

# **Star Trek**

Essays Exploring the Final Frontier

Edited by

**Amy H. Sturgis**

**Emily Strand**

**Series in Cinema and Culture**



**VERNON PRESS**

Copyright © 2023 by the Authors.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of Vernon Art and Science Inc.

[www.vernonpress.com](http://www.vernonpress.com)

*In the Americas:*  
Vernon Press  
1000 N West Street, Suite 1200  
Wilmington, Delaware, 19801  
United States

*In the rest of the world:*  
Vernon Press  
C/Sancti Espiritu 17,  
Malaga, 29006  
Spain

Series in Cinema and Culture

Library of Congress Control Number: 2022950690

ISBN: 978-1-64889-594-4

Cover design by Vernon Press. Cover image by Emily Austin.

Product and company names mentioned in this work are the trademarks of their respective owners. While every care has been taken in preparing this work, neither the authors nor Vernon Art and Science Inc. may be held responsible for any loss or damage caused or alleged to be caused directly or indirectly by the information contained in it.

Every effort has been made to trace all copyright holders, but if any have been inadvertently overlooked the publisher will be pleased to include any necessary credits in any subsequent reprint or edition.

# Table of Contents

	Foreword: On Not Liking <i>Star Trek</i>	v
	Una McCormack	
	Introduction	vii
	Amy H. Sturgis and Emily Strand	
	Part 1: Exploring the Series and Films	1
Chapter 1	<b>“A Conservative World”: Greece, Rome, and Stagnation in <i>Star Trek: The Original Series</i></b>	3
	Daniel Unruh	
Chapter 2	<b>The Truth Is Out There (Specifically, the Delta Quadrant): <i>Star Trek: Voyager</i> as 1990s Conspiracy Culture</b>	25
	Edward Guimont	
Chapter 3	<b>Beyond the Wilds and the Waves: Reevaluating Archer, the Armory, and <i>Enterprise</i></b>	49
	Amy H. Sturgis	
Chapter 4	<b>“Gallop around the cosmos is a game for the young”: The Nostalgic Drives and Generational Anxieties of <i>Star Trek</i> (2009) and <i>Star Wars Episode VII: The Force Awakens</i> (2015)</b>	69
	Brunella Tedesco-Barlocco	
	Part 2: Exploring the Ideas	87
Chapter 5	<b>Darmok and Jalad on the Internet: The Importance of Metaphors in Natural Languages and Natural Language Processing</b>	89
	Kristina Šekrst	

Chapter 6	<b>Two Faces of the Same Coin: <i>Star Trek's</i> Federation and the Terran Empire</b>	109
	Javier Francisco	
Chapter 7	<b>“He Was a Son to Me”: Understanding Seven of Nine as a Queer, Posthuman Parent</b>	129
	Erin Bell	
Chapter 8	<b>The Future Burning Brightly: The Dual Impact of Energy in <i>Star Trek's</i> Post-Scarcity Universe</b>	149
	Martine Gjermundsen Ræstad	
	Part 3: Exploring the Multimedia Storytelling	169
Chapter 9	<b>“Dif-Tor heh Smusma,” “Jolan tru,” “NuqNeh”: Exploring the Glossopoesis of the <i>Star Trek</i> Universe</b>	171
	Andrew Higgins	
Chapter 10	<b>Expanding Universes: <i>Star Trek</i> and Rise of Multimedia Narratives</b>	193
	John Jackson Miller	
	Contributors	211
	Index	215

# Foreword:

## On Not Liking *Star Trek*

Una McCormack

I always used to say that I didn't like Westerns. Then, sometime in the mid-'90s, I watched *Unforgiven* and amended this statement to "I don't like Westerns—except *Unforgiven*." After that success I watched some more, and eventually I started staying, "I don't like Westerns—except for all the ones I've seen."

In the mid-'90s, I had a very similar relationship to *Star Trek*. At that time, if you can cast your mind back so far, you were either a fan of *Star Trek* or *Babylon 5*. I was unequivocally a fan of *Babylon 5*, which was clearly superior to *Star Trek* in every single way. Who wanted to watch *Star Trek*? Old-fashioned, moralizing, no grey areas to speak of (we were all about grey areas in the mid-'90s). No, I definitely didn't like *Star Trek*.

Except . . . except that when I look back, I realize that I have spent hours and hours (and hours) of my life watching *Star Trek*, thinking about *Star Trek*, and, eventually, even writing *Star Trek* (books). So I should probably amend that statement too. Because it's entirely possible that I don't dislike *Star Trek*. In fact, I might even go so far as to say that I really like *Star Trek*.

This naturally prompts the question, "Why?" What is it about this show—in all its manifestations—that so appeals that I've watched all the series (some several times), that I'll make an appointment to catch a new episode of *Lower Decks* or *Strange New Worlds*, that I taught myself to write by generating thousands of words of *Deep Space Nine* fan fiction? That I enjoy thinking critically and analytically about it, reading academic work, and writing academic essays on the *Star Trek* novels of Vonda McIntyre or "the One with the Whales"? Why *Star Trek*?

