WE HAVE MET THE STAR TREK ALIENS
AND THEY ARE US

by

Pamela JG Boyer

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of the requirements for the degree

of

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DEDICATION

This is dedicated to Jesus, the Nazarene, who was, is, and always will be the lover of my soul, and who set my feet on this road.
I would like to thank the best committee a master's degree student could have. From Montana State University, the committee chair, Dr. Sara Waller of the philosophy department; Dr. Danielle Hidalgo of the sociology department; and Professor James Joyce of the film and photography department. From the College of Lake County, Grayslake, Illinois, Professor John Tenuto of the sociology department and Star Trek lecturer extraordinaire. They all let me take my brain out and play with it, which is what, I believe, a committee should do. To Dr. Leah Schmalzbauer, who was the first professor to allow me to write about Star Trek for her class, and who has always been encouraging. Jan Zauha, Greg Notess, and James Thull of the Montana State University Renne Library who helped when my brain was mush and I could not think of the proper way to search for or document items. My many editors, Kathi Gregoire, Carol Daily, and Maria Madruga; and my formatter/editor, Suzanne G. Fox. Mostly to my children, without whose support I might have given up. Also, to my sisters, nieces, and nephews, and my “Montana Family”—you all know who you are. You have been sounding boards on all matters Star Trek within this thesis. Finally to Barb Smith and Francis Carter who helped me see the correct fork in the road to take.
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Abbreviations for non-animated *Star Trek* series

*TOS* (*Star Trek: The Original Series*)
*TNG* (*Star Trek: The Next Generation*)
*DS9* (*Star Trek: Deep Space Nine*)
*VOY* (*Star Trek: Voyager*)
*ENT* (*Star Trek: Enterprise*)

*DS9*: The name of the space station.

**Camera phrases (video and still)**

**Angle**: A shot where the camera is above or below the person or object indicating an intimidating or intimate.

**Background Lighting**: Illumination of the set and backdrops.

**Backlight**: Illumination of a subject from behind, opposite the camera.

**Close-up**: Shot that tightly frames the subject at close range.

**Cover shot**: Wide-angle shot giving basic orientation to place and/or action.

**Cross-shooting**: Positioning of the cameras so that the camera on the left shoots the person on the right, while the camera on the right shoots the person on the left.

**Cut**: Instantaneous change from one video source to another. Also used to stop action.

**Cutaway**: Shot of non-continuous action, such as someone listening or watching, or a shot of the object being talked about.

**Dead Roll**: To roll music source before fading it out.

**Depth-of-field**: Deep—all in the frame is in focus. Shallow—that which is focused on is clear, but the surrounding area is blurred.

**Dissolve**: Gradual transition between two video sources (except black) during which they temporarily overlap on the screen.
Dolly: Movie the whole camera on a tripod or Steadicam in or out with respect to the subject.

Extreme Close-up: Tightly framed shot in which the subject exceeds the limits of the screen.

Establishing Shot: Orientation shot, usually a long-shot or wide-shot.

f-stop: Any change in a camera’s ability to allow light to the recording surface, whether film or digital. This can mean the speed of the film, or ASA (how much light it takes for the chemicals to interact with the light); the shutter speed, or how many fractions of a second the shutter will be open (1/1000 is one thousandth of a second); or the actual hole the aperture will open to once the shutter is opened when the release button is depressed.

Fade: Dissolve of any video source to or from black.

Filters: Attachments for cameras, still or moving, that can change the output of the camera. Some filters include different colors, different orientations to the x and y axis, disorienting, or isolating.

Format: The type of medium chosen to make a statement. They can include still versus motion, film versus digital, large, medium, small, 35mm, 16mm, among others.

Group Shot: Shot of the entire number of people on a set or in a scene.

Lead Room: Area for the person to talk or walk into.

Lens: Specific optical glass attachable to a camera body to allow the manipulation of light that will reach the object of recording, be it film or digital.

Long-shot: Object framed loosely, shot from a distance.

Medium Shot: Shot that falls between a close-up and long-shot (often called an elbow shot).
Over-the-shoulder: Camera looks from behind foreground person (or object) leaving head and shoulders in the shot, while also framing the other person.

Pan: Left or right motion of the camera head.

Scenery: Items in the background of, or integral to, a set.

Segue: Fading out audio source completely, then immediately fading in another.

Tilt: Up and down motion of camera.

Truck: Side-to-side movement of camera.

Two-three-shot: Shot of two or three people.
Many people gain their identity, their self, through their cars, houses, friends, families, station in life, talents, even their jobs. Investigation into the self is as old as time itself. This self has been studied for centuries in many disciplines, including philosophy, religion, psychology, sociology, and even the theater and motion narratives. Has a definitive answer of who the self is been found? I explore some answers using theorists from the turn of the twentieth century to the present day.

My method is to use the work of some theorists—George H. Mead, Erving Goffman, Jean-Paul Sartre, Soren Kierkegaard, and Roland Barthes—to analyze Star Trek: Deep Space Nine through the lenses and filters of microsociology, existential philosophy, literary criticism, television criticism, U. S. and world history, and social psychology.

In the early 1900s, George H. Mead said that to gain a self, we need to have a subjective I and an objective me. We gain these through interactions with those around us. If we do not have both an I and me, we are only conscious, not self conscious. This self has a deeply private, internal component that includes memory and imagination as well as the interactive component of language, both verbal and physical. It is through daily interactions with others that we develop our self.

Once we have our self, we then present or perform that self to the world. Whether we do that in our front or back region, or “stage,” as Erving Goffman wrote, or for-others or for-itself, as Sartre says, we still present our self to others around us. Even if there is no verbal conversation, we still communicate with others through what we can view of the other. From Sartre, we learn how we perceive others as opposed to our self and how that influences us and the other, which is the socialization process we experience.

Every time we interact with someone or some group, we, and they, go through mutual socialization, thus re-creating culture. This is what Star Trek: Deep Space Nine teaches us.
PREFACE: AMERICAN STUDIES

...the most important thing to understand about humans. It is the unknown that defines our existence. We are constantly searching...not just for answers to our questions...but for new questions. We are explorers...we explore our lives day by day...we explore the galaxy trying to expand our knowledge.—Commander Ben Sisko to the Bajoran Prophets

I take the view that human beings are social creatures, meant to interact with each other, to grow and learn thus creating the arc of their story over time. Because no life is solitary. No life is lived in a vacuum. No life is one-dimensional. Human life includes various components—physical, psychical, spiritual—that need interaction, internally and externally, to reach their full potential. The physical aspect has strength (or not) through interaction. The body is constructed of cells, muscle, bone, heart, and the brain, which has neurons that make up its chemical/electrical factory. The psychical aspect is the mind, which includes the self with its I and me, which forms beliefs, attitudes, emotions, and thoughts inculcated through interaction with others. The spiritual is made up of the soul, spirit, and metaphorical heart that is built through interactions of service to and fellowship with others. All these parts were born to be one body interacting within itself and within society, which contributes to the creation of culture.¹

Then by interacting with the culture created through multiple interactions, the

¹Books through the ages, from Plato’s The Republic to Durkheim’s Suicide to Will and Ariel Durant’s History of Civilization to David Halberstam’s the Fifties, talk about how humans are social creatures. I have taken this same view: Humans are born to be social creatures. If one lives a “solitary, nasty, brutish” life, as Thomas Hobbs says, then it is by choice or because of mental illness. Go to any hospital’s labor and delivery room and watch. ALL babies come out pinkish, with slightly purple hands, and with reflexes like suckling and grasping, which show they are ready to interact with the world.
culture interacts with us and recreates US. G. H. Mead and Erving Goffman demonstrate this within their writings of how the *self* is created and how it is presented. I will explain how.

The American Studies discipline can use many dimensions of academia to frame human interactions and to peer into US as a society that created, creates, and will create our culture. When I say “us,” “we,” and “our,” I mean universal humanity within the individual and the individual within universal humanity. Or, as Odo learns in “Behind the Lines,” we are “One. And many. It depends on how you look at it.” Émile Durkheim in *Suicide* stated that we need to be connected with society (and culture); it is when we become estranged, disconnected from that society (or culture) that we either think too highly or lowly of ourselves and decide to take others’ lives or our own life.

Many sub-cultures make up one’s culture. A person may belong to many sub-cultures—the sub-culture of *Star Trek*, football, *Dexter*, or even a counterculture, friends and family, politics both foreign and domestic, economics, and so on. What Commander Sisko said to the Bajoran Prophets can be said of American Studies. It is dedicated to asking questions and seeking answers to those questions to ask more questions. This is the very essence of what learning and interacting within society/culture are all about. American Studies does it by looking through other disciplines.

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*Since this is an American Studies thesis, at times I will play with the term "US" to mean the universal humanity within the United States made up of many cultures.*
The Metaphor

Social psychology has discovered that we think in metaphors, so I have decided to use a camera and photography as my metaphors. As a published photographer and award-winning video producer, I have a wide selection of formats, lenses, filters, angles, and aperture (f-stop) settings I can use to capture a scene. Like my camera, American Studies is a scene-capturing discipline. It incorporates methods from its own past and present as well as other disciplines in the spectrum of academic investigation. The camera (still or moving) can be likened to Mead’s I and me. The intellectual creation of the image (the use of the lenses, filters and so on) can be likened to the me, whereas the emotion of capturing the frame can be likened to the I and together they make up the whole of the camera or self.

The two basic photographic formats are motion and still. Each format can be split into subcategories. Two motion format subcategories are 70mm film or digital. Two subcategories of the still are single-lens reflex, which comes in 35mm—the most popular. It has a 1 inch by 1 1/2 inch negative, either film or digital. There is also a large format with an 8 inch by 10 inch negative. The size of the negative is important because it increases or decreases the amount of information that can be captured in the frame. Consequently, the greater the detail, the greater the complexities that can be analyzed. The first format (method) used in American Studies was called the myth-symbol. It was used to research how American mind and culture were created by our myths-

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symbol.\textsuperscript{4} This format looked at what unified America or what was in its "collective imagination."\textsuperscript{5} The format used since the late 1960s looks at what divides America, like race, class, or politics, to name just a few issues. What I would consider a third format type in American Studies \"...is a \textquote{reflexive} temper in scholarship and teaching."\textsuperscript{6} This format looks through the author's eyes to see what unity or disunity will be found within the analysis.

In photography, many different lens are available. One type is the 50mm for a "normal" look in photographs; another is a zoom lens. The zoom is valuable for its multipurpose uses. It is good for portraits, bringing distant objects closer, taking "normal" photographs, or getting close up on a subject.

