship took action after reading the whole script; some comments typical for that period of time:

"Caution on costuming of the green woman. Please stay within the bounds of propriety"; "Caution on the woman's movements to the barbaric rhythm. The NAB Code states 'The movement of dancers...shall be kept within the bounds of decency...'"  
"Please avoid elements that would shock or alarm the home viewer."<sup>15</sup>

They made the necessary changes, and *The Cage* went into filming from November to January. The finished pilot was shown to NBC executives, whose opinions were divided; after controversial audience testings the network rejected it by calling it 'too cerebral', too demanding, but that was only half the truth; NBC feared to get no commercial sponsors for the program, naming it "too off the beaten path"<sup>16</sup>. Now, the project *Star Trek* seemed to be finished, like many other shows, before it really started. But, as indicated above, the network was still interested in the story concept, and did not want to let it drop; so they granted *Star Trek* a second chance: On Friday, March 26, 1965, NBC "made television history by ordering a second pilot"<sup>17</sup>.

Of course the new pilot had to be a different kind of story, one that would be more apt to sell the series. Gene Roddenberry wanted to give NBC management a choice and wrote outlines for two stories<sup>18</sup>. A third story was proposed to be done, and Roddenberry asked his old friend and writer Samuel Peeples to do the script; they agreed on a Peeples' idea entitled *Where No Man Has Gone Before*, a tale of a human being temporarily gaining godlike powers. Although NBC "preferred Gene's script", they decided for the third story because it "would better compliment the first pilot and would also show the different ranges in which the series can go."<sup>19</sup>

With the script and concept in mind, Roddenberry began working on the main character development. The persons most likely to be involved in the stories were the bridge personnel, the ship's officers. The idea to cast a multinational and -racial crew in television was somewhat revolutionary and not easy to establish that time. Even aliens should serve aboard the *United Starship Enterprise*, flagship of the Federation of Planets, an interstellar military and political pact. The crew should consist of modern-day heroes, but even they should not lack credibility, as Roddenberry stated it: "We want characters with any believable mixture of strength, weaknesses and foibles"<sup>20</sup>.

With the unsatisfied Jeffrey Hunter gone a new group of actors had to be found. The actors chosen were: George Takei as the Chinese navigator Hikaru Sulu, Nichelle Nichols as African communication's officer Nyoto Uhura, James Doohan as Scottish chief engineer and, one year later, Walter Koenig as the Russian Pavel Chekov. Further, the ship's doctor Leonard McCoy was played by experienced actor DeForest Kelley; on suggestions by NBC, the Number One character was changed from a woman part into an alien part<sup>21</sup>: The half-human, half-alien Spock, played by Leonard Nimoy, was the second person in command as the science officer on the ship. Of course, the captain had to be truly American: William Shatner starred as the low-born James Tiberius Kirk. Roddenberry worked out early character's profiles and some relations between the main protagonists<sup>22</sup>.

A composer doing the soundtrack for the series was present already: Alexander Courage, a young musician, had written the score to the first pilot, *The Cage*, and resumed his work on *Star Trek*; he had been chosen out of dozens of other available composers, including the later famous Jerry Goldsmith (who was to work for *Star Trek* in the future) or John Williams, who got eminent with scores to *Star Wars* or *E.T.*. Furthermore, directors and writers had to be assigned to guarantee a smooth order of events.

To introduce the viewer to the stories, Roddenberry set up a spoken introduction to the main title. With the help of producer Bob Justman and writer John D.F. Black, the final text, giving a good overview of the concept, read as following: "Space...the final frontier. These are the voyages of the starship Enterprise, its five-year mission...to explore strange new worlds...to seek out new life and new civilizations...to boldly go where no man has gone before!"<sup>23</sup>

#### **2.1.4 The Public Opinion: Reviews and Reactions**

With all those works done, *Star Trek* went into production as a regular series on May 24, 1966. With more action and more straight-line in the story, the pilot had no problems to convince NBC. Five days before regular premiering on NBC it was shown to some 500 people at the 24th Annual World Science Fiction Convention in

Cleveland. Roddenberry wanted to get public reaction to his work. Author Allan Asherman remembered: "[after watching the film] Roddenberry broke the silence. He asked for our opinion. We gave him a standing ovation."<sup>24</sup> At last, after two years of pre-production and spending nearly one million dollars of studio money for two pilots, *Star Trek* went on air on September 8, 1966, 8.30 P.M.<sup>25</sup> The production should persist for additional three seasons and 79 episodes, ending in 1969. While the Enterprise headed for their adventures, the public critics were not idle; the *Chicago Tribune* stated: "Gene Roddenberry vowed this NBC science fiction hour would specialize in adult plots scripted by fine writers. From the premiere, he has considerable distance to go to attain that objective"<sup>26</sup>; although true perhaps for some episodes, this critic could be disproved during the years. Another reviewer announced "the scripts to be weak and doubts that this series will be able to hold an audience"<sup>27</sup>. There were better critiques, too; The *Hollywood Reporter* stated that "there's quite a bit of suspense and tricks with gadgets that will please the sci-fi buffs no end" and named *Star Trek* "a winner"<sup>28</sup>. The crew of the Enterprise is "so darn well-integrated internationally that it seems a pity to waste them on outer space" *TV Guide* pointed out. "We need them right here"<sup>29</sup>. The *San Francisco Chronicle* recognized the literary quality of the series by adding that the stories are "more important than the sets"<sup>30</sup>. Nevertheless, more and more science fiction fans were beginning their love affair with the program those days.

## **2.2 GENERAL IDEAS AND PHILOSOPHICAL APPROACH**

### **2.2.1 American Thoughts Displayed In Star Trek**

The basic concept, as described above, reached full proportions during the first year. Besides Gene Roddenberry another person had main influence on the development: writer Gene L. Coon, who shared the responsibility from mid-season one to mid-season two, created many important elements that are inseparably attached to *Star Trek* today. A short summary of the setting as following: In the future the human race has solved its global problems and presents itself as an idealized united world with a democratic system where no one needs to suffer and full racial equality is established (this, of course, hints at the Utopian character of *Star Trek*, as described later). When human science and research led to the ability to go beyond light speed, the universe opened a door, ready to enter, to discover the hidden treasures. The adventure started, and, instead of exploring the West as early Americans did, the future pioneers went out to explore the unknown regions of space. Simple in concept, the idea 'worked'. The episodes were designed to tell the

viewers of the nearly unlimited possibilities and wonders outside our own world, how they could work and what influence they could have on the human mind.

### 2.2.1.1 *The Pioneer Spirit and The Frontier*

For the better understanding of this 'pioneer spirit', one may want to focus on the three main characters and their behavior: McCoy, Spock and Kirk. The aspect of science is not the main thing that *Star Trek* wants to show; it is rather about the "human courage and boldness"<sup>31</sup> that bases on modern technology and science. The new pioneer can be seen embodied in three persons; Captain James T. Kirk takes the action and is the decision-maker, Science officer Spock's power is reason, and the doctor McCoy character stands for feeling. Altogether, they "form a triumvirate containing all the necessary ingredients for a heroic personality"<sup>32</sup>, but unlike the traditional American hero - cold, silent, hypermasculine and instinctively violent - this triune hero shows both a masculine and a feminine side.

Besides that aspect there is another important similarity to American history. The ideas portrayed in *Star Trek* are strongly based on American beliefs. Some important exposures of idealism can be detected throughout the series.

Frederick J. Turner described it as one of the most significant aspects of American history: the term 'frontier'<sup>33</sup>. In old-day America, the frontier limited the already discovered land to the West; behind it lay the wild and unknown regions of the continent, waiting to be explored by brave American pioneers. "The West suggests adventures", and adventure is essential to our life; so it is not amazing that "the frontier did leave its imprint on American life"<sup>34</sup>. That in mind, *Star Trek* makes use of the term, too. Cowboys or frontiersmen have changed places with modern heroes aboard a spaceship, men ready "to boldly go where no man has gone before", to explore the "final frontier"<sup>35</sup>: the West had been changed for the endless space, but movement is the dominant motif. When compared with most American Western movies where the epic of the West is painted in black-and-white contrasts with the good hero dealing with weak women and bad rogues, *Star Trek* adds a new aspect to the idea of the frontier; it is no longer only men who are going out into the unknown, but also women.<sup>36</sup> The dangerous Native Americans, viewed as 'savages' and enemies to the 'noble-minded' whites, were replaced by unfriendly alien races, Romulans or Klingons. But unlike the relationship between Native Americans – White Americans *Star Trek* tried to negotiate between the cultures, to demonstrate that understanding for each other is and must be possible; for example, in *Day Of The Dove* (no.66) an alien being feeds on the hatred between the Klingons and the Humans - surely a symbolic element to picture the cultural gap; to avoid succumbing to this force both parties must work together. Kirk says in the end: "Cooper-

ate...or fight uselessly throughout eternity. A universal rule you Klingons had better learn."<sup>37</sup>