There are of course the simple (but not negligible) pleasures of seeing a ship soaring through space and the promise of transportation for the next forty-odd minutes to a different place and time. Sometimes what you need is straightforward comfort and escapism. Even so, there's something about *Star Trek* that invites analysis (perhaps that's just me, although the existence of this book suggests not). If *The Original Series* offered brash '60s optimism and presented an inclusive American dream as something still possible, and *Deep Space Nine* complicated matters in its treatment of imperialism, soft power,

and the nature of belief, more recent iterations such *Picard* and *Strange New Worlds* have questioned the very nature of *Star Trek* as utopia. *Picard*, for example, explores what happens when the promise of the good society is not delivered and what we might do about that sense of disappointment and failure. *Strange New Worlds* asks us to think about the consolations of nostalgia and how we might live with the knowledge of mortality and extinction. In both cases, utopia becomes not an end state, but a way of being-in-the-world, a challenge that we could take on here and now—if we liked.

Big claims for a television show containing many polystyrene rocks and rubber-masked aliens. But popular culture is the site of some of our most uninhibited and guileless yearnings. And as the years pass by, and the central premise is revisited, remixed, and reimagined, *Star Trek* has begun to shift from popular entertainment to something closer to prototypical myth, the core characters (Kirk, Spock, and Bones) increasingly archetypal. They seem, to me, to have entered the same category as Arthur, Merlin, and Guinevere, Holmes and Watson, or Robin and his Merry Men. The Enterprise has become a portal as resonant as Camelot or the greenwood. The starship and the final frontier, expressions of our desire to reach out for something new, for something better. Sometimes these attempts fail, and we have to start again—the point, surely, is that we continue trying, and we continue learning.

This is the purpose of *Star Trek* scholarship, and of a book like this: to further our understanding of those stories that are most meaningful to us, that draw us to them again and again, that represent some of our most profoundly felt wishes for how the world around us might be. In answer to the question “Why *Star Trek*?” I would say, “Because few shows have given me so much uncomplicated pleasure, while asking me to think more carefully about the world I inhabit and the kind of world I would like to inhabit.” Also, Cetacean Ops is funny.

These days, I watch *Star Trek* with my young daughter. She enjoyed *Prodigy*, but her real loves are Jadzia Dax, Deanna Troi, and Lwaxana Troi. As a result, we have watched “Menage a Troi” and “Fascination” together many, many times. The first has flawless comic performances from the two women leads. The second is a fun reworking of “A Midsummer Night’s Dream.” I don’t think most people would put either of those episodes in their top ten, or even their top one hundred favorite episodes of *Star Trek*. But you know what? It turns out I really like them, too.

Cambridge, September 2022

# Introduction

Amy H. Sturgis and Emily Strand

*Star Trek* is a global phenomenon that, after more than half a century, seems only to gain momentum and relevance. At the time of this writing, more *Star Trek* works are underway or in development simultaneously than at any other moment in history. The franchise's message of hope and challenge to build a better tomorrow—conveyed through television series, films, books, comics, audio dramas, and even invented languages—continues to inspire and empower audiences. *Star Trek* fandom is worldwide, multi-generational, time tested, and growing.

It is our honor and privilege, then, to add to the thriving conversations surrounding *Star Trek* with this anthology. As the following pages confirm, *Star Trek* invites engagement from a wide range of disciplines and perspectives. We hope that scholars, students, and fans will find the insights shared and questions posed in these essays as exciting—yes, even as *fascinating*—as we have.

## **It's been a (not so) long road**

To understand the origins of this volume and its companion, *Star Wars: Essays Exploring a Galaxy Far, Far Away*, something must be said about the editors' perhaps unlikely partnership, which began as that of student (Strand) and teacher (Sturgis) in courses offered by Signum University, an online institution for the study of speculative fiction. Courses on both *Star Trek* and *Star Wars* helped Sturgis and Strand discover a deep, shared interest in these franchises as entertainment, as fiction, as fan phenomena, as speculative storytelling, but also a shared insistence on the importance of asking and attempting to answer the big questions both *Star Trek* and *Star Wars* raise. Through our mutual desire to occupy a space in which such questions are central to conversations on politics, history, language, culture, the environment and so much more, this teacher-student duo have now become co-editors, widening the conversation to include others with big questions, prompted by speculative works, to ask and answer.

We cast the net broadly in our global Call for Papers, seeking fresh, wide-reaching, up-to-the minute scholarship covering both the long history of and

recent additions to both franchises. The response astounded us in the best possible way. We soon realized that we had not one anthology, but two: one dedicated to *Star Trek* and one dedicated to *Star Wars*.