Since American Studies is an outgrowth of literature, history, and anthropology, it too functions like a zoom lens that can analyze the macro, the meso, and the micro of a discipline to examine society and culture.\textsuperscript{7}

Filters change the color or contours of a photograph, making it appear familiar or strange, usual or unusual. An example would be using a red filter with black and white film, which darkens the sky and creates an ominous feeling. Filters can also be used together. A person can use a polarizing lens to cut through the sun's glare, a light orange filter to use inside film outside, and a vignette filter to highlight the scene. Some of the varying filters American


\textsuperscript{7}"The most important difference is that society is the people, and the culture is their \textquote{things} (read \textquote{things} as being both actual things like smartphones and TVs, and also more nontangible things like values, beliefs, language, etc.)." Professor John Tenuto, email message to author, July 29, 2014.
Studies can utilize, together or separately, include the history of technology—how does technology affect everyday life, what has the Internet really brought US?; philosophical—how do we integrate ethics into government?; and sociological—are we truly one culture or many?

Different angles produce different looks. Shooting a person from below while having him or her look down at the camera creates an intimidating picture. Shooting from a high angle while having the subject look up creates an intimate shot. American Studies can also view a subject from differing angles, using class, race, gender, or politics to create a more intimate or intimidating view.

The aperture, or f-stop, deals with the area of acceptable sharpness within the frame. The large f-stop number, f-22, opens the aperture the least, creating a deep depth-of-field, meaning that everything in the frame is in focus, like a mountain scene with a lake surrounded by trees and flowers with all in focus. A small f-stop, f-2, opens the aperture wide, creating a shallow depth-of-field, meaning the center is in focus and the surrounding objects are out of focus, like a flower surrounded by a field of green blur. Using a distinctive object/people in an analysis can create a shallow depth of field in American Studies. For instance, if one analyzed all the photos brought to the information centers after the 9/11 tragedy, what would the result be? Love of family, and friends, of those missing. Focusing on one family, one could examine the effect the absence of one person has on that one family, friends,

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9Ansell Adams used this on many of his renowned photographs of Yosemite National Park. He was a member of the f-22 Club.
and co-workers. This in turn could help one understand a small portion of the total loss to the nation.

What I capture and how I capture it are the first decisions I have to make. Then what the right format, lens, filter, angle, or f-stop will be follow. How can I make my statement more arresting? Should I use a photographic essay, a documentary, or a movie? Which lens creates the greatest depth of understanding of the subject without losing its focus? What is the best way to touch the audience? Examples of the end product could be an exhibit of still photographs of the Holocaust, or documentaries, or a movie like Schindler’s List. These are some of the choices a producer, and a student of American Studies, must make.

Methods from various areas, literature, history, philosophy, sociology, are also available to Americanists. I will be using a science fiction icon. As noted in John W. Milstead’s Sociology Through Science Fiction:

As models, the societies described in science fiction can generate serious inquiry into the nature of contemporary social reality. As models, they should be judged not in terms of whether they are true or false representations of current reality but, rather, in terms of whether they provide useful insights into social patterns and structures in which we are interested....

In 1983, John C. Reynolds wrote “Teaching Socialization Through Science Fiction” for The Clearing House. He says, “Historical and sociological backgrounds of various cultures become interesting to persons of all age groups, even 7–12 grade groups.” Reynolds goes on to say that the imagined

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worlds of science fiction such as *Star Trek* and others can be used to teach middle and high school students about “man vs. machine, counter cultures from other star systems, Societies on other planets, Psychological dilemmas...” or to create their own worlds using concepts they learned in class. Science fiction is well suited to the study of sociology, psychology, philosophy, and, I would add, American culture.

Along with microsociology, I will be using filters of television and literary criticism. What do camera angles and lighting tell us about the visuals and dialogue? Roland Barthes’ three messages will be the literary and cultural filters I will use. In the chapter called "Rhetoric of the Image" in his book *Image Music Text*, Barthes discusses three messages within an image, be it moving or still: 1) linguistic with either a) anchor ("...the elements of the scene [to] the scene itself" creating a better understanding of the scene); or b) relay (to confuse the viewer by challenging the viewer’s understanding of the scene). The question is, does the linguistic message validate or challenge one's understanding of the scene?

Barthes’ next two messages are the iconic denotation and the iconic connotation. A person sees the denoted message as having no experience with the subject—mountains are just mountains, with no names. In philosophy, the denoted message is just the object itself. A person sees a photograph of waves on the shore and a huge rock jutting out into the water with the sun behind it. To Barthes, someone with no background with the objects in the photo sees this as a denoted message: There is water and a big rock with the sun behind it.

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12Reynolds, "Teaching Socialization," 405
the beach. A philosopher would say it is an object with no cultural understanding behind it. For Barthes, a connoted message takes knowledge. A resident of Gold Beach, Oregon, would tell you this is a picture of Turtle Beach at sunset on a clear day in summer with rolling waves as they wash over the beach, which has no people on it. In philosophy, one would see the whole gamut of culture from vacationers to passersby to residents to tree-huggers, sun worshipers, and more. According to Barthes, there are three types of messages we derive information from, and these messages can be used to analyze any image, moving or still.

From Barthes to philosophy, to television criticism, to sociology and psychology, with some history of technology, it is this ability to use different disciplines, methods, and theories, or what I call formats, lens, filters, angles, and apertures (f-stops) that makes American Studies a full scene-capturing discipline. Having chosen my format, American Studies—reflexive; my lens—the zoom of sociology, with film and philosophy mixed in; my filters—microsociology and television criticism; my angle—Star Trek: Deep Space Nine; and my f-stop—the alien inhabitants of the station—I can now capture a scene frame by frame, thus explaining one theory in each frame.

A Match Made in American Studies?

Two classic myth-symbol books in American Studies were written by Henry Nash Smith and Leo Marx. They both wrote on America as the “pastoral ideal.” Smith showed how the American West, be it the Allegheny Mountains, the Rockies, or the West Coast, provided two conflicting visions. “There is on the one hand the notion of empire as command of the sea, and on
the other hand the notion of empire as a populous future society occupying
the interior of the American continent.” 14 Both visions created the image of
independence, freedom, ruggedness, and fortitude. America was the land of
plenty for all who thought they could handle her.

Leo Marx described the two views from the point of first sighting,
quoting Captain Arthur Barlowe’s account of his voyage: “Virginia is a land of
plenty; the soil is the most plentiful, sweete, fruitfull, and wholesome of all the
worlde; the virgin forest is not at all like the ‘barren and fruitles woods of
eastern Europe, but is full of the ‘highest and reddest Cedars of the world’” 15
Barlowe praises “Virginia/Earths only paradise.” 16 The other view comes from
those who settled Massachusetts Bay. William Bradford wrote the land was a
“hideous and desolate wilderness, full of wild beasts and wild men.” Both
Smith and Marx come to mind when one thinks about Star Trek and its
different franchises. When Gene Roddenberry was trying to sell his concept,
he was touting it as the Wagon Train to the Stars. As Rick Berman points out,
if the original Star Trek was the wagon train, then Deep Space Nine was the
frontier town. Both these allusions harken back to our pastoral ideals as
promoted by Smith and Marx.

Taking the myth-symbol further, in “Emissary,” when Commander
Benjamin Sisko is tasked with finding the Bajoran Prophet’s Celestial Temple,
he takes Lieutenant Jadzia Dax with him. They find a wormhole that takes
them to the Gamma quadrant of the galaxy. On the way back through it, they
land within the wormhole. Sisko walks out of the shuttle and sees a dark,

14 Smith, Virgin Land, 13.
16 Ibid., 39.
foreboding, sheer rock cliff void of any vegetation. A storm is coming. Jadzia steps out into a lush, green, well-kept garden on a bright sunny day. Like the two reports of the New World, the two views of the inside of the wormhole are polar opposites. Like the colonists in the New World, there are other reasons for their different views. Sisko lost his wife in a battle with the Borg. He is a widower trying to raise a young son. Jadzia is a twenty-eight-year-old Trill who had worked hard to gain a symbiont. Sisko is stuck in the past, while Jadzia is looking forward to the future. While in their pastoral settings, they both get scanned by an “orb” and it throws them back, he toward the precipice and she toward the center of the garden. She gets transported back to the station, and Sisko is on the ground, which is cracking up. Up from between the cracks comes a strong bright white light. Putting on the filter of religious studies for a moment, in the last book of the Bible, the Revelation of Jesus Christ, this brilliant white light symbolizes the purity of God. Since the Prophets are the gods of the Bajorans, it would appear a pure white light symbolizes their presences also.

Two other characters on the station who help make Deep Space Nine the perfect American Studies tool are Dr. Bashir, the tenderfoot, and Major Kira, one of the “natives.” Bashir brags to Major Kira, “I didn’t want some cushy job...or research grant....I wanted this. The farthest reaches of the galaxy. This is where the adventure is. This is where heroes are made. Right here. In the wilderness.” She tells him, “This wilderness is my home.” When he tries to recover, she further advises him, “The Cardassians left behind a lot of injured people, Doctor....you can make yourself useful by bringing some of your Federation Medicine to the ‘natives’....you’ll find them a friendly, simple
folk...” This all shows that American Studies and *Star Trek: Deep Space Nine* are a match made in heaven, whether Bajoran or Terran.

**So What?**

From advertising, to television, to the Internet and even in restaurants, airports, and stores, the world is now bombarded with images, moving or still. To evaluate these images we must understand not only the intended message but also the subtle, below surface message. This is called visual/video literacy. As Plato explained the shadows on the cave wall, I will explain some of the “how to’s” of evaluating our images today in this thesis.
INTRODUCTION

The responsibility of that box sitting in our homes is not something that any of us can walk away from. For the young person that is sitting there, we’re helping to put their thought processes together about many areas of their lives. If we don’t accept that responsibility, it’s not good.—Diahann Carroll

This paper will use the theories of George H. Mead and Erving Goffman to reveal universal themes such as how interactions change us and how we change others through interactions; themes of human self-development and growth in specific kinds of social interactions. The theoretical understanding of self-development, as exemplified in characterological change across the story arc of *DS9*, will reveal the cultural depth and importance of this collection of fictional work. My recasting of what might be considered "pop fiction" or "pop culture" will reveal new dimensions of understanding, thereby enhancing appreciation for the Roddenberry-inspired third live action *Star Trek* series.

“Pop culture” is all around us. Focusing on it helps us see how we create it. As Diahann Carroll stated, producers have a responsibility to create quality programming and not pander to the baser side of human interactions, because programs go into the audiences’ homes, even into their bedrooms, and form bonds with their viewers. Shows have an influence, acknowledged or not, whether they are news programs, talk shows, comedies, tragedies, or dramas. If pop culture was not influential, then advertisers would not spend billions on advertising on television and billboards, in magazines and newspapers, or on the Internet. But not only do the producers of pop culture have a
responsibility, but the audience also has a responsibility. As Derick Thompson has shown, this is why pop culture needs to be studied and discussed.