### 2.2.1.2 *The Necessity of Peace and Progress*

That leads up to another point: the idea of peace. Under the aspect of growing ethical responsibility international cooperation turned out to be necessary to guarantee each individual a habitable place to live; first steps for a global peace are in progress today by forming the United Nations, despite its flaws, with America sitting on top. In *Star Trek*, international cooperation had to be transferred into universal thinking; and as the ratification of the U.N. Charter took place in San Francisco, the future organization of The Federation takes its headquarters in the same city. Benjamin Franklin's quotation following seems to be another point of influence for *Star Trek* by American history:

"A voyage is now proposed to visit a distant people on other side of the globe; not to cheat them, not to rob them, (...) but merely to do them good, and make them, as far as in our power lies, to live as comfortable as ourselves."<sup>38</sup>

So one could find a huge similarity between Starfleet and America in its self-established mission. For all peaceful meanings a military force could not be abandoned, which is more than understandable when thinking about the unknown threats the galaxy could provide: The old measures of the necessity of military and war and peace on earth do not count any longer. "To be prepared for war is one of the most effectual means of preserving peace" George Washington stated in 1790<sup>39</sup>. With this most controversial sentence in mind *Star Trek* confronts the viewer with a military ranking system aboard Starfleet and the Enterprise, but this structure, in spite of its hierarchy, is much different at first sight if compared to today's armed forces; The uniforms are not cut in authoritarian-looking manner but look more like sport dresses with their full-colored shirts simple to recognize (red for engineering, blue for medical and yellow for command). Starfleet represents a defensive force with respected people and a pacifist attitude - but simultaneously *Star Trek* spreads the self-established message that radical pacifism is an inadequate method to survive; for in many episodes the impossibility of ultimate peace existing between culturally different civilizations is displayed - and indeed, the theory of continuous evolution and the different ideological backgrounds are causing different interpretations of values and philosophy that inevitably lead to distinct opinions about good or evil; nevertheless, what makes *Star Trek* so interesting to watch is its optimistic faith in future: beneath all these problems it remains important that an *effort* is made - infallible conflicts should be solved "through communication and cooperation instead of through more forceful or violent means"<sup>40</sup>.

Perhaps the most important aspect of American ideology brought into *Star Trek* is the faith in progress. One can roughly separate two sorts of progress, biological evolution and technological science.

Many American scientists wrote about progress; Charles Sumner, author of *The Law Of Human Progress*, stated in 1849 that "Man [...] is capable of indefinite improvement" and that "this is the destiny of man, of societies, of nations, and of the Human Race"<sup>41</sup>; English Social Theorist Herbert Spencer remarked that "progress [...] is not an accident, but a necessity"<sup>42</sup>; famous Charles Darwin publications as *The Origin Of Species* or *The Descent Of Man* focussed on biological evolution as a "cosmic process" that "seemed to guarantee the onward and upward march of mankind"<sup>43</sup>. *Star Trek* gives fine examples to assure the viewer of the truth of these theories. The idea of progress can be viewed as an important axiom of the series<sup>44</sup>; In *Arena* (no.19), the encounter with highly intelligent life-forms who are testing the human being sketches the limitation of human nature; but *Star Trek* flaunts the optimism, too, that, in order to continuous evolution, it is unavoidable for humankind to reach a climax some time; on this path we have to learn improving our intellect. Some evolutionary steps have been taken in *Star Trek's* future; *Arena*, for example displays an alien race, the Metrons, having two other, lesser developed races - Humans and Gorn - fight each other to study their behavior. A duel between Kirk and the reptile-like Gorn captain evolves; finally, Kirk manages to win but refuses to kill his enemy:

Kirk: "No, no, I won't kill you. Maybe you thought you were protecting yourself, when you attacked the outpost."

[...]

Metron: "By sparing your helpless enemy, who surely would have destroyed you, you demonstrated the advanced trait of mercy, something we hardly expected. We feel that there may be hope for your kind."<sup>45</sup>

Undeniably the Metrons are the measure<sup>46</sup> for humankind's progress.

The other aspect of progress is shown in sophisticated technology that mankind is able to invent. One of the driving forces in evolution of man is his inclination to research. Michael Rezé pointed out that "the average American still holds a deep and comforting faith in the power of technology to work miracles and usher in a world without pain and sorrow"<sup>47</sup>. *Star Trek* makes use of that and amazes the viewer with multiple light speed drives, transporter beams and highly intelligent computers able to synthesize our daily food out of pure energy. Mankind may create machines that act nearly like humans, but there is an important fact the producers want us to know: "*Star Trek* [tells] a story of man's superiority. It explains why machines can never replace men or research alter his condition."<sup>48</sup>. Some episodes are referring directly to this opinion; for instance, in *The Ultimate Computer* (no.53) the M-5 gets installed on the Enterprise, a computer designed for space exploration, able to replace the whole crew and therefore to lessen the risks for human lives; when it

malfunctions Kirk defeats the computer and turns it off. His words confirm the picture of the American hero: "There are certain things men must do to remain men"<sup>49</sup>, say: men have to strive toward the unknown, to cope with danger by themselves. In *Return Of the Archons* (no. 22) another computer that had ruled over the inhabitants successfully for millennia but robbed them of their individuality gets finally destroyed by Kirk who concludes that "without freedom of choice there is no creativity" and "without creativity there is no life"<sup>50</sup>. Human intuition and reasoning defeat the intelligence of the machine. Other episodes dealing with this attitude include *For The World Is Hollow And I Have Touched The Sky* (no.65), *Court Martial* (15), *The Squire Of Gothos* (no.18), *The Doomsday Machine* (no.35) or *The Changeling* (no.37).

### 2.2.1.3 *Pluralism and the Can-Do Spirit*

Another American issue depicted in *Star Trek* is pluralism. The United States have been a country of immigrants, whether from Europe, Africa or Asia. Each group had to do their best to assemble a just and equitable society where everyone could live in harmony with the other. Undeniably integration problems arose, the WASP majority coined the circumstances to live in; threats to American unity, such as slavery, were hard to handle, ethnic isolation and racism did not take long to follow. The series gives this ideal another try; most earth races are rough but represented on the Enterprise's bridge, a necessity most strikingly hit upon by David Gerrold: "The ship had to be interracial because it represented *all* of humanity. How can the human race ever hope to achieve friendship with alien races if it can not even make friends with itself?"<sup>51</sup>. 'White', 'black' and 'yellow' colors the viewer locates, to speak in simplified terms, but it reaches further than that, even non-human races add to the crew (Spock) to show that the Planetary Federation concept works; a society the members decided to join out of free will to learn from each other and to work together without losing their cultural identity. The 'Equality of Opportunity' idea is integrated in these thoughts.

The American mind has entertained "great [...] respect for practical intelligence"<sup>52</sup>; therefore this ideal of pragmatism and ingenuity is reckoned to have a strong influence on the American way of thinking. The so-called 'Can-Do Spirit' that definitely originated in the frontier days, when men and women were facing problems which demanded new solutions shares the optimism that to every problem there has to be a solution. They found new ways for making cloth, soap and other items needed in daily life. In *Star Trek*, the viewer catches this spirit, too, primarily in the amusing conversations between the captain and the first engineer, Scott. Whenever the ship is in danger Kirk would ask his crewmate for a solution, and Scott would reply he knew a way out but he would need at least some hours to fix the problem; Kirk

would give him less than half the time, followed by a strong "Impossible, Sir!" by Scott, but in the end they would manage the situation just in time. The ideal that every problem can be solved is displayed throughout various episodes.

#### ***2.2.1.4 The Aspect of Non-Interference***

Another "conservative American value" Donna Reid-Jeffrey discovered: *Star Trek's* "commitment to an ideal of noninterference in the affairs of other cultures"<sup>53</sup>. In fact, the non-interference hypothesis is one of the most interesting and gets its transition through the so-called Prime Directive: quoted in many episodes, it mandates that "Starfleet personnel and spacecraft are prohibited from interfering in the normal development of any society"<sup>54</sup>. The meaning is to practice respect and tolerance toward alien civilizations, to secure their natural right of individual evolution, and therefore to maintain their place in the Renaissance concept of the Chain Of Being: every creature has its own original link in the chain, co-existing in harmony with all other creatures; indeed, a very honourable attitude - but it seems most difficult to conduct when the viewer takes a look at Kirks behavior. In many situations the crew is forced to think their ideals over again, especially when they collide with other values as e.g. is showed in *The Apple* (no.38)<sup>55</sup>: The Directive of non-interference is broken by the captain for the guarantee of freedom of individuals and the mind, a core value of his society. This conflict appears especially when the humanistic conscience gets tested: is it false to help people politically oppressed or suffering from global epidemics<sup>56</sup>? Other episodes in which the Directive was broken include: *A Piece of the Action*, *Patterns Of Force*, *The Omega Glory*, *Return Of The Archons*, *A Taste Of Armageddon* or *A Private Little War*.

### **2.2.2 The Future Revealing the Presence: Star Trek and the Sixties**

#### ***2.2.2.1 Political Situation***

*Star Trek* went into production in the mid-sixties; many elements that stirred peoples' minds those days are reflected in the series.