Selecting from the proposals proved to be a difficult task, given the large quantity and excellent quality of submissions received. In the end, for this book we chose those works that promised new insights and reflected timely approaches to *Star Trek*, works that showcased the breadth and depth and innovation in current multidisciplinary dialogue about the franchise. Soon these individual pieces became a whole.

Together, these works explore *Star Trek* from its debut in 1966 to its current incarnations, consider its implications for and collaborations with fandom, and trace its ideas and meanings across series, media, and time. To our delight, *New York Times* bestselling author and scholar Una McCormack agreed to provide a foreword to the volume. As she notes, *Star Trek* storytelling has made its indisputable mark on the world. In this anthology, we offer additional proof that *Star Trek* deserves critical attention as political and social commentary, as a reflection of the time in which it was created, as propulsion toward a more promising future, and as one of the most enduring, adaptive, and influential mythologies of the modern era.

### Exploring the Series and Films

In the first section of this anthology, authors turn a discerning eye on specific series and films in the *Star Trek* franchise. In “‘A Conservative World’: Greece, Rome, and Stagnation in *Star Trek: The Original Series*,” Daniel Unruh considers how *The Original Series* engages with the ancient Greek and Roman worlds, noting that the series’ Classical-themed episodes present conservative antiquity as an instructive contrast to the progress and evolution embodied by the Federation and its heroes. Edward Guimont, in “The Truth Is Out There (Specifically the Delta Quadrant): *Star Trek: Voyager* as 1990s Conspiracy Culture,” examines *Voyager*—and, more broadly, the *Star Trek* franchise as a whole—in the context of, and in conversation with, conspiracy-theory storytelling, as both a product of its time and a prescient commentator on the future.

Amy H. Sturgis, in her essay “Beyond the Wilds and the Waves: Reevaluating Archer, the Armory, and *Enterprise*,” argues that *Enterprise* both embodies the dual traditions that first inspired *Star Trek* and complicates and subverts them in surprising ways, thus warranting more attention and analysis for the series. Brunella Tedesco-Barlocco also turns a gaze on a less-studied text, 2009’s *Star Trek*, unpacking useful filmic comparisons with a work from another celebrated and long-lived franchise in “Galloping around the Cosmos Is a



Game for the Young': The Nostalgic Drives and Generational Anxieties of *Star Trek* (2009) and *Star Wars: Episode VII The Force Awakens* (2015)." These essays together suggest that individual works of *Star Trek* storytelling, both classic and contemporary, have much to say to us.

### Exploring the Ideas

In the second section of this volume, authors use various ingredients of *Star Trek* tales as illustrations of and windows into larger concepts. For example, Kristina Šekrst explains how the episode "Darmok" from *The Next Generation* offers cutting-edge insights about communication and customs from the fields of cognitive linguistics and cultural studies in "Darmok and Jalad on the Internet: The Importance of Metaphors in Languages and Natural Language Processing." Whereas Šekrst uses an episode to unlock big ideas, Erin Bell focuses on a character. In "'He Was a Son to Me': Understanding Seven of Nine as a Queer, Posthuman Parent," Bell investigates how Seven of Nine both reflects anxieties and opens possibilities about diverse relationships, families, and futures.

The second set of essays in this section invite us to reconsider our assumptions. Javier Francisco, in "The Two Faces of the Same Coin: *Star Trek's* Federation and the Terran Empire," challenges the presumption that *Star Trek's* "Mirror-Universe" Terran Empire represents the polar opposite of the Federation, focusing instead on their shared and often problematic imperial characteristics. In "The Future Burning Brightly: The Role of Energy in *Star Trek's* Post-Scarcity Universe," Martine Gjermundsen Ræstad reflects on the *Star Trek* franchise's approach to the question of energy and the problems with audiences using its assumptions as a foundation for future action. These pieces remind us how *Star Trek* at its best invites us to be critical thinkers and actors in our world and to consider the repercussions of our actions on the future we build.

### Exploring the Multimedia Storytelling

Both essays in the final section of the anthology widen the lens to capture big-picture portraits of the *Star Trek* phenomenon across multiple media and decades. Andrew Higgins, in "'Dif-Tor heh Smusma,' 'Jolan tru,' 'NuqNeh': Exploring the Glossopoesis of the *Star Trek* Universe," traces the development of *Star Trek's* invented languages, including the contributions of both fan and professional creative minds. John Jackson Miller concludes the volume with "Expanding Universes: *Star Trek* and Rise of Multimedia Narratives," an insider's analysis of how the role of licensed storytelling and tie-in material has evolved through different eras of the *Star Trek* franchise. These essays

expand our appreciation of the many multimedia threads that form the complex tapestry of *Star Trek* storytelling.