During an interview on the *PBS NewsHour*, Thompson discussed his article for *The Atlantic* titled “The Shazam Effect” (Shazam is an “app” for smartphones that allows users to know on the spot what song is playing and who it is by).

Judy Woodruff: How do you explain that people want to hear what they already know, rather than explore something different?

Derek Thompson: Evolutionary psychologists’ explanation for this is, if I recognize it, it hasn’t killed me yet. The vast majority of people, what they want from Pop Culture, is comfort food. They want to be relaxed. They want to turn off their brains.\(^{17}\)

The reader, viewer, wearer, listener, and buyer all create pop culture by the very acts they engage in. For this reason, greater skills are needed to sift through the illusions to, “like a Ferengi,” acquire the substance below the white noise.

“Social theory is a basic survival skill.”\(^{18}\) It is not just in the purview of academia. In *Social Theory: The Multicultural and Classic Readings*, Charles Lemert recounts a story about his son. While in elementary school, his son first attended a free-spirited school with not much structure. When the Lemerts moved, the son was enrolled in a public school. After a while, his son asked why there were two lines and the boys were separated from the girls. Then Lemert recounts a story from Alex Kotlowitz’s book *There Are No Children Here*, which is about two boys from a Chicago project talking about “if” they grow up what they want to be. Lemert uses these examples to show

\(^{17}\)Interview of Derek Thompson by Judy Woodruff, *PBS NewsHour*, November 27, 2014.
that we all learn social theories as we grow. He mentions that if a person can describes his or her place in the world, that person can cope with it better. “Thus considered, social theory is the normal accomplishment of socially adept human creatures figuring out what other creatures of the same sort are doing with, to, or around them.”

A current example is Jamal Brown and his teammates on the Phillips Academy Wildcats football team. They are the first Chicago all-black high school team to advance to the state finals. Jamal states, "I didn't want to get locked up and accomplish nothing. . . . I didn't want my legacy to be—Jamal the gangbanger." According to Lemert, Jamal is doing sociology. He is analyzing where he is and determining what he does not want to happen. We all have to explore and learn to present the self every day. Most of US are trying to get through life the best way we can. Greg Smith quoted Erving Goffman’s personal communication to Stanford Lyman: “sociology is something that you do, not something you read.” And "doing" sociology helps us get through each day, as can television. Television can relax, inform, and even motivate us. Television and movies are some experiences through which we learn how to do what we do.

I remember my daughter telling me that she had reprimanded my granddaughter about something and my granddaughter gestured and said, “I only want to make a difference.” Later, my daughter noticed that her exact line

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20Ibid., 2
and gestures were right out of the Disney movie *A Bug's Life*. We know our children learn by watching, which is why there are educational programs for children to watch, like *Sesame Street*. But we are all learning every day in every way, with television being one of the most pervasive teachers. Programs are on in sports bars, doctors’ offices, Wal-Mart, and even some airports. Victoria O’Donnell observes:

A survey conducted by the Pew Internet and American Life Project and *Federal Computer Week* magazine one year after the September 11, 2001 attacks on the World Trade Center in New York City found that 57% of Americans said they would go to their television sets to get information first (AP, 2003, p. 7). Another survey conducted four days after 9/11 found that Americans watched 8.1 hours of television coverage of the disaster (Vedantam, 2001). Television is not only a very important part of our life, **it has the power to change** our lives. (emphasis mine)

The microsociology theories of Erving Goffman and George H. Mead will be examined in this paper. I will examine how their theories can be seen within our television programing, how to criticize shows using their sociological theories, and how to recognize their theories in daily life. While Mead shows us how the inner self is created through social interaction, Goffman then shows us how we present attitudes and influences gained through those interactions. Mead’s and Goffman’s theories help readers/viewers critically assess what they are watching. We can begin to notice what types of interactions we engage in and what surrounds us every day. Once we know what to look for, we can decide whether to be changed by our interactions. Also, using these theories can add new dimensions to watching a television show, a movie, music videos, Internet videos, or other forms of visual entertainment, including the news. Video literacy of this kind

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helps provide readers/viewers with new ways to critique not only the shows, but also their self and how social interactions help create and recreate that self every day.

**Why Mead and Goffman?**

The director, given enough money and time, realizes a dream that he has of the way the story is told—the big picture [or macro]. The actor focuses on that tiny picture of the words, the relationship of how to make this moment work, and he's involved in the minutia [or micro].— William Shatner

In *The Handbook of Social Psychology*, William Swann, Jr., and Jennifer Bosson briefly discuss Mead's “self-knowledge” as leading to symbolic interactions. According to them, Mead was one of only two who filled the void in psychology left by William James in the theoretical area soon to be known as symbolic interaction. Mead’s theories of being able to see oneself through the eyes of others is the foundation of symbolic interaction, which means, “Symbols are culturally derived social objects having shared meanings that are created and maintained in social interaction. Through language and communication, symbols provide the means by which reality is constructed.” This lends itself to understanding relationships because it is our contact with society that helps us create a culture. Swann and Bosson state that Erving Goffman took Mead’s theories to the next level of dramaturgical interaction. Using the metaphor of actors onstage playing different roles for different audiences, we can understand how interaction within society can

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influence US, and how we can influence society.25 To help explain the theories, I will use *Star Trek (ST)*, thus harkening back to American Studies' myth-symbol roots.

Through the lens of history, the original *Star Trek (TOS)* has been used to analyze Cold War tensions between the United States and the Union of Soviet Socialist Republics of the 1960s, which play out between the Federation and Klingons.26 The franchise has also been used to comment on racial equality by Daniel L. Bernardi in his *Star Trek and History: Race-ing Toward a White Future*. Nancy R. Reagin’s anthology *Star Trek and History* includes articles on sexual equality, and in *Sociology: the Human Factor*, Michèle and Duncan Barrett use the *Star Trek* franchise to analyze the human condition and where it is going. According to the Barretts, “The question of what constitutes human identity and human nature is perhaps the most persistent asked in the *Star Trek series.*” 27 The Barretts also show how the naval mythos of the nineteenth and early twentieth centuries became the architecture on which *ST* was built. *Star Trek* shows that even with all the advances in technology, our interactions all come down to consciousness and presentation of the self within society/culture.

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The growth of multiculturalism during the 1980s brought about certain strategies like political correctness and tolerance of all diverse cultures. This can be seen in *The Next Generation (TNG)*, in which the Federation crew has the veneer of tolerance of all and mediators of many. *Voyager (VOY)* reflects the redefinition of home and family happening in the late 1990s into the early 2000s. Families were becoming “blended” with single parents, female and male, marrying and having to help both sets of children grow together instead of apart. Janeway’s melding of the Federation, Maquis, and even the Borg (who used to all be enemies) into one crew reflects this new family. And *Enterprise (ENT)* reflects the bold assuredness of the beginning of the twenty-first century and its ensuing uncertainty. After being held back by the Vulcans for years, the Terrans finally have an opportunity to use their warp engines to “Boldly go where no one has gone before.” On their first mission, delivering an injured Klingon to his home world, Captain Archer and his crew discovers the truth of Garak’s words to Dr. Bashir: “Space is dangerous, Doctor. You never know what might happen.”

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28“Multiculturalism focuses on the ways in which history and identity inform each other as well as the politics of culture and cultural identities.” V. P. Rajrathnam, ed., *Sociology Index*, [http://sociologyindex.com/multiculturalism.htm](http://sociologyindex.com/multiculturalism.htm).


30The Maquis are freedom fighters made up of Federation citizens who are fighting the Cardassians, who in return were trying to take back planets they had lost or remove settlers from planets they had gained at the end of hostilities with the Federation. Ibid., 287.

31The Borg are a powerful species that assimilates any species they meet to add to their technological knowledge to the Borg Collective. They are cybernetic, communicate through thought, and always have all other drones’ thoughts in their minds. Quiet disturbs them. Ibid., 50–52.

32Opening phrase for *The Next Generation*.

Each of the five *Star Trek* franchise series can be read through the various lenses of technology, history, philosophy, sociology, and more. *Star Trek*’s technological innovations are around us every day. They include desktop computers, floppy disks, CD/DVDs, cell phones, laptop computers, Galaxy, and iPads, just to name a few. An article found via Open Access reported how a medical tricorder like that used in *Star Trek* is being presently developed in the United Kingdom.34

To the American Studies format, we can add filters to the philosophy lens by using the *Enterprise*’s captains. James T. Kirk, at times, appears to be utilitarian, looking for the best situation for all involved. Jean-Luc Picard, a deontologist,35 proclaims that duty is the first order of any Starfleet officer. Kathryn Janeway starts out as deontologist and feminist but becomes an ethicist of care and mother to a dysfunctional brood. Jonathan Archer, an optimistic humanist, learns, in the words of Q, “...it’s not safe out here....”36 Even the captain of the Federation space station DS9, Benjamin Sisko, is a deontologist doing his duty for Starfleet and eventually the Bajoran Prophets,37 with his personal life appearing to get in the way of his duties.

American Studies can use format/theories of myth-symbol, which look at and through myths, like George Washington and the cherry tree, or symbols, like those on the dollar bill, to say what America is or is not. At first,

35Deontology focuses on duty, rules, and universalizing individual rights, and only rational beings matter. Sara Waller (lecture, Montana State University, Bozeman, MT, October 31, 2012).
37Sara Waller, "Pop Culture and Philosophy" (seminar presentation, Montana State University, Bozeman, MT, October 31, 2012).
American Studies looked at what pulled us together. Now it looks at what pulls us apart.

Camera angles could be likened to the various ways of looking at the subject, reflexively or objectively, through race, politics, or class. The decision of what format, lens, filters, angles, or aperture f-stops to use helps me investigate and analyze my subject. By looking at a single pixel instead of the big picture, I can analyze just what is in that specific pixel, thereby shedding light on the big picture as well. For this reason, I have chosen microsociology as a filter, using theories expressed by both George H. Mead and Erving Goffman. Both are affiliated with the University of Chicago, known for its ground-breaking staff and faculty. Mead and Goffman are no exceptions: They teach us how we become US. George H. Mead’s initial foundational structure, of how an I and me make up the self, was built upon by Erving Goffman, who added more information to the structure. Goffman wrote about how we present ourselves in everyday life, how we interact in face-to-face situations, or how we view stigmas. Their microsociology looks at the individual, the society, and the culture being created by all these interactions.