The 1960s were a time of re-orientation in America. When John F. Kennedy became President in 1961 he spread his vision of a nation working together for an improvement of the country. While many politicians dreamt about a new American feeling of togetherness, problems arose among the population, the most significant one can be seen in upcoming racial conflicts in the South where Black people had to live under segregation from Whites. The former slaves had been freed in the Civil War

but still had to live under poor conditions; in fact, they had fewer rights than their white neighbors. The Civil Rights Movement with Martin Luther King Jr. ahead commenced their fight against these circumstances, thousands of Blacks and Whites marched in unison towards Washington to show their togetherness. These non-violent acts came to work out, but in the end King was killed in 1968 just like Kennedy five years before. On the other side there were individuals like Malcolm X who believed that the only way to black freedom would be to reverse the situation and fight the white 'enemies'. The sixties also were the time of Vietnam and the hippie movement, a time where the attitudes of pacifism and war went hand in hand.

It was that time *Star Trek* came into being, representative for its decade, full of contradictions, full of positive and negative aspects, "rich in symbolic statements about American culture"<sup>57</sup>. It was the first time a television series did talk about science fiction seriously, did not misuse the genre for displaying dreadful papier mâché monsters and aggressive aliens eager to conquer earth. It was a series that used lots of contemporary feelings and politics in its stories to connect these elements with a vision "of a brighter future of man, of a world characterized by hope, achievement and understanding"<sup>58</sup>. Some examples will describe this.

#### **2.2.2.2 Racial Tensions**

Blacks in recurring roles did not appear on television screen before. Roddenberry made a black woman, Nichelle Nichols, communications officer (!) aboard the Enterprise bridge; along with Bill Cosby in *I, Spy*, she was one of the first blacks to perform in a leading role in a continuing series. Admittedly, she did most of the time not get the large parts in the script's dialogue, and the crew consisted of a large white majority, but just to think of a high-ranking black (and even a woman) was nearly impossible that time. Whoopi Goldberg, popular black actress and starring in *Star Trek-The Next Generation*, remembers herself to have been a fan of the old series, and especially of Nichols: "The only time you ever saw black people in the future was on *Star Trek*. I would tune in on Thursdays and it was like heaven."<sup>59</sup> Uhura alias Nichelle Nichols certainly was one of her inspirations to start acting professionally and to join *Star Trek* later. It is a fact that Nobel-prize winner Martin Luther King jr. appreciated the show and gave Nichols "the encouragement to continue and serve as a role model for others"<sup>60</sup> when the actress thought about leaving the series. Additionally, in 1968 *Star Trek* showed the first lips' touch between blacks and whites in US television: in episode 68, *Plato's Stepchildren*, Uhura and Kirk are forced<sup>61</sup> (!) to kiss each other - but that was enough for some Southern States to ban that episode from screen.

### 2.2.2.3 *Fear of Communism and Cold War Period*

The contemporary fear of communism found its way into the series, too. As outlined above, the Federation symbolizes in a way the United States of America, a democratic system; if one is to search for a political counterpart displayed in *Star Trek* the viewer therefore has to take a look at the political and ideological adversaries of the Democrats and find them in the Communist governments of China or the Soviet Union. Transferred onto the series, it "neatly duplicated the configuration of international Cold War politics of the 1960s"<sup>62</sup> argues Rick Worland. This Cold War symbolism becomes clear when one compares the Soviet Union with the Klingon Empire: nearly equivalent in both power and size (in comparison to the United States), the Klingons are exhibited as a race of warriors that firstly aims at expansion. In a hilarious way Gerrold attributes to them: "They don't bath regularly, [...they] pick on old ladies [..., they] drop litter in the streets: [Klingons] are nasty, vicious, brutal, and merciless [...] Think of Mongol Hordes with spaceships and rayguns."<sup>63</sup> It is less the Communist aspect - for there is no peculiar communist ideology attributed to them - but rather the need for some 'bad guys' to incorporate the difference between two political systems that made the Klingons turn into enemies; to add more realism - and, of course, some optimism - to this relationship, they had to be 'controlled' opponents, so the Cold War situation was established in *Errand Of Mercy* (no.27): In that episode, Klingons aim to take over a neutral planet called Organia. The Federation is on the step: for the inhabitants' protection, Kirk offers them Federation help, but the Organians, people lacking defense equipment, even weapons, repudiate the offer. They respond by saying that there is no danger in the Klingons' arrival, they describe themselves as pacifists, so they will not fight against the threat. Kirk, who fears a massacre, decides to interfere and starts a confrontation with the invaders; he gets caught and drawn into a discussion with the Klingon captain quarreling about the motives and the backgrounds of the invasion, asking for an explanation of his right to harm this peaceful civilization; in the end, the situation seems to escalate, Kirks diplomatic mission turns into open ideological conflict with the Klingons. At that point, the Organians reveal themselves to be superior energy beings, using their power to nullify each and every weapon on both sides, forbidding a fight; Kirk cries: "How dare you forbid us to fight with each other! It is our right!"<sup>64</sup> - but that is a false right, Kirk's original mission was to prevent a war, not to start one. Embarrassed, with no choice, the two counterparts agree to a lasting peace treaty, but mistrust and prejudices between the two parties cannot be wiped away. These tensions extend through other episodes, e.g. *A Private Little War* (no.45), *Day of the Dove* (no.66) or *Friday's Child* (no.32).

#### 2.2.2.4 *The Vietnam War*

Television programs carefully avoided another divisive issue of the sixties and seventies. An author wrote: "In television drama in the 1960s the war in Vietnam didn't exist. It was too controversial for entertainment television."<sup>65</sup> *Star Trek* did not refuse to discuss the theme: the Vietnam War is a topic in *A Private Little War* (no.45), written by Roddenberry. An Enterprise landing party conducts a botanical study of a technologically unsophisticated planet, but becomes embroiled in a local dispute between its quarreling inhabitants. Spock is seriously injured, exposing evidence that the indigenous population has been provided access to relatively advanced weaponry. Further investigation reveals Klingon operatives to be responsible for this cultural contamination, they brought the knowledge to the planet. Kirk, who had surveyed the planet some ten years ago, and who had made friends with an inhabitant called Tyree, determines to provide similar weaponry to all local groups this being the only means of survival. The implication is obvious: In the split country of Vietnam the Russia-backed North, which was planning to re-unite Vietnam under Communistic conditions, is compared to the local group supported by the Klingons; to save their interests in a democratic South-Vietnam the United States meant to interfere - as the Federation means to interfere to maintain the balance of power. As Kirk says: "It's the only way for both parties to survive. We have to do it."<sup>66</sup> *Star Trek* justifies US-American intervention allegorically. But a typical restriction has to be made - *Star Trek* refuses to give a final statement because the captain is not sure about the ethical correctness of his decision; Kirk: "Maybe I'm wrong. I don't know, Bones" and, by ordering 100 flintlocks from the ship he refers to the Christian Original Sin: "One-hundred snakes for the Garden of Eden"<sup>67</sup>.

### 2.2.3 Social Themes and Human Values

#### 2.2.3.1 *Genetic Engineering in "Space Seed"*

In his Master's thesis the American student Gerald Louis Saltzer states "that each and every first season episode contained evidence of either a social theme or a human value in its script dialogue"<sup>68</sup>; another writer points out the "morality play[s]"<sup>69</sup> in *Star Trek* episodes. Following these arguments many elements of philosophical qualities, whose topicality reached from the sixties up to now, can be spotted.

The good and harmful implications of genetic experiments are explored in *Space Seed* (no.24); a ship carrying sleeping refugees from an early Earth's war period is discovered by the Enterprise crew. The sleepers turn out to be genetically modified

survivors, 'super-men' that once were bred by ambitious scientists searching for the perfect, ultimate being<sup>70</sup>. This experiment went terribly wrong: The new beings recognized their qualities and used their powers to rule the remainder of humanity; "Terrible wars ensued, in part because the supermen fought among themselves. Entire populations were bombed out of existence"<sup>71</sup>. One passenger of the ship is discovered to be a former ruler of large parts of earth; brought back to life by the unsuspecting crew he quickly decides to go on in his work and seizes control of the Enterprise. In the end, he loses the battle, but the viewers are left in deep thought about the possibilities of modern science - science that theoretically could work in the nearer future, and is only limited by a measure of ethical responsibility.

### ***2.2.3.2 Racism in "Let That Be Your Last Battlefield"***

*Let That Be Your last Battlefield* (no.70) gives an analysis of racism; the Enterprise intercepts a stolen shuttlecraft, found to be piloted by Lokai from a planet called Cheron who is asking for custody; shortly thereafter, a second ship intercepts the enterprise: the pilot, Bele requests extradition of Lokai he has been hunting for years for crimes he is to have committed on Cheron. After listening to both sides, it emerges that the manhunt has got a 'simple' cause: pure, deep racism that gets apparent when Bele, who differs from Lokai physically only in his face pigmentation, talks about Lokai's "inferior derivation". Kirk declines. Upon completing her original mission, the Enterprise is coerced to return both Bele And Lokai to their planet, where it is discovered that their home civilization has been completely destroyed by racial hatred; Kirk makes an appeal to both parties: "No one has survived your hatred on Cheron, and your struggle has fully lost its meaning[...]; this is your last battlefield!" but Lokai responds: "You are an idealistic dreamer!"<sup>72</sup> and escapes to the surface with Bele following him to continue their senseless fight. In this frightening episode the viewer is confronted with the possible consequences of racism: two parties that are nearly equal in strength wipe out each other for they are not able to get rid of their mistrust against each other.