**. . . But to connect**

One need only to visit a *Star Trek*-related website, listen to a *Star Trek*-inspired podcast, participate in a *Star Trek*-centric fan event, or attend one of the many *Star Trek*-themed undergraduate and graduate courses offered at colleges and universities to appreciate the franchise's resonance with active audiences. In short, people want to discuss, to delve into, to do something with the questions *Star Trek* raises. We hope by offering a snapshot of some of the critical conversations taking place across the globe and diverse academic disciplines, we may contribute to more thought-provoking and fruitful conversations about *Star Trek*. We are delighted to present these insightful and expert perspectives, and we thank you for joining us in this mission of exploration.

Part 1:  
Exploring the Series  
and Films



## Chapter 1

# “A Conservative World”: Greece, Rome, and Stagnation in *Star Trek: The Original Series*

Daniel Unruh

**Abstract:** Three episodes of *Star Trek: The Original Series* directly confront the Classical world. Reading these episodes in concert with the ancient literature and history that ultimately inspired them, it emerges that the portrayal of the Classical world in *The Original Series* is a decidedly negative one. Ancient Greece and Rome are both associated with stagnation and the denial of progress. This can be seen as a rejection of conservative and nationalist strains in American society. The official aesthetics and rhetoric of the United States, more than almost any other modern nation, self-consciously imitate Greek and Roman models. By painting America’s ancient role models in dark tones, the show encourages a critical look at contemporary society. Ultimately, the Classical episodes of *The Original Series* seem to warn against an over-reliance on the traditions of the past and instead urge the audience to look forward to a better future.

**Keywords:** *Star Trek: The Original Series*, Ancient Greece, Ancient Rome, Classics, conservatism, progressivism, pastoral

\*\*\*

*Star Trek* has long drawn on Ancient Greece and Rome for inspiration. From the Romulans in *Star Trek: The Original Series* to the Roman-flavored Mirror Universe of *Star Trek: Discovery*, Classical literature and history have frequently proved a rich source of names, imagery, and even plot elements. Numerous episode titles have been drawn from ancient Greek and Latin literature. Thus it is somewhat surprising that very few episodes of any series of *Star Trek* have directly engaged with the ancient Greek or Roman worlds. It is only in the original 1960s series that *Star Trek* brought figures and scenarios from ancient Greece and Rome into the narrative.

PAGES MISSING  
FROM THIS FREE SAMPLE

# Contributors

**Emily Austin** is an artist and graphic designer working primarily in watercolor, digital media, and photography. Born and raised in Hawaii, she currently lives in northern Indiana. Her work seeks to honor the beauty of the natural world, and also to capture the delight found in well-loved books. In particular, J.R.R. Tolkien's Middle-earth has provided a consistent source of landscapes for her imagination to explore, and Emily is featured alongside four other illustrators in the HarperCollins Tolkien Calendar for 2023. She has also contributed to several book covers and illustration projects for Tolkien and Inklings-related publications. Visit [www.emilyaustindesign.com](http://www.emilyaustindesign.com) to view Emily's portfolio of work, visit her online store, or connect with her on social media.

**Dr. Erin Bell** is the Assistant Director for Educational Development at the Center for Excellence in Teaching & Learning and an adjunct professor of English at University of Detroit Mercy in Detroit, Michigan. She received her Ph.D. from Wayne State University in Detroit and has worked in higher education since 2009. She has held administrative and teaching roles including program manager, mentor, adjunct and full-time faculty, and writing center co-director. Bell has published chapters in peer-reviewed books regarding *Orphan Black*, *Breaking Bad*, and *Star Trek: Deep Space Nine*, among others. Her work has also been published in *Short Theory Fiction in Theory & Practice* and *The Explicator*. When she is not enjoying watching new sci-fi shows and films with her four children and spouse, she looks forward to traveling, gardening, and birdwatching.

**Javier Francisco** is a historian of European imperial history and its global repercussions. Among his research interests are the ecological impact of imperial economic activities, global socio-political transformations, Indigenous agency, and imperial geopolitics. Additionally, his inter- and transdisciplinary cooperation includes projects related to post-imperial power asymmetries, ecological legacies, and sustainability. He obtained his Ph.D. at the Freie Universität Berlin (being also a visiting scholar at Columbia University) and is currently employed at the research center "Empires" at the University of Freiburg (EU/Germany). He is a fellow of the global environmental history group of Prof. Osterhammel, a member of the Young Academy for Sustainability Research, and a Fellow of the WIGH at Harvard University (2022/2023). In his

spare time, he enjoys sports, jazz music, fantasy and science fiction, and social gatherings, and he is an advocate for animal rights.

**Edward Guimont** received his Ph.D. in history from the University of Connecticut and is currently assistant professor of world history at Bristol Community College in Fall River, Massachusetts. His dissertation work was on the role of pseudohistory in settler colonialism, and he has published work on cryptozoology and colonialism and the history of the Flat Earth movement. His book, *H.P. Lovecraft and Astronomy: When the Stars Are Right*, is due out from Hippocampus Press in 2023.