In the early 1900s, behavioral psychologists like Ivan Pavlov and John Watson were trying to prove that conditioning was what shaped us; no one could understand what was going on within the mind itself. Ivan Pavlov, by getting dogs to salivate to bells rather than food, was experimenting with conditioning. His ideas led to what is now called “classical conditioning.”38 Watson, by scaring Little Albert with white rats, was trying to show that

emotional responses could also be conditioned. Both men were saying that no one could know what was in the mind, that the mind was unknowable. At this same time, George H. Mead was teaching the opposite in his social psychology classes at the University of Chicago: “...the problem as to how the human mind and self arise in the process of conduct is answered by Mead in biosocial terms.” Mead started with how gestures become language and how attitude forms in the mind before it becomes a gesture. Mead’s influence has been seen less in psychology than in sociology and philosophy. According to Filipe Carreira Da Silva, Mead’s theories are the foundation of works by premier present-day social scientists of like Jürgen Habermaus, Hans Joas, and Dmitri Shalin. Mead’s work is being validated by educators and researchers like Caroline Leaf. Her research in the field of neuroscience is revealing that our electrochemical machines, our brains, are made of dendrites that arise and grow strong, or weak, from our experiences. Our brains can, indeed, be changed by our thoughts, be they good thoughts that grow dendrites or bad ones that shrink them.

While academics were worrying about “...protocols, proofs techniques, evidence, rules for use...,” Erving Goffman was actually out in society, watching, observing, and noting social interactions. His book *Presentation of Self in Everyday Life* was drawn from his dissertation and based on observations of life on the Shetland Islands. Goffman’s World War II

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39Ibid., 121–122 .
experiences were far from the front. He worked in the Canadian National Film Board in Ottawa. Although he did not work in production, “...he could not have avoided exposure to discussions about filmic practices of decomposing ordinary life into elements that could then be reconstructed as a representation of reality.”

Some might ask, “Why not use the lenses of Auguste Comte, Herbert Spencer, Émile Durkheim, and Max Weber, the so-called 'fathers' of sociology?” These theorists explore macrotheories, the study of the workings of whole societies or institutions. They look at whole segments of the population or at organizations. It was Auguste Comte who first coined the term "sociology" in his *Positivist Philosophy*, published between 1830 and 1842. He wanted to bring scientific methods into the humanities. Then Comte wanted to reorganize society along the lines of a new religion, with engineers and scientists being the new priestly class. Herbert Spencer applied Darwinism to societies, noting that societies appear to change in ways similar to evolution. Émile Durkheim studied and wrote about a societal collective conscious as well as what causes a breakdown of order within that society. His *Suicide* was the first to delineate the subject into categories and is still a starting place for many sociology classes. Max Weber wanted to take political views out of research. He wrote on religion and work, as well as the bureaucracy of the business organization. All these "fathers of sociology" are

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still read and used for analysis, but, as noted earlier, their studies are of a macro kind. This study is about using the microfilter.

**Why Star Trek?**

When people see *Star Trek* that is how society should be, people getting together, no matter what creed, no matter what sexual orientation, no matter what race.—unnamed conventioneer in Baltimore, MD

*Star Trek* is an American icon, which makes it a great American angle. It is a good way to help people understand social issues. The franchise has been around for almost fifty years. It uses broad archetypes like the hero, the companion, the obstacle, the villain, and the trickster to address contemporary problems. The franchise has been used to analyze and explain almost everything from history to foreign affairs to race relations to politics. Also, as demonstrated by its many permutations and reboots, it has a growing fan base, it transcends time, and, in the words of Michael Okuda, “...the *Star Trek* universe is a fun place to be.”

Jack Trammel uses Goffman together with *Star Trek* to understand how disabled college students are "red shirting" or stigmatizing themselves if they access college Disability Support Services (DSS). This refers to *TOS*. Members of the Enterprise crew wore different colored shirts to represent different specialties on the spaceship. Command is gold, the sciences are blue, and operations, which includes engineering and security, are red. (In the later

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series, the colors for operations and command are reversed.) Away missions, during which crew members leave the ship, normally require a security detail. It is the “red-shirted” operations personnel who are always the first causalities. Thus "red shirts" are synonymous with the non-essential, trivialized, or stigmatized person. In his book *Stigma: Notes on the Management of Spoiled Identities*, Goffman elucidates how a stigmatized person can manage his or her daily performance. This information management can be as simple as not going beyond certain neighborhoods, as the homeless do, or, for those with non-visible disabilities, carefully controlling how one is perceived, such as the college student with a non-visible disability going into the DSS office. Trammel's question is: Should disabled students stigmatize themselves? If so, how do they manage their spoiled identities? Trammel brought to the fore the image the disabled student is creating and how it can hinder a good college experience. Thus, when we understand “red shirting” in TOS, we can understand how stigmatized disabled students might feel. Although DS9 is different than any other ST series, there are times that they, too, “red shirt” characters (although in DS9, they would actually be “gold shirted” or “tan uniformed”). However, in DS9, the extraneous characters have names and not just designations like "crewman" or "yeoman."

**Why Deep Space Nine?**

*Star Trek: Deep Space Nine* brings into the Star Trek universe an original set of characters as diverse and memorable as the crews of the first two series. It also provides far more interpersonal conflict than we've seen before in the 24th century. If, as Gene Roddenberry always said, *Star Trek* is the Wagon Train in space, think of Deep
Deep Space Nine as Fort Laramie on the edge of the frontier.—Rick Berman and Michael Piller

Of the five series, DS9 is the odd one out. Deep Space Nine truly did “...boldly go where no one has ever gone before.”51 When trying to convince networks to produce the TOS, Gene Roddenberry said it was like “a wagon train to the stars.”52 As Berman and Piller observed, if ST is the wagon train, then Deep Space Nine is the frontier town.53 Also, we like our heroes to be paragons of virtue. This is, for the most part, true in TOS and TNG. However, DS9 is made up of US, and we are flawed. A widower raising a son who always reminds him of the wife who died; the son who associates with the “wrong kind”; a former terrorist; an outcast; a seemingly arrogant novice with a secret; a family man with an unhappy wife; a philosophizing old man within a young woman; a seemingly untrustworthy exile; a despicable “merchant” and his submissive brother and nephew. These flawed characters remind us of US. Neither they nor US are paragons of virtue, but the show helps us see that we can select the most valid roles we wish to inculcate and discard the invalid ones.

Deep Space Nine is a space station, and, except for in the first episode, it does not move. It is one of the characters, albeit often in the background. For most of the series, conflict comes to the station. The population consists of numerous different aliens, some of whom live on the station and some who are just passing through. It is inhabited by religious aliens, humanist aliens, capitalist aliens, the conquered, and the conquering. Like a western town, it

51 Part of the Star Trek: Next Generation opening narration.
has a sheriff, the indigenous population, the saloon hall scallywag, the
tenderfoot doctor, some blacksmiths, and a mayor. The reasons for its unique
diversity are threefold. One, Gene Roddenberry, the creator of ST, was ill and
passed away in 1991, the year Deep Space Nine started production. According
to Edward Gross and Mark A. Altman, in Captains’ Logs: Supplemental,
Roddenberry’s inability to be involved in the production allowed the primary
producers of DS9, Rick Berman and Michael Piller, to explore new areas never
touched on before in the ST franchise.54 Two, it was to premier while TNG was
still on the air. Berman and Piller thought it would be redundant to have two
ships flying off to search the galaxy for strange aliens and cultures.55

A third point is that not all the main characters are in Starfleet or even
the Federation. The station commander, the chief of engineering, the doctor,
and the science officer are members of Starfleet. However, the science officer
is a Trill.56 The head of DS9 security is a changeling.57 The owner of the local
bar is a Ferengi58 who has his brother and nephew with him. Another
character is a former Cardassian59 spy, in exile, who owns a tailor shop. In the

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55Interview with Michael Piller, Star Trek: Deep Space Nine, season 1, disk 6.
56A Trill is a joined species in the Star Trek world. Trill have a pouch on their abdomens where they can carry a symbiont. The symbiont lives for hundreds of years and retains the memories of all its host Trills. The joining of the host and symbiont creates a unique blending of two selves to create one. Jadzia is the Trill host, and Dax is the symbiont; thus, she becomes Jadzia Dax.
57A changeling or shape-shifter can change shape and become anything from a rat to a table to a reflective panel or fog.
58Ferengi are very acquisitive. They are considered the ultra-capitalists of the universe, putting profit above everything, including family. However, they do have a “Rules of Acquisition” they follow. They are short and have large heads and ears.
59Cardassians were the conquerors of Bajor. They enslaved the Bajorans for over fifty years and exploited all the natural resources. The Cardassians are reptilian in appearance and enjoy hot temperatures.
fourth season, a Klingon60 Starfleet officer becomes a series regular, thus creating the opportunity for even more conflict. The second in command, or first officer, is a female Bajoran militia officer and a former terrorist/freedom fighter. The Bajorans' culture flows from their “spiritual life,” as the Kai, the head of their religion, intimates.61 Having a major species attribute of being spiritual is yet again another departure for ST. On TOS and TNG, any species/culture based on spirituality is depicted as inferior, and the crews of Voyager and Enterprise appear to just tolerate religion in other species.

Ira Steven Behr mentions that the characters have made a home on DS9. “Every story we do, the repercussions, the consequences don’t disappear.”62 Talking about what the different characters and conflicts would do for the show, Michael Piller explained, “… this is a show where everybody is forced to stay together week after week. Each episode, each show is fundamentally dealing with the people who have learned that actions have consequences, and they have to live with the consequences of their actions on a weekly basis.”63 This allowed characters and conflicts to flow from the major story line (called the “A story”) in one episode to the secondary story line (called the “B story”) in another and back again from season to season. If this device is overdone, it could be tiresome and lead to a loss of viewers.

However, the producers and writers of DS9 use the device to add background

60Klingons, a warrior species, were the bitter enemy of the Federation in TOS. But since TNG takes place 80 years after TOS, a peace treaty is in force between the two. Many, both male and female, are tall with long hair and are an intimidating sight.

61The idea is from a line spoken by the character Kai Opaka in the Star Trek: Deep Space Nine pilot “Emissary.”


information about its various characters through their reoccurring “A” and “B” story lines. Much like the zoom lens of a camera, this “A” fading to “B” and back allows a close up view of one character while providing a distant look at another. By understanding *DS9* within the American Studies myth—symbol reflexivity and the theories of Mead and Goffman—this paper will produce a wonderful collage of the series, making it a prime entity for analysis. I will start by looking through the filter of George H. Mead.
Does culture determine personality? Does personality determine culture? The person is a product of a human biological organism interacting psychologically and socially [and philosophically or historically] in a complex variety of social relationships that are given form and meaning by the culture in which the individual interacts.—John W. Milstead (interpolation mine)

I am intrigued with the “who, what, where, when, why, and how” of American thought and pop culture. What does, or can, it teach us about ourselves? Since this paper uses the filter of microsociology, as well as other filters, I will be starting chronologically with George H. Mead, who taught social psychology and philosophy at the University of Chicago between 1894 and 1931. However, his greatest influence was in sociology, in which his formulation of the self became a major influence of symbolic interactionism.64 Although Mead lectured at the University of Chicago and wrote for scholarly publications, he never wrote a book. The major work attributed to Mead, *Mind, Self, and Society*, was actually compiled after Mead's death by Charles W. Morris.65 I will consider Mead because his theories have been embraced by various disciplines.