### ***2.2.3.3 Overpopulation in "The Mark Of Gideon"***

The question of overpopulation is raised in *The Mark Of Gideon* (no.72); the Enterprise, on diplomatic mission to planet Gideon, reports Captain James Kirk missing while in transit to the planet's surface. Investigation determines Kirk to have been abducted by the Gideon council, an attempt by Gideon's prime minister to use disease organisms in Kirk's bloodstream to help solve a serious overpopulation problem. Although Kirk declines to remain on Gideon to provide the disease organism,

the minister's daughter becomes similarly infected and thus is able to fill the planet's needs. The population explosion due to missing birth control or lack of natural illnesses is a problem our society encounters in the 20th century more than ever before; *Star Trek* gives an possible answer: in order not to destroy a functioning community people have to create their diseases by themselves, have to acknowledge that death is firmly connected to life; maybe one could recognize the message of the impossibility of immortality in the script, too - immortality as such must be connected with problems.

#### 2.2.3.4 *Immortality and Humanistic Values*

This argument can be found again in *What Are Little Girls Made Of?* (no.10): A missing scientist, Dr Korby, is discovered alive on a deserted planet, living underground. It is learnt he had found a way to imprint his personality into an android body, using ancient technology he had discovered on the planet; for the android body is created artificially the biological death seems to be defeated by technology:

Korby: Yes, humans converted into androids can be programmed - but for the better! Can you conceive how life would be if we could do away with jealousy, greed, hate?  
 Kirk: That coin has an opposite side, Doctor. You might also do away with tenderness, love, respect.  
 Korby: No death! No disease, no deformities! Even fear can be programmed out, to be replaced with perpetual peace! Open your mind, Captain! I'm speaking of a practical heaven, a new Paradise!<sup>73</sup>

Kirk's aim is obvious: if human emotions were to be diminished the human being would lose his sense for the meaning of life - and the respect for death; Korby ultimately discovers his dilemma and destroys himself after Kirk watched Korby's other androids acting in confusion:

Kirk: She [the android Andrea] has killed your perfect android [...]. Is this your perfect world? Killing, killing, killing! Aren't you flawless beings doing exactly what you most hate in humans? Killing with no more feeling than you feel when you turn off a light?<sup>74</sup>

Here immortality is connected with the loss of human qualities, a state of nature that can be reached only by repudiating the human existence.

Other issues *Star Trek* depicts are social inequality (*The Cloud Minders*, no.74), personality conflicts (*The Enemy Within*, no.5) or the fear of alienness (*The Corbomite Maneuver*, no.3).

The task to make some remarks about human society itself is given to Spock: he observes some particular qualities that gives the viewer an opportunity to recognize

himself behind these well chosen, often ironical observations the producers want him to know; for examples:

Spock (judging about war): It's strange, how often humans succeed in getting things they didn't wanted to have at all.<sup>75</sup>  
 Spock: (comparing Klingons and humans) Two animals may fight over a bone, sir - or they can pool their abilities, hunt together more efficiently and share justly. Curiously, it works out about the same.<sup>76</sup>  
 Spock: (after exchanging thoughts with an alien life form) [It] has a very logical mind; and after years of close association with humans, I find it curiously refreshing<sup>77</sup>.

Nearly every episode includes some phrases indicating humanistic values in the tradition of the Enlightenment; but unfortunately, these thoughts often present themselves as worn-out platitudes - three examples are given in only one episode, *Plato's Stepchildren* (no.67):

Kirk: Size, shape or color doesn't matter to us!  
 Kirk: To us, killing is murder - even for revenge!  
 Spock: Uncontrolled power turns even saints into savages.<sup>78</sup>

or, as one of the worst - or best - examples, the overemphasized pathetic statements of the Captain:

Kirk: My task as a captain of Starfleet is to act peacefully [...] The pioneers of space have had a peaceful vision that became truth when we went out toward the stars - this vision made Spock and me friends!<sup>79</sup>

#### 2.2.4 The Unquestioned American Ideology

"America is the apotheosis of all that is right"<sup>80</sup>, Samuel Gompers stated.

*Star Trek* never questions these selfish American attitudes; on the contrary, it implements this form of self-understanding into its stories; most episodes are designed to give the crew the ability to judge the given situation with their American values - if they did not fit, it would be right to change the conditions for it would be 'better' in attaining the ultimate 'Good'. And Kirk as the decision-maker reinforces this message at any time when he says that "in the name of *my* morality, this is the proper action"<sup>81</sup>. So, as America is seen as the world's policeman today, the Federation can be described as the 'Galaxy's policeman'. Points are made, e.g. "Slavery is wrong", "Racism is wrong" or "Exploitation is wrong" etc. But at this point one gets confronted with the decency of ethic decisions.

*Star Trek* propagates the American Way, and with its beliefs of equality, truth, justice or tolerance it seems to be a just way for everybody involved - from the American viewpoint. David Gerrold gives the decisive thought: "Once in a while, those attitudes would be wrong"<sup>82</sup>. Some examples will show up the difficult situation: In *A*

*Taste Of Armageddon* (no.23), two planets are engaged in a war fought entirely by computers; The enemies 'improved' their war to a degree where people are not dying on the streets but in the desintegrators when the adversary's computer makes a strike; so the war had been turned into a large game with 'clear'-looking real deaths on both sides, with people never thinking how the situation could be turned into lasting peace; Kirk decides to interfere and destroys the computer, so the inhabitants have to recognize the outcome, the cruelty of real war they had forgotten for such long a time. Is it really right to do so? Social stability was provided for centuries through controlled waste of life and material on the planet, and now it could turn into chaos.

In *Patterns Of Force* (no.52), the crew meets a culture patterned after Nazi Germany by prior interference of a human sociologist; and although there are no racist tenets as in authentic Germany, and the inhabitants raised an agricultural society into an successful industrial one, Kirk rejects their methods and defeats them. Does he own the right to abolish a community in working order?

In *The Apple* (no.38), the Enterprise orbits a planet controlled in weather, ecology, food supply and everything else by a computer named Vaal that provides a pastoral setting for his servants; therefore their only task to make their living is to feed the godlike-appearing computer with rocks from the surface. The inhabitants do not need to worry about their life. "There has been no change or progress here in at least ten thousand years," Dr McCoy discovers, "It's stagnation"<sup>83</sup>. But stagnation does not fit into the American Values spread by the Federation. McCoy and Spock are discussing it while watching the feeding process:

McCoy: There are certain absolutes, Mr Spock, and once of them is the right of humanoids to a free and unchained environment. The right to have conditions which permit growth.

Spock: Another is their right to choose a system which seems to work for them.

McCoy: [...] These are humanoids. Intelligent. They need to advance and grow [...]

Spock: Doctor these people are healthy, and they are happy. Whatever you choose to call it, this system works despite your emotional reaction to it.<sup>84</sup>

The conflict becomes clear: Is it right to force American attitudes on a content society? In the end, they decide to destroy Vaal; the inhabitants have to take responsibility for themselves in the future by being returned to a normal course of cultural development - but a paradise-like community has been broken.

In *Mirror, Mirror* (no.39), a dimensional overlap causes the Enterprise to meet her twin-ship crew existing in an alternate universe; landing party members are exchanged by corresponding individuals that turn out to be much more dedicated to violence. It is learned that political powers in the parallel dimension is controlled by a repressive empire instead of a peaceful federation. After recognizing the situation Kirk explains the alternate Spock the inevitability of change and convinces him of the necessity to rebel: peace and justice have to be brought into his world, as it

works in 'our' world - but is it liable to change a brutal but functioning society so radically?<sup>85</sup>

These and other episodes set up questions that are answered in the American Way; of course there are other ways to answer it - but *Star Trek* does not give them.

### 2.2.5 The Fan Movement

Science fiction writer Arthur C. Clarke<sup>86</sup> once noted that "the durability of *Star Trek* and its fans is certainly a most interesting phenomenon, worthy of sociological study!"<sup>87</sup>. The "phenomenon" started in late 1968, when fan Bjo Trimble sent a letter to NBC asking to keep the show, whose ratings were low, on air. Although popular among young people, the series did not satisfy the advertiser's expectations and was in danger of being canceled. Trimble and some of her friends managed to get hundreds of people to write to the network which caused a chain reaction - more and more viewers got active, and in the end the incredible amount of "more than one million letters"<sup>88</sup> and petitions made NBC executives change their minds and to allow a third season to be produced. Due to an unfortunate time slot, on late Friday night, and an unsatisfied Roddenberry leaving the show, that season was the last one - but fandom had just started to grow. The series was sold to separate TV stations and experienced its break-through in syndication; established in "114 stations in the United States and 131 foreign markets"<sup>89</sup> ten years after its cancellation the show became more successful than ever, and with every rerun a new group of fans was introduced to the series, increasing the number of followers rapidly. Conventions and fan associations had been founded - today millions of people are held in fascination by this 'light version' of humanism, heroes and a faith in optimism.