**Dr. Andrew Higgins** received his Ph.D. in 2015 from Cardiff Metropolitan University with his thesis “The Genesis of Tolkien’s Mythology,” which explored the first major expression of Tolkien’s mythology in *The Book of Lost Tales* materials. He co-edited with Dr. Dimitra Fimi a new edition of Tolkien’s talk on language invention, *A Secret Vice: Tolkien on Invented Languages* (HarperCollins, 2016). He has published articles on Tolkien’s and other authors’ invented languages in *A Wilderness of Dragons: Essays in Honour of Verlyn Flieger* (The Gabbo Head Press, 2018) and *Sub-Creating Arda: World-Building in J.R.R. Tolkien’s Work, Its Precursors, and Its Legacies* (Walking Tree Publishers, 2019), as well as recently publishing the chapter “The Gothic World-Building of *Dark Shadows*” in *Exploring Imaginary Worlds: Essays on Media, Structure, and Subcreation* (Routledge, 2020), edited by Mark J.P. Wolf. He is also Director of Development at Imperial War Museums.

**Dr. Una McCormack** is a *New York Times* and *USA Today* bestselling science fiction writer whose has written more than twenty novels based on television shows such as *Star Trek*, *Doctor Who*, and *Firefly*. Her academic interests include women’s science fiction, transformative works (“fan fiction”), and J.R.R. Tolkien. She has co-edited (with Regina Yung Lee) a collection of essays on Lois McMaster Bujold, and she is on the editorial board of Gold SF, an imprint of Goldsmith’s Press that publishes intersectional feminist science fiction.

**John Jackson Miller** (M.A. Louisiana State University, Comparative Politics, 1992; B.S. Journalism, University of Tennessee, 1990) is a *New York Times* bestselling author. His *Star Trek* novels include the hardcover novel *Picard—Rogue Elements*, the *Discovery* novels *Die Standing* and *The Enterprise War*, the *Prey* trilogy, and *Takedown*. He is the author of *Star Trek: Strange New Worlds—The High Country* (2023). His *Star Wars* novel include *A New Dawn*, *Kenobi*,



*Knight Errant*, *Lost Tribe of the Sith*, and the *Knights of the Old Republic* comics. He has written comics and prose for Battlestar Galactica, Halo, Iron Man, Simpsons, Conan, Planet of the Apes, and Mass Effect. An authority on comic-book circulation history, he runs Comichron (<http://www.comichron.com>), the world's largest public collection of comic-book sales figures. His fiction website is <http://www.farawaypress.com>.

**Martine Gjermundsen Ræstad**, M.Litt. is an independent researcher and long-time fan of the *Star Trek* franchise. She first graduated with a B.A. in English Literature from the Norwegian University of Science and Technology, exploring literature and other media from a cross-cultural perspective. In 2020, she graduated from the University of Glasgow with an M.Litt. in English Literature and a specialization in Fantasy, writing her thesis on the definitions of fantastical literature and how it interacts with varying cultural and individual perceptions of its contrast, "reality." She now works independently and continues to focus on how fictional realities and technologies can affect real-world technologies and attitudes, especially fictional depictions of artificial intelligence.

**Kristina Šekrst** is a Ph.D. in Logic at the University of Zagreb. She holds master's degrees in Philosophy, Comparative Linguistics, Cognitive Linguistics, and Croatian Language and Literature. She is an author of an Ancient Egyptian grammar, and a contributor to various papers and talks regarding philosophy, linguistics, logic, computer science, and film studies. She is currently teaching linguistic and philosophical courses at the University of Zagreb.

**Emily Strand**, M.A. has taught religion at the collegiate level for more than 15 years. She is author of two books on Catholicism and has published several essays on religious and literary themes in popular culture in peer-reviewed publications. Emily co-hosts the podcasts *Potterversity* and *Meet Father Rivers* and writes the blog [LiturgyandLife.com](http://LiturgyandLife.com). She is a proud member of the Rebel Legion, a Lucasfilm-affiliated *Star Wars* costuming association.

**Amy H. Sturgis** holds a Ph.D. from Vanderbilt University and focuses on intellectual history, speculative fiction, and the Gothic. Sturgis, who teaches at Lenoir-Rhyne University and Signum University, has authored four books, edited/co-edited ten others, and published more than sixty essays, many on topics related to the intersection of science fiction and history. She has been interviewed as a genre expert by *LIFE Magazine*, *The Huffington Post*, and

NPR's "Talk of the Nation," among other media outlets. Sturgis also contributes the "Looking Back on Genre History" segment to the Hugo Award-winning podcast *StarShipSofa*. Her official website is [www.amyhsturgis.com](http://www.amyhsturgis.com).