In 1953, John C. McKinney, writing in *Social Forces*, talked about how Mead's theories enlightened the "philosophical, historical and social psychological" disciplines.66 McKinney goes on to say Mead's approach to the creation of the self falls within the purview of the sociologist because Mead

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states that it is through interaction with others that we become a self. This self must include the ability to see it self from others' points of view. Filipe Carreira da Silva agrees that Mead should be considered part of the sociological canon.67

Da Silva first poses three questions for determining what makes up a certain disciplinary canon: "'What is a classic?' 'What are the functions that a classic fulfills?' and 'How should such writings be analyzed?'"68 His answer to the first question is, “a classic is a text written by someone in the past that still holds the ability to provoke controversies among current practitioners of the discipline.”69 Although not controversial in social psychology, Mead’s writings still provoke new questions and arguments within sociology. Therefore, Mead's lectures and articles should be considered part of the sociological canon. The answer to the second question is that the author is symbolic of the idea and the theory is referred to by the author's name, i.e., Mead's name became synonymous with symbolic interaction theory. The third answer is that the author should be read in the context of his historical times, which is a must because sociology cannot be separated from history.70 George Cronk agrees that Mead should be considered within the sociology cannon, but he also presented a paper on how Mead's symbolic interaction can be a model for the psychotherapist.

In his speech at the World Congress of Philosophy in Varna, Bulgaria, Cronk spoke about Mead’s theories of how people gain a self by "...language,  

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68Ibid., 19–20.
69Ibid., 19.
70Ibid., 20–23.
play and games."\(^71\) He goes on to identify two areas in which symbolic interaction helps with therapy. One is Mead's theory of how the self is formed, and the other is the "temporal structure of human existence."\(^72\) According to Cronk, there is a temporal relationship between the patient and psychologist that creates a "linguistic process." \(^73\) It is through the symbolic interaction of patient and psychologist that the patient becomes well. It is the therapist's responsibility to help the patient function in society again; therefore, Mead's theories, which lead to symbolic interaction, learning to see oneself through the eyes of others, lend themselves well to the interactions between patient and psychologist because it is this interaction that helps the patient learn to cope within society.

Swann and Bosson finally acknowledged Mead's role in social psychology when they stated, "This theory was designed to illuminate the nature and origins of self-knowledge, especially the reactions of others and the roles people play."\(^74\) They note Mead's leadership in the study of the "...micro level of interaction among small groups...."\(^75\)

Why does this matter? How will it affect Jane or John Q. Public? The skill to perceive our social/cultural system through Mead’s theories can help us appreciate new ways to assess how our social/cultural structure affects US and how we want to affect it. Then we can choose whether to make a difference in what is happening around us. Or, as Mead stated, “[We all

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\(^72\)Ibid., 2.

\(^73\)Ibid., 3.


\(^75\)Kornblum and Smith, *Sociology in a Changing World*, 15.
should be interested in the effect which the social group has in the
determination of the experience and conduct of the individual member.”

Within Mead’s writings, we find his theory of how the self is comprised of the I and the me. Both of the latter develop differently during interactions with others. According to Mead, we all live within social structures; we react to, interact with, or act toward that structure, be it collectivist or individualist, and our social structure reacts to us. To understand who we were, are, or will become, we should understand how our social structure changes, or tries to change, who we are, and how we can and do change our social structure.

Mead was a Darwinist. He believed in the evolution of man (the species, not the sex). According to Ian Burkitt:

In Mead’s theory, then, humans are to be thought of as possessing a nature, just like other animals of the world. The difference between Mead’s understanding of human nature and the way in which the term is generally used, is Mead sees the nature of human beings as social. That is, the instincts and impulses of humans are not set in a fixed pattern, but are conditioned by the experience of the social group as a whole.

This does not mean Mead believed we come into this world with no instincts. According to psychology, we are born with five reflexes: startled, sucking, grasping, rooting, and stepping.

Mead’s theory is that to develop the self, we have to learn three things: language, imagination, and memory (to learn memory, we have to learn to focus on what we want to remember to retain the information). To be involved with our surroundings, we need a way to communicate and

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76 Mead, Mind, Self, and Society, 1.
doi:10.1177/001139291039003004
79 Mead, Mind, Self and Society, 174–175.
comprehend what is happening within our “social process.” This gives us the need for language, because without language, we have no way to articulate or reason through an experience within society. Even if we are only talking to ourselves, out loud or mentally, we are still conversing. Conversation gives us the language to further gain a self. Memory is needed to use the language we have acquired. And imagination is needed to help us relate to, and interact with, others; to help us foresee a future with or without them; and to help us see us from other’s points of view, thereby giving us the ability to see ourselves as objects.

**Language, Memory, Imagination**

Remembering and imagining give us the ability to look and reflect on our past and possible futures, thus allowing us to objectify ourselves. If we cannot conceive of ourselves as objects, then we are only “...conscious, not self-conscious.” The self learns from the "specific other" as a child within the family and then goes out into the community and encounters the “generalized other.” According to Mead, “The organized community of social group which gives to the individual his unity of self may be called ‘the generalized other.’” It is through interacting with the generalized others that the self becomes fully united. We act toward, or react to, people, places, and situations as we see others act, and they act as we act, for we are their generalized others. In other

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80Ibid., 46.
81According to AudioEnglish.org, objectify means: 1. to make external or objective or give reality to; 2. to make impersonal or present as an object. http://www.audioenglish.org/dictionary/objectify.htm.
83Ibid., 154.
84Ibid., 154.
words, we are the sum of all our exchanges with the social/cultural systems we are involved in. We need to be able to look at ourselves from the points of view of others, or to take their attitudes towards us.

**I and Me**

The I is how we respond to their attitudes. The I is subjective. The me is objective. As Mead explains, “I talk to myself, and I remember what I said and perhaps the emotional content that went with it. The I of the moment is present in the me of the next moment.” It is the I that acts. I made a phone call. I is the subject of the sentence; therefore, the I is subjective. “The ‘I’ is [our] response to the attitudes of others; the ‘me’ is the organized set of attitudes” we assume from the generalized others. The me is others' attitudes we have incorporated into our self. Each situation we are in calls for us to respond in a certain way—this is the me that has accumulated the attitudes of others, while the part that responds (acts) is the I. In the sentence, “They made me call,” the me is receiving the action of the verb "made"; therefore, it is the direct object. This is one way we objectify ourselves. The me recalls what the I did. One example Mead uses for the I and me is playing a team sport. The I plays the game and the me remembers playing it. In baseball, if a person is playing second base, that person still has to know what the other team players are going to do. If a fly ball heads toward...

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85Ibid., 11–12. For Mead, an attitude is the beginnings of an act. When one picks up a hammer, that attitude starts in the brain and moves along the neurons and down the nervous system to the hand.
86Ibid., 174.
87Ibid., 175. Also, for Mead, the **generalized other** is the society/culture from which the individual takes on attitudes that form the unified self. Ibid., 154.
88Ibid., 175.
89Ibid., 176.
the infield, the second baseman has to know who is going to catch it—him- or herself, the shortstop, the pitcher, the third baseman. One has to be able, and they have to be able, to take the generalized others' viewpoints. If this does not happen, the players run into each other, and the game is lost. There is an individual aspect to baseball—the I of catching the ball, tagging the runner out, hitting the ball—but to win, all teammates must coordinate their attitudes of me.90 Another way to look at Mead's ideas is that the I can throw a punch, but it is the me that feels the blow.

Other Ways to the Self

Social psychology can be used to update Mead's ideas. In the Handbook of Social Psychology, William B. Swann, Jr., and Jennifer K. Bosson bring us up to date with “self and identity” by saying Mead filled a void left by William James. But unlike Mead’s self, I, and me, Swann and Bosson partition the self into more subcategories. One is the “self as a mental representation” with “active versus stored self-knowledge” that we attend to or not.91 In other words, we have a mental picture of who we think we are, but we are not always thinking about who we are. Then there are the “origins of self-representation,” which include the physiologic, the brain, and genetics, to societal interrelations, and finally back to the “subjective self” we discovered in Mead.92 Swann and Bosson mention Daryl Bem’s theory through which “we can infer who we are by observing our own behavior and the conditions under

90An example was mentioned in an e-mail to the author from Professor John Tenuto of the College of Lake County, Grayslake, Illinois, October 14, 2013.
92Ibid., 598–603.
which it unfolds, but that this self-knowledge does not necessarily have an impact on subsequent actions.”\textsuperscript{93} This appears to counter Mead,\textsuperscript{94} but in their summary, Swann and Bosson state, “One truth that has already been distilled is [that the self is] a social phenomenon.” This brings us back to Mead.\textsuperscript{95}

We could also use the post-Cartesian split, or dualism, expressed by Descartes when he penned the famous line, “Cogito, ergo sum!” or “I think, therefore, I am.”\textsuperscript{96} According to the Cartesians, or dualists, the \textit{self} is born out of isolated introspection versus interaction with society/culture. However, Ian Burkitt states, Mead “is one of the few Western thinkers who... tried to build a theory of the social origin of human \textit{selves}, overcoming many of the dichotomies and dualism...” of the split. So we come again to Mead as the forward-looking thinker he was. One could say he foreshadowed present-day neuroscience, with its understanding of long-term potentiation (LTP). This confirms how language, memory, and imagination are formed through the release of proteins within the neurons that create a sheathing on the dendrites over and over again, building up the proteins to cause deeper memories that cause Mead’s \textit{self, I, and me} to form.

One philosopher who does not lead to Mead (although he is closer than the dualists) is Soren Kierkegaard. In \textit{The Sickness Unto Death}, he elucidates the necessity of finding the \textit{self} in faith in God: “... in relating itself to itself and in willing to be itself, the self rests transparently in the power that

\begin{footnotesize}
\textsuperscript{93}Ibid., 601–602.
\textsuperscript{94}Ibid., 603–604.
\textsuperscript{95}Ibid., 617.
\textsuperscript{96}Professor Moriarty’s line to convince Captain Picard he was no longer a holo-character in Brian A. Lane, "Elementary, Dear Data," \textit{Star Trek: The Next Generation} (Hollywood: Paramount Studios, 2003), DVD.
\end{footnotesize}
established it.”97 Reading the full text, one finds that the “power that established it” is God. Thus, in his lecture on how identities or selves are formed, Timothy J. Keller quotes Kierkegaard: “Faith is when the self wants to be itself, grounded transparently in God. Sin is trying to become a self without God....” Keller calls Kierkegaard’s work both modern and biblical.98 The Bajorans would agree with Kierkegaard. It is their faith in The Prophets that sustained them during the first Cardassian occupation.