Roddenberry experienced an immense diversity of *Star Trek* fans: "We seem to appeal to everybody, from the kids through the science-fiction buffs to the top scientists in the country" and noted that "at first our mail was so literate it scared us"<sup>90</sup>. Some famous voices supporting the series include writer Isaac Asimov ("the most sophisticated example of science fiction on the television screen"<sup>91</sup>), artist Joseph Beuys and physicist Stephen Hawking<sup>92</sup> or even Civil Rights Movement leader Martin Luther King Jr.<sup>93</sup>

Some authors characterized *Star Trek*'s popularity with the so-called Werther effect: By comparing it with the reactions to the publication of Goethe's *Die Leiden des jungen Werther* whose themes of suicide and unfulfilled love have been reproduced by a large amount of other writers, and have left many people committing suicide themselves, the *Star Trek* phenomenon enters the state of a popular culture. The viewer

"(a) experiences a work of fantasy within a secular context that (b) helps to shape the viewer's sense of what is real and desirable, in such a way that (c) the viewer takes actions consistent with the vision inspired by the interaction between his own fantasy and popular entertainments"<sup>94</sup>.

A closer look at the *Star Trek* fandom proves this position. The viewer acknowledges the series as a work of fiction but recognizes some familiar elements - he tries to draw connections between fantasy and reality; his interest is drawn to the contents of the stories, the characters function as models for others with their highly idealistic attitudes and their cooperative interplay - these with other connected values as peace, freedom or self-confidence appeal to a larger group of people. Therefore many fans try to transfer some portrayed values into their own lives, they mean to watch the series as an incentive for acting properly. This daily influence led to the utilization of Star Trek as a teaching model in philosophy or math classes of some U.S. universities, and went that odd that NASA christened the first reusable space shuttle *Enterprise* - "with the Star Trek theme playing in the background"<sup>95</sup>.

## 2.2.6 Star Trek: Science Fiction, Modern Myth or Utopia ?

### 2.2.6.1 *American Myths and Classic Myths*

Mark Lenard, guest star in many episodes, once said in an interview that "my feeling about *Star Trek* the TV series is that it has become a part of American mythology"<sup>96</sup>. With that sentence the actor joins those searching for an explanation of the shows' enormous success; and indeed, it is most intriguing to observe the still continuing popularity of *Star Trek*, spanning more than three decades of the 20th century. Lenard is not the only one trying to establish a mythic link between the series and its followers. "*Star Trek* has transcended its origins as a simple TV series to become a larger expression of American culture"<sup>97</sup>, David Gerrold stated. Many ambitious scientific writers have tried to find evidence that verifies - or possibly disproves these statements.

First, for adequate analysis of *Star Trek* which is assumed to have mythic qualities, a closer examination of the definition of myth has to be made. William Blake Tyrrell, former associate professor of classics at Michigan State University, defined myth as following:

"Myths are narratives with the power to move our psychic energies toward integration of self and of self with the cosmos. Myths define an image of the world within and without and relate us to it emotionally. Myths put in narrative form the unconscious assumptions that constitute the spirit of a culture. They can inspire and direct those energies to monumental achievements of good or ill."<sup>98</sup>

Tyrrell reinforces the Carl Gustav Jung and Joseph Campbell model that student Gwendolyn M. Olivier asserted in her Ph.D. dissertation: a "living mythology is a necessary factor in a viable civilization", and is providing the self-actualized individual "with a set of symbols that will assist him in the process of self-realization"<sup>99</sup>; and indeed, the stories often try to concentrate on characters and their relationships toward each other instead of only portraying the "sense of wonder", the miraculous space. When analysing *Star Trek* some of these assumptions get strikingly confirmed. Ellington and Critelli applied the Jungian symbols to the Enterprises' four senior officers who "form a perfect quaternity of opposing personality types" - a main part of the series' fascination: Kirk and McCoy represent both the "extraverted, intuitive, thinking-type", Scott and Spock are the "introverted, sensation, feeling type[s]"; together, these "symbols of hope" create a "model of effective functioning for personality as a whole"<sup>100</sup>. The interpretation goes farther: the ship impersonates the Jungian archetypal symbol of unity, the mandala, for it is mainly shaped like it. Even the character's workplaces on different decks of the ship give evidence for a Jungian rendition: Kirk and Spock, two opposite characters, are located on the bridge portraying consciousness, McCoy and Scott are located on lower decks, on a subconscious level, and are acting only when they are needed. The viewers are enabled to identify themselves, their own conflicts in this character interplay; so their consciousness is directly related to the outside world, and the mythic narratives in *Star Trek* are directly brought to the emotional needs of the viewer.

Not every one may agree with such exaggerated interpretation - it might be inappropriate to inflate such a trivial thing as a television show; therefore some writers refuse to apply any higher interpretation to it - although a basic tenet has to be admitted, especially when speaking of myth. Tyrrell's premises on the position of man in the cosmos are functioning; but the themes are not new to our culture, on the contrary, old myths have assumed a new, modern guise to suit today's needs: with *Star Trek*, "American myths [are] clothed in the garb of science fiction"<sup>101</sup>, Tyrrell says, and for the Western story to be the white American's only aboriginal mythic narrative, he depicts two typical issues: the Indian encounter and the mythic theme of paradise.

The Indian's alienness was traditionally separated into two larger types defined by author Fenimore Cooper: "Chingachgook, the noble warrior ever outside White Man's World", and "Magua, sly, perfidious, fallen [...], bound to the white world"<sup>102</sup>; both of these types are traced in *Star Trek*, they are transferred onto two enemies: the first to the Romulans, aggressive, militaristic, but full of courage, with their name recalling the legendary founder of Rome, the latter to the Klingons, devoted to

deceitfulness and treachery, with nothing to admire about them. Through their dark and satanic-looking visages both reveal what Tyrrell calls "the Indian reborn"<sup>103</sup>. Paradise as a fundamental theme of the series - referred to in at least 11 episodes<sup>104</sup> - is discussed in *This Side Of Paradise* (no.25). A planetary colony is living in peaceful symbiosis with a kind of spore; it provides perfect health and keeps back dangerous radiation from the inhabitants - for the prize of total stagnation; they lose the sense of self-advancement. For they are living in harmony, there is no creativity, no mind-exercise, no growth possible nor necessary; the crew of the Enterprise succumbs to the spores and abandons the ship - to live on the planet, in a newly discovered Paradise. Only Kirk manages to overcome the effect, and he interprets the situation in the well-known American Way: "No wants or needs? We weren't meant for that, any of us. A man stagnates and goes sour if he has no ambition, no desire to be more than he is"<sup>105</sup>. Together with Spock, he accomplishes nullifying the spores' effect for the people to live as humans are "determined" to live. It is, as in any other episode featuring the paradise theme, the myth of paradise lost that is depicted closely. Here paradise is knowingly and knowingly sacrificed for duty:

McCoy: That's the second time that Man has been thrown out of Paradise.

Kirk: No - this time we walked out on our own. Maybe we weren't meant for paradise. Maybe we were meant to fight our way through. Struggle. Claw our way up. Scratch for every inch of the way. Maybe we can't stroll to the music of the lute. We must march to the sound of the drums.<sup>106</sup>

The conviction that "paradise cannot be attained by settling on a planet"<sup>107</sup> is quite clear for the viewers.

The relationship to American myths becomes more visible when analyzing the friendship between the white male Kirk, and the alien Spock. "The most enduring and respected American Classics revolve around the friendships of two males, usually of two different races"<sup>108</sup> D.H. Lawrence and Leslie Fiedler have noted. For example there are Ishmael and Queequeg in Melville's *Moby Dick*, Huck and Jim in Twain's *Adventures Of Huckleberry Finn*, or Natty Bumppo and Chingachgook in Cooper's *The Deerslayer*<sup>109</sup>. Following this tradition, *Star Trek* provides the viewer with the friendship between two men of different races and different attitudes: Kirk's adventurousness and Spock's cool aloofness do their best to cooperate, and this relationship is a central point of various episodes, e.g. of *Amok Time* (no.34): on Spock's home planet Vulcan, he is forced to fight a lethal battle against Kirk to be allowed to marry according to cultural traditions; Kirk gives his life (but resurrects later - a weak item of serial narratives) but Spock's desire for his future wife is gone: "I will do neither [live long and prosper], for I have killed my captain, and my friend"<sup>110</sup>. Their loyalty is one of the strongest bonds between them.