**Brunella Tedesco-Barlocco** (Montevideo, Uruguay, 1990) holds a bachelor's degree in Journalism from Universidad ORT (Uruguay) and an M.A. in Contemporary Film and Audiovisual Studies from Pompeu Fabra University (Barcelona, Spain), where she is currently developing her Ph.D. dissertation focused on reboots, requals, and revivals. She is a doctoral fellow at the Communication Department of Pompeu Fabra University, a member of the CINEMA Research Group, and an editorial assistant of the academic journal *Comparative Cinema*. She has published articles in *Adaptation*, *Communication & Society*, and *El profesional de la información*.

**Daniel Unruh** has a Ph.D. from the University of Cambridge in Ancient Greek History. His research focuses on Greek political thought, in particular ancient Greek approaches to diplomacy. His first book, *Talking to Tyrants in Classical Greek Thought*, is published by Liverpool University Press. Having grown up in Canada, Daniel now lives in the United Kingdom and teaches at the City Literary Institute and the Institute of Continuing Education at Cambridge.

# Index

## A

Abrams, J.J., 50, 56, 58, 66, 70, 73,  
80, 84, 85, 182, 201, 204  
Archer, Jonathan, viii, 49, 50, 53,  
55, 56, 57, 58, 59, 60, 61, 62, 63,  
64, 65, 66, 67, 160

## B

Beyer, Kirsten, 134, 145, 146, 179,  
202, 203, 205, 208  
Blish, James, 194, 195, 196, 203,  
208  
Borg, 28, 30, 32, 42, 44, 123, 130,  
131, 132, 134, 135, 136, 137, 138,  
139, 140, 141, 142, 143, 144, 145,  
147, 201  
Burnham, Michael, 79, 109, 203

## C

Cardassians, 43, 118, 119, 120, 122,  
123  
Chakotay, 34, 37, 40, 43, 132, 136,  
141, 142  
Chekov, Pavel, 5, 19, 56  
comics, vii, 39, 193, 194, 195, 196,  
197, 202, 205, 206, 207, 208, 209,  
213  
conspiracy theories, viii, 25, 26,  
27, 28, 29, 30, 31, 32, 34, 39, 43,  
46, 48, 83, 119  
Coon, Gene L., 5, 9, 12, 22, 23, 173  
Cox, Greg, 193, 198, 199, 208  
Crusher, Beverly, 200, 204

## D

Data, 78, 90, 200  
*Deep Space Nine*, v, 27, 29, 31, 32,  
45, 48, 49, 110, 116, 119, 120,  
123, 130, 187, 199, 200, 204, 205,  
207, 211  
dilithium, 113, 114, 150, 154, 156,  
157, 158, 159, 165  
*Discovery*, 3, 41, 44, 49, 50, 78, 79,  
109, 118, 119, 120, 123, 124, 126,  
154, 160, 179, 180, 188, 199, 202,  
203, 206, 207, 208, 212  
*Doctor Who*, 36, 37, 212  
Doctor, The (Emergency Medical  
Hologram), 38, 40, 41  
Dominion, 118, 119, 123  
Duane, Diane, 180, 181, 182, 183,  
185, 190

## E

Earhart, Amelia, 36, 37, 53  
*Enterprise*, viii, 28, 37, 49, 50, 52,  
53, 54, 55, 56, 57, 58, 59, 60, 62,  
63, 64, 65, 66, 67, 68, 110, 115,  
118, 124, 160, 166, 181, 199, 200  
“Minefield”, 60, 61, 62, 67, 181

## F

family, ix, 44, 55, 60, 70, 71, 72, 77,  
81, 130, 132, 138, 139, 141, 143,  
144, 145, 146, 175, 204  
fan fiction, v, 65, 174, 175, 176,  
179, 189, 190, 191, 212  
*Firefly*, 57, 68, 212

Fontana, D.C., 12, 22, 28, 173, 175,  
176, 177, 190, 196, 197

## G

geopolitics, 110, 112, 117, 118,  
119, 122, 156, 211  
Georgiou, Philippa, 119, 120, 202  
Geraghty, Lincoln, 54, 56, 67, 158,  
159, 161, 162, 163, 166  
Greece, viii, 3, 4, 5, 6, 8, 9, 13, 14,  
15, 17, 18, 19, 20, 21, 22, 23, 102,  
103, 106, 214

## H

Hornblower, Horatio, 51, 52, 59,  
60, 61, 64

## I

Icheb, 44, 143, 144, 145  
imperialism, v, ix, 61, 66, 110, 111,  
112, 113, 115, 116, 119, 120, 121,  
122, 123, 211

## J

Janeway, Kathryn, 33, 40, 43, 44,  
131, 135, 136, 137, 139, 142, 143,  
144

## K

Kelvin timeline, 49, 50, 78, 118,  
182  
Kirk, James T., vi, 5, 7, 8, 11, 12, 13,  
14, 15, 17, 70, 73, 75, 78, 79, 80,  
81, 84, 117, 151, 172, 179, 183,  
185, 199  
Klingons, 30, 62, 118, 119, 120,  
121, 122, 123, 159, 172, 178, 179,