Since Mead was a Darwinist, he did not believe in the God of Kierkegaard. We know this because in the book that Morris edited and attributed to Mead, it says, “If we abandon the concept of a substantive soul endowed with a self of the individual at birth, then we may regard the development of the individual’s self, and the social consciousness within the field of his experience....”99 Accordingly, Mead’s self is formed through the symbolic interaction of society/culture, having no interaction with or from a divine entity. Star Trek: Deep Space Nine includes both Mead’s and, for Bajorans, Kierkegaard’s views of how the self is formed. It is the Meadian view of the acquisition of self I will use to look at Odo.

Odo100

When we meet him in the beginning...he’s been searching for his family. He’s an orphan in the beginning. He discovers who his real parents are, his real family, but in that discovery, he also, as I’m

99Mead, Mind, Self, and Society, 1.
100All quotes and screenshots are from Star Trek: Deep Space Nine, produced by Rick Berman and Michael Piller (Hollywood: Paramount Pictures, 2003), seasons one through seven, DVDs.
sure many orphans do, discovers that the world that nurtured him—the space station, the Federation, those officers, the people, even Quark—those people are his real family.—Rene Auberjonois

The first thing we notice about Odo is that he is the only changeling on the station. Patricia Hill Collins would call him the “outsider-within.”¹⁰¹ He is the station’s security chief. He and Major Kira work well together; he always keeps an eye on Quark and his facility because he knows Quark had, and still has, dealings with the criminal element in the black market during the Cardassian occupation. We do not know exactly how old Odo is, but according to the Star Trek: Deep Space Nine: Bible (revised) he is an “Alien male, middle aged, curmudgeon....”¹⁰² In the beginning, he does not have, nor does he need, typical quarters like the rest of the population of DS9. Every sixteen hours, he has to regenerate by reverting to his gelatinous form. He does this by “pouring” himself into a bucket at the back of the security office. As with all the characters, we learn Odo’s back story a little at a time throughout the seven seasons. I will discuss the applicable DS9 Odo episodes out of order so I can present Mead’s theory of I, me, and self in their order. I will start with “The Begotten” from season five and move to “Heart of Stone” from season three.

To set up “The Begotten,” one needs to know that season three opens with a two-part episode titled “The Search Part I and II.” The crew of the station goes looking for the head of the Dominion, the Founders. There is a battle and all but Odo and Kira are taken prisoner. Odo takes an injured Kira

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¹⁰¹Patricia Hill Collins, Black Feminist Thought (New York: Routledge, 2000), 13. Although Collins was talking about black maids in white homes and how it gave them a “distinctive perspective,” I believe the term also can also apply to Odo’s perspective in DS9.

off the ship and onto the surface of the planet below. It is here that Odo finally meets others of his species. As a whole, they form the Great Link, preferring to stay in their original gelatinous state. It appears that the Founders are a matriarchy because it is the female changeling who takes control of things. They welcome him back but are still wary of him because he has spent many years with humanoids. She links with him, allowing him to experience a small portion of the Great Link. During this encounter, he realizes they are the feared head of the Dominion. He and Kira find the rest of the crew in a cave, and Odo demands they be released. If they are not, then the Founders will have to do to him whatever they do to the crew. The Female Shape-shifter tells him, “No changeling has ever harmed another.” In the last episode of season three, “The Adversary,” while fighting with a changeling undercover agent, Odo accidentally kills the agent in self-defense. During “Broken Link,” the last show of season four, Odo is judged by his people for the changeling spy’s death. The Founders’ judgment is to make Odo a mono-form, a solid. This means he can no longer change shapes. At that point, he felt part of him was lost forever, and he would have no more contact with his people.

To learn of Odo’s formative years, we have to start in season five with episode number 510, “The Begotten.” In this episode, Odo is seeing the station doctor about a stiff back. Quark, the Ferengi bar owner, sells him a baby changeling who is sick. The doctor examines it and treats it. At this point in the series, the Founder’s Dominion is at war with the Federation. Captain Sisko asks if the baby changeling will be a threat. Odo assures Sisko it is not a threat by saying,
I had no memory of where I was from. I didn’t even know I had the ability to mimic other forms.

Sisko says the Federation will want to study the baby, and Odo asks to be the one to study it. Sisko suggests Odo contact Dr. Mora since he “...managed to find a way to communicate with you.” Odo resists Sisko’s suggestion.

Later, in the science lab, Odo is with the baby changeling. The lighting is subdued. The camera is looking at Odo, who is seated by the baby changeling. The colors are soothing. The baby is well lit but not in a harsh light. The light seems to be coming from the table. Odo is bent and talking to the baby in a soothing tone. All this sets the viewer up for an intimate shot in which Odo reveals his past. He says:
but that doesn’t matter. I know you’re aware of me. I was once like you. I spent months in a lab being prodded and poked by a scientist who didn’t recognize I was a life-form. He [Dr. Mora] thought I was a specimen, a mystery that needed to be unraveled. He never talked to me. I didn’t know what I was or what I was supposed to do. I was lost. Alone.

Throughout the show, Odo talks to the baby. This provides the baby with verbal gestures. It would appear that Odo’s hopes are to make available the significant symbols that Mead discusses. These significant symbols will help the baby as it grows.

While Odo is trying to teach it to use its morphing abilities to grow and communicate, Dr. Mora comes to the station to help. Odo rejects his help, but allows Mora to observe. When Odo is talking to the baby, his tone of voice is gentle and soothing. As the episode unfolds, Mora gets frustrated with Odo’s “incessant chatter.” Odo then confronts Mora and lists the tests run on him and how painful they were. While they argue, Sisko enters and tells them to speed up the process because Starfleet wants results. Odo now realizes the
pressure the Cardassians put on Mora to find out what Odo was. After Odo uses some of Mora’s methods, the baby starts to respond.

Figure 3. “The Begotten” Capture 3

As Odo and Mora turn to leave for the night, the camera angle changes to just behind the baby’s view. It is as if the baby is watching them leave. The baby starts to come up out of the dish. They turn, look in amazement, and get excited.

Figure 4. “The Begotten” Capture 4

As they watch the baby, it forms a face similar to Odo’s. This shows it has a memory and an imagination, and it is trying to develop into a self. When
Odo tilts his head, the baby tilts its head; when Odo smiles, the baby smiles. Later, in Odo’s security office, Mora and Odo talk about celebrating the baby changeling’s progress. Mora compliments Odo on getting the baby to trust him.

Mora: I was wrong. Your approach to communicating with the changeling was sound. Don’t you see? It was reaching out to you. It was curious about you. The first time you did anything even close to that was when you formed a tentacle to slap my hand away from the control panel.

Odo: I remember. I wanted you to stop zapping me.

Both Odo and the baby were making gestures. Odo’s was understood by Dr. Mora to mean "Stop it." The baby’s was showing that Odo’s interactions were working. Both gestures were the start of language, first between Odo and Mora and then between Odo and the baby. At the episode’s end, both are called to the science lab. It seems the baby had a more serious medical problem than was originally thought, and the doctor cannot save it.

Figure 5. “The Begotten” Capture 5

While Odo is holding the baby and telling it not to die, it integrates itself into Odo, which gives him back his morphing capabilities. This could be considered the ultimate way of taking on the attitudes of the other. In this
socialization process, it is not only the child who is changed by the parent, but the parents who also are changed by the child.

As mentioned previously, in the season three episodes “The Search I and II,” Odo finds out his people are the Founders. They are the head of the Gamma Quadrant’s dictatorial Dominion. The Founders want him to stay, but he finds their desire to control everyone and everything mistaken. He goes back, with the crew, to DS9.

In “Heart of Stone,” also from season three, we discover more about what happened to Odo after he left the lab. Odo and Major Kira are returning to DS9 from a new Bajoran colony in the Gamma Quadrant. They are in a shuttle craft (a small space craft). The shuttle is well lit, and Odo and Kira are seated; the camera angle is straight on, or what is called an elbow shot; they are both in their respective uniforms. All this tells us they are equals. The lighting is not harsh, but their faces are well lit, allowing us to clearly see their expressions. In the shuttle craft, Odo appears agitated, and Kira wonders why.

Odo: It’s not important.

Kira: Ok.

Odo: It’s just...when governor Avesta asked us to dinner...

Kira: Go on.

Odo: You said no.

Kira: And?
This comment confirms that Odo has acquired a me in his past.

Odo and Kira end up chasing a Maquis terrorist. They land on a seismically unstable moon. They enter a cave to search. The lighting in the cave is subdued. The linguistic message is that it is hard to see clearly. As they search the caves, Kira’s foot gets stuck in a crystalline structure. As Odo works free to her, the crystal grows until it is up to her neck, and she has trouble breathing. While Odo is trying to figure out how to get her out, she tells him, “Just talk to me.” He wants to take her mind off the situation by telling her humorous stories, but he cannot think of any. Kira says:
He talks about when Dr. Mora first found him. No one knew what he was. During the occupation of Bajor, the Cardassians insisted that all the lab specimens had to be clearly labeled in Cardassian. The Cardassian overseer labeled him “Odo’ital” which, in Cardassian, literally means “nothing.” When he was found to be sentient, the scientists still called him Odo Ital, breaking it into a Bajoran name “which became shortened to Odo.” As the seismic activity grows worse, and to take Kira’s mind off the tremors, Odo continues:

The thing is, for the longest time whenever anyone would use my name, the first thing I would think of was what it meant—"Nothing." What better way to describe me? I had no family, no friends, no place where I belonged. I thought it was the most appropriate name any one could give me...and then I met you...and the others—Sisko, Dax, even Quark. And now...when I hear one of you call me “Odo,” I no longer think of myself as nothing....

**Understanding Mead’s Self, I, and Me**

The background of the frame I am composing is an understanding of how we gain a *self* from the *I* and *me*. The *self* is not in our “fight or flight”
response. This is in our biology; it is a part of our sympathetic system. We learn in “The Begotten” what Mead talked about in his chapter on the self. The self is not in our instincts, but rather, it develops as we learn language, or significant symbols. Odo’s continual talking to the baby, even when he had to use Dr. Mora’s harsh methods, was helping the baby develop a self, in Mead’s terms. When the baby changeling was copying Odo’s head, tilting its head, and smiling, it was “taking the attitudes of other individuals toward himself within a social...context,” which was adding to the baby’s self. Every time someone is talking to, or interacting with, a baby, it is gaining a bit more of its self. Even when it is being ignored or yelled at, a baby is gaining a language and a self.