American myths are not the only ones *Star Trek* makes use of. It goes far more back in time to grasp legends closely connected with human self-understanding today. "The activities of Captain Kirk and his crew are only a modern version of Aeneas's journey"<sup>111</sup>, Kathy and Laura Kennelly compare the opening lines<sup>112</sup> with Virgil who sent his hero into an unknown territory. The mission of the Enterprise undoubtedly resembles the adventurous *Iliad* and *Odyssey* by Homer, old Greek myths that are expanded and renewed in a science fiction format. The voyage is one of the most important similarities to classical myths: protagonists journeying through formerly unknown countries, braving all kinds of danger and trials to test their capacities; and that is exactly what the Enterprise crew is sent for - exploring the undiscovered by relying on their individual skills in many difficult situations.

Another classification of myth is made by Myles Breen; he outlines four major functions:

- "(1) to interpret and fit unfamiliar situations into symbolic molds;
- "(2) to create exemplary models for a whole society by translating a single life-history into an archetype;
- "(3) to construct a 'language of argument,' whereby conflict is present and mediated [...];
- "(4) to organize reality, history, and experience into recognizable patterns"<sup>113</sup>

*Star Trek* gives evidence for any of these functions<sup>114</sup>. The first function is shown in various episodes dealing with new experiences the crew makes; the resulting unfamiliarity with the situations are no problem for the viewer to solve - for example the 'superman' Khan in *Space Seed* could be interpreted a symbol for mankind's attempt to ascend to the ultimate being. The second is to be seen in the person of Captain Kirk as the decision-maker, or, in straight relationship, in the Enterprise's well-chosen bridge crew; altogether they are representatives of a greater society, all different in races and opinions. Their actions and experiences are delineating the present situation but also the possible future of human community. The third is found in the resolution of contemporary social problems; the crew's 'language of argument' is the American Way. In many episodes a planet and its inhabitants are used to portray social difficulties - as Jonathan Swift did with creating a mythical place in order to comment on corruption in *Gulliver's Travels*; the Enterprise crew visits them and searches for settlements. The fourth is shown throughout the series; history and presence are only disguised as future - allegories to historical events are followed by drawings of important cultural values.

"Science fiction is the mythology of the modern world"<sup>115</sup> writer Ursula K. LeGuin once noted; it is not a new conformation of mythology, as described above, rather an arrangement of old motifs utilized again, and especially the connection between science fiction and Judeo-Christian mythology has been of great interest to various

critics. *Star Trek* confirms this thesis: on the one hand for its stories, and on the other hand for its fans. Most episodes that are dealing with religious matters - directly or indirectly - are recognizable at its titles, all referring to the Bible: *Journey To Babel*<sup>116</sup> (no.44), *The Apple*<sup>117</sup> (no.38), *Requiem For Methuselah*<sup>118</sup> (no.76) or *And The Children Shall Lead*<sup>119</sup> (no.60). The stories range from search for paradise to the eternal struggle between good and evil; the greater fandom itself seems to have a nearly religious devotion to the series; and this may not be very astonishing when one takes a look at the large amount of people claiming themselves to be "Trekkers", and celebrating the show and themselves in countless conventions. Robert Jewett and John Shelton Lawrence therefore compare the immense fan magazine literature that evolved around the show - including self-made fiction about the series - to "apocryphal literature in the biblical tradition. This kind of writing answers essentially theological questions, simplifying and illustrating a faith"<sup>120</sup>. It is the faith in the future, as *Star Trek* offers it; but, of course, that cannot be identified with traditional religious impulses - furthermore, it is a faith that swaps religion, yet assimilating its values and giving it a new, appealing look.

### 2.2.6.2 *Shakespeare as a Model*

The same happens with literary models: a fine example is the utilization of William Shakespeare. Jaqueline de Giacomo:

"Die All-Präsenz des Herrns aus Stratford unterstreicht [...] die Tatsache, daß gerade der Drang zu neuen Welten [...] auf den Beistand verblüffend alter Werte nicht verzichten kann. [...] Vergegenwärtigt man sich, in welchen Momenten der Dialog mit dem renaissancezeitlichen Text aufgegriffen wird und welche Signale damit gesetzt werden, erscheint die Rolle des elisabethanischen Dramatikers doch bedeutungsvoller [...]"<sup>121</sup>

Through quotations and built-in story elements Roddenberry makes Shakespeare a necessary companion in space. In *The Conscience Of The King* (no.13), the illusions of existence are explored; aboard the enterprise, a drama group shows Hamlet - the title, of course, refers to the play<sup>122</sup> - , and the main protagonist turns out to be a two-faced man with a mystery: his conscience is to be tested - the story evolves like traditional Shakespearean plots. General quotations that add meaning to each story are to be seen in *By Any Other Name* (no.50)<sup>123</sup>, *All Our Yesterdays* (no.78) or *Dagger Of The Mind* (no.11)<sup>124</sup>.

### 2.2.6.3 *The Perfect Society of Utopia*

After having discussed myth another question is raised: Does *Star Trek* come up to the requirements of displaying an Utopia, the ultimate, perfect society? The science

fiction format no doubt is suited to describe new forms of Utopia; and the series owns, as described above, some important issues that could hint at a better society. Beginning with Plato's *Republic*, Utopian literature, labeled after the 16th-century-book by Thomas Morus, tries to develop outlines for a modern ideal society by analyzing and criticizing the present sociological situation and proposing new theories for a perfect community. German sociologist Kai-Uwe Hellmann separated Morus's *Utopia* into three main parts<sup>125</sup>:

"(1) Die Gesellschaftsordnung der Utopier ist in hohem Maße vernunftgeleitet. In gewisser Weise leben die Utopier in einem aufgeklärten Zeitalter.[...] Maßgeblich ist dasSelbst-Denken, die Unabhängigkeit von Metamächten [...].

"(2) [...] Intoleranz Andersdenkenden gegenüber - aus religiösen, kulturellen oder ethnischen Gründen - [sind] oftmals Anlaß für Unrecht und Gewalt. Eine bessere Gesellschaft beweist sich vor allem dadurch, wie sie dem Toleranzprinzip Geltung verschafft.

"(3) [...] Die Abschaffung des Privateigentums [stellt] für Morus das entscheidende Moment bei der Idealität von Utopia dar, da ohne Privateigentum jeder Anlaß fehlt, soziale Ungleichheit auf materielle Unterschiede zu gründen."

*Star Trek* gives indications here, too. Firstly, the futuristic society is represented by the crew. Because it is a system of hierarchy, the final decision, if any has to be made, on the one hand goes to captain Kirk; but on the other hand he is just the executive branch of a democratic community - the decisions are minutely discussed with the leading crewmembers in specific conference lounges, to be watched in nearly every episode. The captain listens carefully to every suggested opinion to an encountered problem; his task is to lead his officers to an agreed solution and to act appropriately. His actions are defined by reason and rationalism. Secondly, *Star Trek* establishes the principle of non-interference: large intervention in other culture's business is prohibited by law. Because the human being is not able to do an ultimate separation or definition of good and evil that applies to the entirety of alien civilizations, the rule seems to make sense. Although it is broken various times when it collides with the freedom of decision, the good intention and the attempt to establish enlightened guiding rules is a clear hint for at Utopian thinking. Thirdly, on the Enterprise there is no place for materialistic thinking; there is no scene showing a crewmember paying for anything: they just take and give. New technology allows everyone to have 'replicated' food or other things of daily use through a computer, the need to gain wealth does not exist any more: often enough it is said that there are no poverty nor other miseries any more. The modern society has abandoned its capitalistic attitude and concentrates on a new task: to make the best of their human qualities and abilities, to give in the to inborn urge to learn and discover.

#### 2.2.6.4 *The Unfulfilled Potential*

David Gerrold said, "There's no question that *STAR TREK* was a show of incredible potential"<sup>126</sup> for its contents revealed in the text. In conclusion, *Star Trek* does offer some devices that hint at literary qualities; unfortunately, the series fails to fully recognize these abilities, fails to overcome unsatisfactory allusions if watched as a whole. This becomes quite obvious when referring to the topics of myth and Utopia; it seems dubious to draw comparisons between a television series and such great Utopian literature as that of Thomas Morus<sup>127</sup> or of Francis Bacon<sup>128</sup> - but, as illustrated above, some similarities are discovered in the show. Undoubtedly that is not enough to succeed in being a Utopia or a mythic narrative; the Utopian potential succumbs to the motifs of entertainment. Gene Roddenberry, to many followers the great 'visionary', pointed out the problem very clearly: "The primary purpose [of television] is to sell deodorants"<sup>129</sup>, and to do this successfully, people want entertainment as flesh around the commercials bone - which means more action-based or love stories. If the plots must obey these outer restraints the quality inevitably suffers; it leads straight into a philosophical cul-de-sac. Mythical or Utopian issues are not fully discussed but only alluded to; yet, to many viewers this is sufficient to recognize the intention behind *Star Trek*. As one of the most unsatisfactory story elements, the series "often raises interesting moral questions only to dodge them because one choice alone can save the ship"<sup>130</sup>, a writer pointed out. In *Space Seed* (no.24), for example, the conflict between the two parties is solved by combat: Kirk knocks out Khan, and gets back his ship: the discussion about the theme of genetic engineering is left to the viewer. Other bad features pretending action but damaging the plots are to be seen in ugly, screaming beasts (the *mugato* in *A Private Little War*, no.45), sparsely-clothed women (*That Which Survives*, no.69) or ambitious fist-fights (*The Trouble with Tribbles*, no.42)<sup>131</sup>. Yet, the importance and influence of *Star Trek* to television history may not be forgotten, and Ina Hark asks aptly: "How many television adventure shows develop any consistent individual morality at all, or try to deal philosophically with major social questions?"<sup>132</sup>