181, 182, 183, 184, 185, 186, 187,  
188, 189, 190, 191

## L

languages, vii, ix, 37, 58, 89, 90, 91,  
92, 94, 95, 96, 97, 98, 99, 100,  
101, 102, 103, 104, 105, 106, 114,  
172, 173, 174, 175, 176, 177, 178,  
179, 180, 181, 182, 183, 184, 185,  
186, 187, 188, 189, 190, 191, 213  
Lichtenberg, Jacqueline, 176, 177,  
191  
linguistics, ix, 58, 90, 91, 92, 96, 97,  
178, 182, 213  
*Lower Decks*, v, 44, 49, 50, 105,  
206, 207

## M

Mack, David, 14, 22, 193, 194, 196,  
198, 200, 201, 202, 203, 204, 205,  
206, 207, 208  
McCoy, Leonard, vi, 5, 8, 11, 12, 13,  
14, 197  
memes, 32, 43, 96, 97, 98, 99, 105,  
106, 107  
metaphors, 41, 44, 45, 65, 67, 90,  
91, 92, 93, 94, 95, 97, 98, 100,  
101, 102, 103, 104, 105, 106  
Mirror Universe, ix, 3, 109, 110,  
112, 113, 115, 116, 118, 119, 121,  
123, 125, 202  
Musiker, Rafaella "Raffi", 44, 132,  
134, 146

## N

Nimoy, Leonard, 5, 9, 12, 15, 22,  
23, 32, 36, 37, 74, 75, 78, 80, 151,  
166, 175, 178, 183, 190

nostalgia, vi, 10, 22, 71, 73, 76, 77,  
83, 85, 86  
novels, v, 177, 180, 181, 182, 183,  
193, 194, 195, 196, 198, 199, 200,  
201, 202, 203, 204, 205, 206, 207,  
208, 212

## O

oil, 155, 156, 164, 167  
Okrand, Marc, 178, 179, 182, 183,  
184, 185, 186, 187, 188, 191

## P

*Picard*, vi, 44, 45, 49, 116, 132, 134,  
145, 146, 147, 182, 202, 204, 205,  
206, 207, 208, 212  
Picard, Jean-Luc, 31, 33, 57, 73, 90,  
93, 94, 96, 97, 99, 102, 117, 118,  
120, 145, 146, 151, 152, 200, 204,  
205  
Pine, Chris, 70, 79, 80, 85  
posthuman, ix, 129, 130, 131, 132,  
134, 135, 138, 139, 140, 141, 142,  
143, 144, 145, 146  
*Prodigy*, vi, 33, 44, 49, 207

## Q

Q, 43, 45, 47, 96  
QAnon, 26, 30, 38, 43, 44, 45, 46  
queerness, ix, 65, 67, 129, 131, 132,  
133, 134, 135, 138, 139, 140, 141,  
146, 147  
Quinto, Zachary, 32, 70, 78, 79

## R

reboot, 72, 74, 75, 76, 77, 182  
Reed, Malcolm, 53, 58, 59, 60, 61,  
62, 63, 64, 65, 66, 67  
requel, 72, 76, 84

Riker, William, 198, 200  
Roddenberry, Gene, 9, 23, 27, 51,  
52, 68, 164, 165, 167, 171, 172,  
173, 177, 178, 184, 189, 191, 193,  
195, 196, 197, 198, 203, 208  
Rome, viii, 3, 4, 6, 7, 8, 9, 10, 11, 12,  
13, 15, 18, 19, 20, 22, 23, 102,  
179, 181  
Romulans, 3, 44, 45, 118, 119, 121,  
122, 145, 172, 177, 179, 180, 181,  
182, 183, 189, 190, 201, 204

## S

Saadia, Manu, 27, 34, 38, 48, 150,  
153, 154, 159, 162, 166  
scarcity, ix, 149, 150, 151, 152, 153,  
154, 157, 159, 160, 165, 166, 167  
Section 31, 30, 64, 119, 206  
Seven of Nine, ix, 31, 40, 42, 43, 44,  
129, 130, 132, 134, 138, 145, 146,  
147, 148  
Shatner, William, 5, 9, 12, 15, 22,  
23, 32, 73, 79, 80, 183, 190  
Sisko, Benjamin, 116, 119, 200  
Spock, vi, 5, 8, 11, 12, 13, 14, 15,  
16, 18, 20, 32, 44, 69, 70, 74, 75,  
78, 79, 80, 84, 113, 115, 172, 173,  
174, 175, 176, 177, 178, 179, 190,  
196, 197, 203  
*Spockanalia*, 174, 175, 176, 179,  
189, 190  
*Star Trek* (2009), ix, 50, 69, 70, 71,  
72, 74, 75, 77, 78, 79, 81, 83, 182,  
198  
*Star Trek Beyond*, 84  
*Star Trek II: The Wrath of Khan*, 73,  
86, 178, 184, 198  
*Star Trek III: The Search for Spock*,  
73, 184, 185, 201  
*Star Trek Into Darkness*, 30, 46