Both Odo and the baby changeling gained a self in different ways. Odo perceived himself as being abused; the baby was nurtured, but they each gained a self that they could use to interact socially, a self they could use to become aware of their I and me. As Odo and Mora revealed, the interactions also changed them. Odo was able to better understand and connect with Mora. Their working together gave them some common “significant symbols” of what could be thought of as “parenthood.” Each was better able to understand the other’s attitude. Originally, Mora’s appearance provoked a defiant attitude in Odo. His attitude was met with sternness from Mora, which in turn brought on a hardness in Odo. When they finally worked together, Odo’s resentment at having been abused softened. In the end, when Dr. Mora is leaving, both assume the attitude of the other. Odo no longer sees Mora as his abuser, and

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Mora realizes Odo had to leave to interact with the world outside the sterile lab.

Figure 8. “The Begotten” Capture 6

Dr. Mora and Odo stand outside Dr. Mora’s shuttle craft airlock. The camera angle is a medium straight shot, making them equals and no longer adversaries. Their “attitudes” are of relaxed coworkers. The lighting highlights both.

Odo: I think I finally understand how much I meant to you...and what you must’ve gone through when I left.

Mora: You had to find your own way in the world.

Odo: I should’ve included you in my life.

Mora: You still can.\textsuperscript{104}

Odo’s verbal gesture evokes a conciliatory response from Mora who, in the end, provides a physical gesture, drawing Odo into a hug. Odo lays his head on Mora’s shoulder, thus completing the circle of gestures described above.

In “Heart of Stone,” what Mead said about how the I and me are formed can be seen. “The ‘I’ is the response of the [person] to the attitudes of the others; the ‘me’ is the organized set of attitudes of others which one himself assumes.” In the laboratory, Odo was a thing to be studied. He said when someone said his name, he first thought of its meaning, which shows his taking on the attitudes of the scientists.

When he left the lab, he experienced social interactions with Kira and the others. They treated him not as a specimen, but as an individual who had an I and me. They used his name, and he began taking on their attitudes. In the beginning, Kira’s attitude became one of friendship; his response was to assume, or to become friends. Quark’s attitude was one of suspicion; he treated Odo as the law enforcer he was. Odo’s response was suspicion of Quark’s dealings, so he ensured Quark ran his business in an honest way. Sisko’s attitude was one of a respectful commanding officer; Odo’s response was assuming a respectful subordinate attitude toward Sisko. Odo acts upon language and attitudes learned from those around him, which changed over time with the changes in his social interactions. But what happens when he fully interacts with the Great Link?

During the war with the Dominion, DS9 has been taken over by the Dominion military, the genetically manipulated and enhanced Jem’Hadar. This forces the Federation to leave. However, Sisko, as The Emissary of the

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105Mead, Mind, Self, and Society, 175.
Prophets, has told the Bajorans to sign a nonaggression pact with the Dominion. In the episode “By Inferno’s Light,” Dukat signed a formal alliance between the Cardassian Union and the Founder’s Dominion in hopes of once again being a power in the quadrant. This brings Odo back in contact with the female Founder and the Great Link, which Odo had rejected. Now that Odo has an *I, me, and self*, we have to see how interactions with his species changes his *self*.

**Stimulation and Imagery**

In a paper that he read at the Western Philosophical Association in 1912, Mead talks about the Mechanism of Social Consciousness. The “organization of consciousness” is how we organize our relationships to objects. Are they near or far, hard or soft, rough or smooth? But it is only through actual contact with the object, which includes people, that we are conscious of all its characteristics. It is through our perception of an object, or person, that we gain our social consciousness. Putting it very simplistically—when mom and dad smile, or use a gesture of approval, the child knows he or she has done something good. When mom and dad frown, the child knows he or she has not done something good. It is through this stimulation and response, or the giving and receiving of gestures, or the socialization process, that we learn our social consciousness. Mead said:

> I have referred to precepts as objects which arise in physical experience because it is a certain phase of conduct which, with its appropriate stimuli and responses, gives rise to such products, i.e., movement under the influence of distant stimuli leading to contact experiences of manipulation. 106

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Mead goes on to say that the perception of others around us must come first in our development of self. Being able to make others into objects helps us see our me as they see us. So first we must be able to see others’ gestures and be able to imagine our responses. Mead uses the term “gesture” to mean “that part of the act or attitude of one individual engaged in a social act which serves as the stimulus to another individual to carry out his part of the whole act.”  

Even when we are talking to our self, we are stimulating our me to respond to our I.

Through talking to our self, we can experience what we see in interactions, or our socialization process, with our specific others. Although the first gesture Odo understood was a painful one, he was able to create a painful gesture by forming a tentacle to “slap” Dr. Mora’s hand. Odo recognized that he would go through pain when he saw Mora at a distance. Mora was soft and smooth, but interacting with him was painful. Thus, when Odo meets his people in “The Search I and II,” he first treats them as a science experiment, as he was treated. It is Kira who says, “Odo, this isn’t a police investigation.” He states, “I’m aware of that, Major.” She softly tells him, “Then stop interrogating these people.” But it is the only way he knows to ask questions, the clinical way. He softens his tone. At this point, it is the female changeling who helps him try to understand what he really is. Odo did not have a typical changeling growth process. Being “studied” was his socializing process. Thus, he becomes the “outsider-within,” as Patricia Hill Collins defined the concept in her book *Black Feminist Thought*. She describes the “outsider-within” by the example of black domestic workers. They formed

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bonds with their employers and the children they cared for, they saw what the racist ideology was all about from the inside, but they knew they could never really be “in” those families.\textsuperscript{108} In the world of \textit{ST}, the aliens species have basically three functions: 1) being the “bad guys”; 2) being the one who needs rescuing or enlightening; 3) or being the “outsider-within,” like Spock in \textit{TOS}, Data in \textit{TNG}, Seven of Nine in \textit{VOY}. In \textit{DS9}, Odo is the main “outsider-within.” He seems to embrace this fact in “The Search, II” when he tells the Female Shape-shifter:

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{Figure9.png}
\caption{“The Search II” Capture 1}
\end{figure}

\begin{figure}[h]
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\includegraphics[width=\textwidth]{Figure10.png}
\caption{“The Search II” Capture 2}
\end{figure}

She is the one who wants him to experience the Great Link, if only for a few moments. Odo sees her, at this time, as soft and caring. Later, he will see her as hard and decisive. In “Broken Link,” Odo is judged by his people and made into a “solid,” which the Great Link thinks is the worst thing they can do to him. In season four, the Klingons become a problem for the Federation and Cardassians. The Dominion fades, somewhat, into the “B” story line, or has no story line at all.

With the reemergence of the Founders and their Vorta (their diplomats) and Jem’Hadar (their military) in season five, they become the

focal point aggressors once again. This will bring new interactions that show how we can accept or reject the influence by the same interactions, only to revert once the influential interactant is gone. Once a person attains Erickson’s cognitive state of adolescence, that person can start to decide whether to allow interactions to have more or less influence on them. As far as we know, Odo has passed Erickson’s cognitive state of adolescence.

In these interactions, or the socialization process, most parents are correct. They do not want their children to interact by the “wrong” crowd. Parents have that learned bad influences can get a person into trouble because they went through the socialization process themselves. Literature, the stage, films, and television are replete with this idea. The great literary anthology, the Bible, speaks of it in 1 Corinthians 15: 33: “Bad company corrupts good character.” In Shakespeare’s Othello, his interactions with the unscrupulous Iago cause Othello to kill his beloved Desdemona. The film Rebel without a Cause shows how a young man, Plato, played by Sal Mineo, is influenced by the tough Jim, played by James Dean. Mineo dies. In the 1970s to early 1980s, a television show, Happy Days, reversed the trend. Richie’s interactions with the “greaser” Fonzie changed Fonzie for the better instead of Richie for the worse. Thus, who we interact with can change us or we them. Odo will discover more about this in season five. Not only are we changed by who we interact with, but we change who we interact with. Generally speaking, the parent changes the child, but the child also changes the parent. Another way to look at this process is through the conversation between the female Founder and Odo in “Behind the Lines.”

Odo: What will become to the entity I’m talking to right now?
Female: The drop becomes the ocean.

Odo: And if you chose to take solid form again?

Female: The ocean becomes the drop.

This conversation explains the dual role of the socialization process.

As noted earlier, in “By Inferno’s Light,” Dukat has secretly negotiated an alliance with the Dominion. He believes Cardassia will once again be a power in the quadrant. With the Dominion’s backing, Dukat retakes DS9 in “Call to Arms,” reinstating its Cardassian name, Terok Nor. However, Sisko, as the Emissary of the Prophets, has told the Bajorans to sign a nonaggression pact with the Dominion so Bajor will be safe from the fighting. After the evacuation of Federation personnel, Major Kira, Odo, and Quark welcome the Dominion to the station. All this will bring Odo back in contact with the matriarch of the Great Link. At first blush, this appears to be just a plot device, but, once again, looking through the filter of Mead and television camera usage, we can fill out the frame of acceptance or rejection of influences interactions have upon us.

Once “Behind the Lines” shifts to the station, we see the resistance against the Dominion/Cardassian alliance has begun. In the scene in his office, where he has always been most comfortable and in control, Odo confronts Kira about an incident in Quark’s bar. As usual, there is the constant hum of the station’s working machinery in the background. Using the filters of Barthes and philosophy, we can both denote and connote that Kira and Odo are in a working space, not a living space. The lighting is not harsh, but makes for a good working atmosphere. Some lights emanate from Odo’s various consoles. The camera pans between the two, focusing on each as they speak or
to get their reactions to the other's lines. She tells him it worked well. He was upset the plan went on without his approval. Kira and Odo then talk about her questioning his loyalty: Does she, or does she not? She wants to know why he is taking it all personally. In the middle of this conversation, the female changeling comes into Odo's office. The shots have been cutting from close to medium and back until this point. When the Female Shape-shifter enters, there is an over-the-shoulder shot from behind her. It then cuts to an elbow shot of the three of them. To the viewer, this technique can either denote or connote that all three are equals within the frame.

It seems the female changeling is stranded in the Alpha Quadrant because when the Federation left the station, they set mines at the mouth of the wormhole and she cannot get back to the Gamma Quadrant. Kira leaves after Odo assures her he will be fine. Odo questions the Female Shape-shifter about why she is there. She says:

I was trapped in the Alpha Quadrant when Captain Sisko mined the entrance to the wormhole.