### 2.3 **CONTINUING POPULARITY - STAR TREK AND THE SEQUELS**

The growing popularity of *Star Trek* made the producers think about a sequel. After a short-lived animated series, and Roddenberry dropping plans for a second series in 1976, conception for a movie started in 1978, intensified by a new wave of science fiction entertainment caused by George Lucas and his enormous 1977 box-office hit *Star Wars*. *Star Trek-The Movie* was the first out of now eight released films, the ninth one has already entered the state of pre-production. The ship bears the same name, but the crew has changed; leading characters today stem from the

second series that ran from 1987 to 1994: Correlating to the movies, Roddenberry started *Star Trek: The Next Generation* with new characters, new stories, but the same mission: exploring. Despite heavy protests from hard-core fans and pessimistic public prognostications ("is going to have a tough time following the original show"<sup>133</sup>) the series turned out to be more successful than the old one due to the reducing of main failures, providing intelligent stories and emphasizing the optimistic outlook of the future. After Gene Roddenberry had passed away in 1991, the series went on under the guidance of Rick Berman and Michael Piller, and was finally canceled after successful seven seasons in 1994 to give way for *Star Trek: Deep Space Nine*, televised the first time in 1993. The new series marked a turning point; the element of movement, the ship had been exchanged for a deep space station; therefore the action often took place on the same location, a fact that made loyal fans turn away - no discoveries, more action-based and trifling episodes and a permanent feeling of disharmony between the protagonists meant fewer viewers. With better stories and more focusing on old values a continual recovery began with the third year. Berman, Piller and Jeri Taylor made use of *Star Trek's* ongoing popularity; a fourth television series titled *Star Trek: Voyager* went on air in 1995 - with a female captain. The reliable characteristic elements that provided success for three series before were implemented into *Voyager* that drew its inspirations not only from Western motifs but from another American classic: *The Wizard Of Oz*, by Lyman F. Baum<sup>134</sup>. Being one of the most popular tales in American literature, it reverses the frontier's myth: It is no longer to explore 'where no one has gone before' but the returning to 'home' that counts. Dorothy, the main protagonist, is forced into the unknown country of Oz by a hurricane - the starship *Voyager* is forced into an unknown quadrant of the galaxy by a strange phenomenon; the wizard of Oz turns out to be a weak being without any power to help Dorothy - the *Voyager* crew meets a weak being that once could help them but is dying; on their voyage home Dorothy and the crew both meet characters that are willing to help on their quest (Scarecrow, Lion and the Tin Man - the alien beings Kes and Neelix).

### 3 CONCLUSION: Entertainment And Intellectual Stimulation

"Gene Roddenberry always intended *Star Trek* to be more than just another TV series"<sup>135</sup>.

Indeed, when watching the huge popularity the series enjoys today there can be no doubt that it is much more than just a television show; with its adoptions of primarily American values the show's mixture somehow struck a chord in many people's minds - it made them organize themselves in countless fan associations, discussing the essential themes of the program or just watching it for high entertainment. The activities of people trying to identify with the series range from self-made costumes or lots of written fan fiction to scientific examinations - for the series is well researched in that way. According to the show's setting no one needs to justify his dedication to the phenomenon, everybody seems to be welcome in the Community. This potential had been discovered early for commercial utilization; the business of merchandising is a very successful one and produces nearly any thinkable good with a *Star Trek* inscription that could sell on the market.

Perhaps the main base of the *Star Trek* Cult is not the series itself but the large group of people who shaped their own world of communication, and who thankfully seized the surely overemphasized themes of tolerance and equality to transfer something into their own lives. The adoption of common literary issues and moral themes in the tradition of the great classics is one of the most important things that makes the series worth watching; Roddenberry and his fellow producers were successfully able to strike a balance between intellectual stimulation and the more traditional fare of action and entertainment. Even in the twentieth century the theme of exploring remains likely to be one of the great and most fascinating tasks of human existence: "earth is already discovered, so let us head out into space for the final challenge" the series seems to say. Maybe to every generation there must be a narrative like *Star Trek* - a modern myth.

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- <sup>1</sup> William Blake Tyrrell, *Journal of Popular Culture* X/4, pg. 711
- <sup>2</sup> -, *TIME* (April 28-1997), pg. 46
- <sup>3</sup> *ibid.*
- <sup>4</sup> which is an important part of *Star Trek*, see pg. 9n.
- <sup>5</sup> David Alexander, *Star Trek Creator*, pp. 27f.
- <sup>6</sup> *Dragnet*, NBC 1951-1959
- <sup>7</sup> *ibid.*, pg. 165
- <sup>8</sup> *ibid.*, pg. 202
- <sup>9</sup> C.S. Forester, *The Adventures of Horatio Hornblower*
- <sup>10</sup> *ibid.*, pg. 204
- <sup>11</sup> see teaser, pg. 7
- <sup>12</sup> *ibid.*, pp. 212f.
- <sup>13</sup> *Lost In Space*, CBS 1965-1968
- <sup>14</sup> *ibid.*, pg. 230
- <sup>15</sup> *ibid.*, pp. 224f.
- <sup>16</sup> *ibid.*, pg. 244
- <sup>17</sup> *ibid.*, pg. 244
- <sup>18</sup> *The Omega Glory* and *Mudd's Women*
- <sup>19</sup> *ibid.*, pg. 247
- <sup>20</sup> *ibid.*, pg. 262
- <sup>21</sup> women in such high positions undoubtedly displeased executives that time; it is also a fact that both genders had come to equal opportunities in *Star Trek's* future, but the leading characters were 6/7 men (!)
- <sup>22</sup> for short study on main characters see pg. 8
- <sup>23</sup> *ibid.*, pg. 274
- <sup>24</sup> *ibid.*, pg. 278
- <sup>25</sup> *The Man Trap* (no.4)
- <sup>26</sup> Clay Gowran, *Chicago Tribune* (9/9/66), pg. 2-10
- <sup>27</sup> Suzan Gibberman, *Star Trek*, pg. 25
- <sup>28</sup> Bill Ornstein, *Hollywood Reporter* (9/9/66), pg. 4
- <sup>29</sup> Cleveland Amory, *TV Guide* (3/25/67), pg. 1
- <sup>30</sup> Terrence O'Flaherty, *San Francisco Chronicle* (9/15/66), pg. 1-43
- <sup>31</sup> Arthur Asa Berger, *The TV-Guided American*, in: Gibberman, entry 291
- <sup>32</sup> *ibid.*
- <sup>33</sup> Frederick J. Turner: *The Significance of the Frontier in American History*, 1893
- <sup>34</sup> Michel Rezé/Ralph Bowen, *Key Words in American Life*, pg. 71
- <sup>35</sup> Notice the large use of key words in the teaser
- <sup>36</sup> For all emancipation, *Star Trek* still represented sexist role-types, i.g. man as captain, woman for medical a.s.o.
- <sup>37</sup> Jerome Bixby, *Day Of The Dove*, Kirk to Kang on the Enterprise's bridge
- <sup>38</sup> in: Robert H. Brenner, *American Philanthropy*, pg. 165
- <sup>39</sup> Michel Rezé/Ralph Bowen, *Key Words in American Life*, pg. 277
- <sup>40</sup> Edi Bjorklund, *Minerva* (Spring 1986), in: Gibberman, entry 292
- <sup>41</sup> Michel Rezé/Ralph Bowen, *Key Words in American Life*, pg. 83
- <sup>42</sup> *ibid.*, pg. 84
- <sup>43</sup> *ibid.*
- <sup>44</sup> see trailer, too: "to boldly go where no man has gone before"
- <sup>45</sup> Gene L. Coon/Fredric Brown, *Arena*, Kirk to Gorn/Metrans to Kirk
- <sup>46</sup> gr. metron = measure
- <sup>47</sup> Michel Rezé/Ralph Bowen, *Key Words in American Life*, pg. 221
- <sup>48</sup> Wm. Blake Tyrrell, *Journal of American Culture*, pg. 288
- <sup>49</sup> D.C. Fontana/Laurence N. Wolfe, *The Ultimate Computer*, Kirk to Daystrom
- <sup>50</sup> Boris Sobelman/Gene Roddenberry, *The Return Of The Archons*, Kirk to Spock
- <sup>51</sup> David Gerrold, *The World Of Star Trek*, pg. 212
- <sup>52</sup> Michel Rezé, Ralph Bowen, *Key Words in American Life*, pg. 140
- <sup>53</sup> Donna Reid-Jeffrey, *Folklore and Mythological Studies* (Spring 1982), in: Gibberman, entry 317
- <sup>54</sup> Michael Okuda, *Star Trek Encyclopedia*, pg. 261
- <sup>55</sup> for episode description see pg. 19
- <sup>56</sup> see pg. 18: The Unquestioned American Ideology