*Star Trek IV: The Voyage Home*, 151, 166, 198

*Star Trek V: The Final Frontier*, 12, 23

*Star Trek VI: The Undiscovered Country*, 30, 36, 73, 116, 117, 185, 186, 191, 207

*Star Trek: Deep Space Nine*. *See* Deep Space Nine

*Star Trek: Discovery*. *See* Discovery

*Star Trek: Enterprise*. *See* Enterprise

*Star Trek: First Contact*, 130, 152, 166

*Star Trek: Generations*, 73

*Star Trek: Insurrection*, 30, 117, 159

*Star Trek: Lower Decks*. *See* Lower Decks

*Star Trek: Nemesis*, 33, 200, 202, 204

*Star Trek: Picard*. *See* Picard

*Star Trek: Prodigy*. *See* Prodigy

*Star Trek: Strange New Worlds*. *See* Strange New Worlds

*Star Trek: The Animated Series*. *See* The Animated Series

*Star Trek: The Motion Picture*, 29, 73, 177, 178, 184, 191, 195, 197

*Star Trek: The Next Generation*. *See* The Next Generation

*Star Wars*, vii, viii, ix, 27, 30, 57, 69, 70, 71, 72, 73, 74, 76, 78, 82, 84, 85, 86, 162, 188, 194, 199, 201, 202, 203, 204, 205, 206, 207, 213

*Episode IV: A New Hope*, 74, 76, 82

*Episode VII: The Force Awakens*, ix, 70, 71, 72, 74, 76, 77, 78, 81, 82, 84, 85, 204

*Strange New Worlds*, v, vi, 49, 50, 194, 206

sustainability, 150, 155, 164, 211

## T

Tamarians, 90, 96, 97, 104

Terran Empire. *See* Mirror Universe

*The Animated Series*, 28, 39, 177, 196, 197

*The Next Generation*, ix, 27, 29, 30, 31, 32, 34, 35, 37, 38, 43, 45, 46, 48, 49, 56, 57, 62, 66, 73, 89, 91, 93, 94, 95, 96, 97, 98, 100, 101, 105, 106, 107, 116, 117, 118, 119, 120, 124, 126, 130, 149, 151, 152, 159, 166, 187, 197, 198, 200, 201, 204, 205, 207, 208

“Darmok”, ix, 89, 90, 91, 92, 93, 94, 95, 97, 98, 100, 101, 105, 106

*The Original Series*, v, viii, 3, 4, 5, 7, 8, 9, 10, 12, 13, 14, 15, 19, 20, 21, 22, 23, 28, 31, 41, 44, 45, 56, 70, 74, 78, 80, 113, 117, 121, 172, 175, 176, 177, 179, 180, 181, 182, 183, 184, 190, 194, 196, 197, 198, 203, 205, 208

“Bread and Circuses”, 4, 8, 9, 10, 11, 12, 14, 15, 18, 20, 21, 23

“Plato’s Stepchildren”, 4, 13, 14, 15, 16, 18, 22, 28

“Who Mourns for Adonais?”, 4, 5, 6, 8, 9, 11, 12, 14, 18, 23, 28

tie-in materials, ix, 194, 195, 197, 198, 199, 201, 202, 204, 205, 206, 207. *See* comics, novels

Troi, Deanna, vi, 90, 200

Tucker, Charles “Trip” III, 58, 60, 62, 63, 65

**U**

Uhura, Nyota, 13, 14, 19, 20, 21,  
23, 32, 196, 198

**V**

von Däniken, Erich, 28, 37, 38  
*Voyager*, viii, 25, 26, 27, 28, 33, 34,  
35, 37, 38, 44, 45, 46, 47, 48, 49,  
117, 118, 125, 130, 131, 132, 134,  
135, 136, 137, 138, 139, 141, 142,  
143, 144, 145, 146, 147, 148, 160,  
161, 166, 202, 204, 207  
“Caretaker”, 27, 34, 35  
“Distant Origin”, 27, 39  
“False Profits”, 27, 38  
“Future’s End”, 27, 38, 39  
“Living Witness”, 27, 41, 42, 48

“Scientific Method”, 27, 40

“Tattoo”, 27, 37, 38

“The 37’s”, 27, 36

“The Voyager Conspiracy”, 27,  
42, 43

Vulcans, 56, 57, 63, 75, 79, 84, 113,  
115, 124, 172, 173, 174, 175, 176,  
177, 178, 179, 180, 181, 182, 183,  
184, 189, 190, 196

**W**

*Wagon Train*, 51, 52, 54, 56

Westerns, v, 51, 52, 54, 57

**X**

*X-Files, The*, 26, 29, 30, 32, 35, 41

Xindi, 62, 63