- <sup>57</sup> Donna Reid-Jeffrey, *Folklore and Mythological Studies* (Spring 1982), in: Gibberman, entry 317
- <sup>58</sup> J. Lichtenberg, S. Marshak and J. Winston, *Star Trek Lives!*, pp. 107f.
- <sup>59</sup> quoted in: Marc Shapiro, *Starlog* (November 1990), in: Gibberman, entry 1036
- <sup>60</sup> Louis B. Parks, *Houston Chronicle* (2/4/1988), in: Gibberman, entry 456
- <sup>61</sup> Strict censorship of course did not allow "racial overtones"
- <sup>62</sup> Rick Worland, *Journal of Popular Film and Television* (Fall 1988), in: Gibberman, entry 329
- <sup>63</sup> David Gerrold, *The World of Star Trek*, pp. 30f.
- <sup>64</sup> Gene L. Coon, *Errand Of Mercy*, Kirk to Organian Council
- <sup>65</sup> James L. Baughman, *The Republic of Mass Culture*, pg. 111
- <sup>66</sup> G. Roddenberry/J. Crucis, *A Private Little War*, Kirk to Spock
- <sup>67</sup> *ibid.*, Kirk to McCoy
- <sup>68</sup> Gerald Louis Saltzer, *Social Themes and Human Values...*, in: Gibberman, entry 319
- <sup>69</sup> Ina Rae Hark, *Extrapolation* (Spring 1979), in: Gibberman, entry 307
- <sup>70</sup> The allegory to the Third Reich's *übermensch* ideology is too clear
- <sup>71</sup> Michael Okuda, *Star Trek Encyclopedia*, pg. 95
- <sup>72</sup> Oliver Crawford, Lee Cronin, *Let That Be Your Last Battlefield*, Kirk talking with Lokai
- <sup>73</sup> Robert Bloch, *What Are Little Girls Made Of?*, Korby discussing with Kirk in his cave
- <sup>74</sup> *ibid.*, Kirk to Korby after he has watched two androids clashing themselves
- <sup>75</sup> Gene L. Coon, *Errand Of Mercy*, Spock to Kirk
- <sup>76</sup> Jerome Bixby, *Day Of The Dove*, Spock to Kirk
- <sup>77</sup> Gene L. Coon, *The Devil In The Dark*, Spock concluding the situation
- <sup>78</sup> Meyer Dolinski, *Plato's Stepchildren*, Kirk to Platonians, Spock to Kirk
- <sup>79</sup> Lee Erwin/Jerry Sohl, *Whom Gods Destroy*, Kirk to Garth
- <sup>80</sup> Michel Rezé, Ralph Bowen, *Key Words in American Life*, pg. 115
- <sup>81</sup> David Gerrold, *The World Of Star Trek*, pg. 222
- <sup>82</sup> *ibid.*, pg. 216
- <sup>83</sup> Max Ehrlich, *The Apple*, McCoy to Spock
- <sup>84</sup> *ibid.*
- <sup>85</sup> In fact, a *Star Trek-DS9* episode that refers to *Mirror, Mirror* gives an answer to think about: in *Cross-over* (1994) it is learned that the efforts of Spock have led to a weakened human society that is serving as slaves to stronger races.
- <sup>86</sup> *2001: A Space Odyssey* (1968); *Rendezvous with Rama* (1973)
- <sup>87</sup> Arthur C. Clarke, quoted in: *Starlog*, (November 1976), pg. 15
- <sup>88</sup> David Gerrold, *The World Of Star Trek*, pg. 153
- <sup>89</sup> Desmond Ryan, *Chicago Tribune* (12/9/1979), pg. 6-2
- <sup>90</sup> Leslie Raddatz, *TV Guide* 15 (11/18/1967), in: Gibberman, entry 125
- <sup>91</sup> Issac Asimov, quoted in: *Starlog*, (November 1976), pg. 15
- <sup>92</sup> see Kai-Uwe Hellmann/Arne Klein (ed.), *Unendliche Weiten...*, pg. 145
- <sup>93</sup> see pg. 14, too. Hawking was invited in 1993 to appear in *Star Trek-The Next Generation* and portray himself in an introductory, witty scene arguing with Sir Isaac Newton and Albert Einstein about physics (*Descent - part 1*, episode no.152)
- <sup>94</sup> Robert Jewett/John S. Lawrence, *The American Monomyth*, in: Gibberman, entry 309
- <sup>95</sup> Suzan Gibberman, *Star Trek*, pg. 75
- <sup>96</sup> Mark Lenard, quoted in: *Starlog* #228 (1996), pg. 22
- <sup>97</sup> David Gerrold, *The World Of Star Trek*, pg. 167
- <sup>98</sup> Wm. Blake Tyrrell, *Journal Of popular Culture* X/4, pg. 712
- <sup>99</sup> Gw. M. Olivier, *A Critical Examination of the Mythological...*, in: Gibberman, entry 315
- <sup>100</sup> Jane E. Ellington/Joseph W. Critelli, *Extrapolation* (Fall 1983), in: Gibberman, entry 302
- <sup>101</sup> Wm. Blake Tyrrell, *Journal Of popular Culture* X/4, pg. 711
- <sup>102</sup> *ibid.*, pg. 712
- <sup>103</sup> *ibid.*
- <sup>104</sup> *The Menagerie, I & II* (no.16), *Shore Leave*(no.17), *This Side Of Paradise* (no.25), *Who Mourns For Adonais?* (no.33), *The Apple* (no.38), *Metamorphosis* (no.31), *The Paradise Syndrome* (no.58), *For The World Is Hollow And I Have Touched The Sky* (no.65), *The Mark Of Gideon* (no.72), *Tthe Way To Eden* (no.75)
- <sup>105</sup> D.C. Fontana/Nathan Butler, *This Side Of Paradise*, Kirk to inhabitants
- <sup>106</sup> *ibid.*, McCoy and Kirk on the bridge
- <sup>107</sup> April Selley, *Journal of Popular Culture* 20/1 (Summer 1986), pg. 94
- <sup>108</sup> *ibid.*, pg. 89

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- <sup>109</sup> Star Trek did not use the Indian figure (here: Chingachgook) to portray only an enemy (see pg. 22) but also to show the friendship that is possible between two different races
- <sup>110</sup> Theodore Sturgeon, Amok Time, Spock bidding farewell to his people
- <sup>111</sup> Kathy and Laura B. Kennelly, The Classical Bulletin (March 1979), pg. 79
- <sup>112</sup> see also teaser, pg. 7
- <sup>113</sup> Myles Breen/Farrel Corcoran, The Myth in the Discourse, in: Gibberman, entry 297
- <sup>114</sup> The following should serve for conclusion; for more detailed examples see above.
- <sup>115</sup> Harold Schechter, Journal of American Culture 2/2 (Summer 1979), pg. 214
- <sup>116</sup> *Genesis* 11
- <sup>117</sup> *Genesis* 2
- <sup>118</sup> *Genesis* 5
- <sup>119</sup> *Isaiah* 11,6
- <sup>120</sup> Robert Jewett/John S. Lawrence, The American Monomyth, in: Harold Schechter, pg. 211
- <sup>121</sup> Jaqueline de Giacomo, Unendliche Weiten..., pp. 112, 119
- <sup>122</sup> *Hamlet* II,ii,641: "The play's the thing/Wherein I'll catch the *conscience of the king*."
- <sup>123</sup> *Romeo & Juliet*, II,ii,43: "What's in a name? That which we call a rose/*By any other name* would smell as sweet."
- <sup>124</sup> *Macbeth*, V,v,22: "And *all our yesterdays* have lighted fools/The way to dusty death."  
II,i,33: "Is this a dagger which I see before me...or art thou but/*A dagger of the mind*, a false creation?"
- <sup>125</sup> Kai-Uwe Hellmann, Unendliche Weiten..., pg. 94
- <sup>126</sup> David Gerrold, The World Of Star Trek, pg. 49
- <sup>127</sup> *Utopia*, 1516
- <sup>128</sup> *Nova Atlantis*, 1627
- <sup>129</sup> quoted in: Kai-Uwe Hellmann/Arne Klein, Unendliche Weiten..., pg. 166
- <sup>130</sup> Ina Rae Hark, Extrapolation (Spring 1979), in: Gibberman, entry 307
- <sup>131</sup> see also pg. 33
- <sup>132</sup> *ibidem*.
- <sup>133</sup> Martha Bayles, Wall Street Journal (10/5/1987), pg. 1-21
- <sup>134</sup> see also Michael Peinkofer (ed.), Das große Star Trek Buch, pg. 190
- <sup>135</sup> David Gerrold, The World Of Star Trek, pg. 227