Figure 11. “Behind the Lines” Capture 1
With these statements, she is acknowledging her understanding of how interactions can change a person, even a Shape-shifter. Much like a liquid, she seeks out her equilibrium by not interacting much with solids, but by looking for the only other “liquid” species in the Quadrant. As she told Odo in season three, “To become a thing is to know a thing.” But she is at war with the solids and only wants to control them, not know them. Ina Rae Hark describes the difference between how the Female Shape-shifter and Odo view this statement.

The Female Founder tells Odo "to become a thing is to know a thing." Given their paranoia, this means for the Founders that mimicking members of a certain species will let them discover vulnerabilities and weaknesses to be used to control them. But the aphorism bespeaks empathy as well. It is this other facet of knowledge gained by imitation that Odo will bring to the Link....

The matriarch of the Great Link thinks she is fighting a defensive war with the Alpha Quadrant by using the Cardassian alliance.

Adding the filter of political history after World War II to the frame, the United States, the Union of Soviet Socialist Republics, and communist China

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backed different developing countries during the Cold War. Each power would arm a Third World country to “contain” the influence of the other two. Although the Founders use their cloned Vorta and Jem’Hadar to acquire either a non-aggression treaty or to invade a planet, they too play one alliance off against the others. At the end of season five, the Dominion and the Romulan government signed a non-aggression treaty. In season seven, the Breen sign onto the Dominion/Cardassian alliance. The female changeling knows interacting with these other species will eventually influence her, to some degree, so she uses her diplomats and military to do most of the interacting because she can always eliminate them and clone more. What does this have to do with Odo’s innocence? In his office, he is skeptical of the Founder. Odo answers the Female Shape-shifter by saying, “That’s ironic...

Figure 13. “Behind the Lines” Capture 3

They go on to discuss the fact the Great Link changed him to a solid. She comments that was the only thing they could do to punish him for his crime of causing the death of another changeling. It seems they have forgiven him now.
All his takes place in his office. He is always more comfortable in his office. That was all he knew on the station during the Cardassian occupation and throughout seasons one through four. The scene changes to Star Base 375, where Sisko and the Admiral discuss tactics for taking back DS9. From the star base, the scene fades to an exterior shot of DS9, establishing that the story line has moved back to the station. Then it cuts to a meeting room where Dukat, Weyoun, and Odo are discussing station security protocol. The Female Shape-shifter enters. Odo goes back to his quarters to work and the Female Shape-shifter goes with him.

The lighting in his quarters is subdued, intimate. The camera, on a long shot, pans with the Female Shape-shifter as Odo speaks about all sorts of shapes and she moves around them. He tells her he has had pleasure assuming all the shapes. This pleases her. He is letting his guard down in this intimate setting. The sound is still of the station's mechanical hum in the background, which here can denote or connote a relaxed, almost soothing atmosphere. The female starts talking to Odo about his love for Kira. She is getting personal and more intimate, and his guard is coming down. He says he
“need some peace.” She tells him he needs “clarity” and offers to link with him. The camera shows them in a medium shot.

They link! This intimate scene fades to black.

Looking for Odo, Kira is told he is in his quarters with the Female Shape-shifter. She finds him in an introspective mood and asks, “Are you alright?...You didn’t link with her, did you?” Odo answers he did. Kira fears for him. He assures her everything is all right. Later in a resistance meeting, Quark comes in drunk and says Damar has a way to deactivate the mine field. Kira and Rom agree to stop the deactivation if Odo take the sensors off line at 0800 hundred hours. Odo appears to be back with the crew psychologically as well as physically.

That evening, again in his intimate quarters, he is like a child asking a parent many questions about his heritage. He asks the Female Shape-shifter about how she and the Great Link are connected. Are they separate? Are they one? Does she have a name? She wants to link with him again, but he says it overwhelms him. This shows his understanding of how interactions can affect
someone. He knows she affects him, but he cannot, as yet, affect her or the Link in the same way. As a parent with a child, the Female Shape-shifter is pleased with his inkling of understanding. She again suggests linking to help him learn more. But he has promised Kira he would not, and he tells the female that. The female says it does not concern Kira, only him. He links again. He is still in the Link at 0800 hundred hours when Rom is trying to prevent the deflector array from being used to take down the mines. Kira is angry and confronts Odo in his quarters. He tells her he was in the Link and

Figure 16. “Behind the Lines” Capture 6

Here he is demonstrating the effect his interactions with the Female Shape-shifter are having on him. When Kira talks all about Rom and the deaths that will be caused and that the Dominion will take over the Alpha Quadrant, he says:
Odo is exhibiting what Mead describes as, “A physical object or precept is a construct in which the sensuous stimulation is merged with imagery which comes from past experiences.”\textsuperscript{110} This is what his linking with the Female Shape-shifter has done to and for him. In his apparent sensuous merging with the female, he experienced her constructs, images, and past, all of which merged into his. While the Female Shape-shifter was in his quarters, this intimate setting, or as Erving Goffman would say in his “back region,” she influences him by “…contact experiences of manipulation” with her linking. This linking can be seen as the pinnacle of interactions. By this merging of “…thought and form, idea and sensation…” with the female, Odo is losing his “link” with all his Alpha Quadrant friends.

In the beginning of “Favor the Bold,” Odo and the Female Shape-shifter are still in the intimate setting of his quarters. He still appears to be under her influence. He is helping her to experience intimacy as the solids do, which she says is a “shadow of intimacy” and nothing like the Great Link. About thirty-nine minutes into the episode, Odo and the female are on the second deck of

\textsuperscript{110}Hark, \textit{Star Trek}, 53.
the Promenade. This is his front region; it is not an intimate area for him. The lighting is bright and the background noise is still that of the station’s mechanicals workings, which in this setting can be seen as just white noise. The camera is looking down from an over-the-shoulder shot behind them. In this situation, when the camera looks down on someone, it creates an intimidating angle.

Odo: It’s odd. I’ve stood here countless times and yet, somehow it all looks different.

Female: It’s the solids. (The camera has shifted to a frontal view of the two in a medium shot.) They look small, don’t they? (The camera has cut to an over-the-shoulder shot again.) Insignificant.

Odo: It’s not their fault.

Female: I’m not placing blame.

Odo: They’re trapped. (The shot has cut to a view of the two from below, making them more intimidating.)

Female: Confined to a single shape.

Odo: A single perspective. (The shot cuts to a medium shot of the two again.)

Female: It’s so limiting.

Odo: I feel sorry for them.

Female: They need our guidance, Odo, not our pity. (She starts to cross behind him.)

Odo: They cherish their freedom.

(The female is now on his left side and the camera has panned with her. She walks forward.)

Female: We’ll have to break them of that.

(Odo looks at her and starts to follow her.)

Odo: Break them?
(The female is still walking forward with the camera tracking her.)

Female: In a manner of speaking. Oh, this language of the solids— it’s so imprecise.

Odo (still following her): What exactly do you plan to do? (There is now a glimmer of his questioning her influence over him.)

Figure 18. “Favor the Bold” Capture 1

After more discussion the Vorta, Weyoun, comes up to give the female information about the war. She gently touches Odo’s shoulder and tells him to go back to his quarters and that she will be there soon.

As he is going to his quarters, there is dramatic music. The camera tracks with him. He sees Kira, and he goes after her, calling her name. She does not respond. He catches up with her in a passageway. The lighting in the passageway comes from above and the sides, but it is not harsh—it is subdued, almost like in Odo’s quarters. It is almost intimate. He wants to apologize to her. As they walk, the camera tracks with them. After she explains the situation to him, she says she will not accept any of his apologies. Now he is getting more of an idea of what is really happening to his Alpha Quadrant
“Link.” In the next episode, “Sacrifice of Angels,” it will become more clear to him. His “link” with the solids will resurface.

In act two, Odo is back in his room. The Female Shape-shifter enters and tells him the war is going well. He says:

There are people fighting out there...dying...people that used to be my friends....

Female: They’re Solids, Odo. You must remember that.

Odo: I know...but they still mean something to me.

Female: The Link means more.

Odo: That’s what I keep telling myself. But somehow, I can’t quite believe it.

Female: You asked me for clarity, Odo.

Figure 19. “Favor the Bold” Capture 2

The female changeling realizes Odo is no longer accepting her influence. She wants to usurp Kira’s influence. The female changeling tells Odo that Kira has been arrested and will be executed. Odo cannot believe it. She tells him,

Her death will be your salvation. (holding out her hand) Link with me. Embrace the clarity—it’s the only way you’ll ever find peace.
He refuses to link. He is choosing not to engage in this intimate interaction with her. Later in the episode, Quark and Ziyal break Kira, Rom, Leeta, and Jake out of security. Weyoun tells the female changeling. Weyoun wants to protect the female and Odo in Ops. Odo refuses to go, saying, “I’ll be fine here.” According to the revised shooting script, “The Female Shape-shifter doesn’t like this turn of events. She stares long and hard at Odo. He meets her gaze; it’s a charged moment.”\(^{111}\) This shows that Odo is not being socialized into her view of him or her attitudes of what he should be. He is not accepting her attitude into his *me*. Odo’s *me*, formed from his close interactions with Kira and the others, is resurfacing, and he goes on to help Kira and Rom get to the core of the station. Kira asks why. Odo just says he is not ready for the Link. He makes the choice to be, or not to be, affected by his interactions with the Female Shape-shifter or Weyoun. His objective *me*, gained through interactions with Dr. Mora, Kira, Sisko, O’Brien, Bashir, Dax, even Worf, Quark, and Rom, intertwines with his subjective *I* through the interactions that created his *self*. He shows us that we can choose to create our *self* by inculcating attitudes of our specific and generalized others.

Odo demonstrates what are considered the micro-sociological theories Mead is known for. He started developing a *self* by listening to the scientists converse in the lab. When he wanted to create his *I* and *me* in furtherance of his *self*, he left the lab. He felt he could learn more by observing rather than by being observed. This is the beginning of the frame that holds our back relevancies on which we base social/cultural interactions. Since everyone is an

individual and does not have the same interactions with society/culture, let us adjust our f-stop to that of Major Kira Nerys, the station’s Bajoran first officer, and see how she developed her I, me, and self.

**Kira Nerys**

Kira comes full circle but…going full circle, she’s explored all the degrees all the way around the circle this time. So she’s pretty much in the same place, but not the same person at all. There’s a depth, an understanding, and an experience that only…going the whole way around the trip gives you.—Nana Visitor

Again, according to Mead, we need language, memory, and an imagination to form a *me* and *I* to become our *self*. The interactions that allow us to take on the attitudes of the specific and generalized other differ for each individual. This can be observed within a family in which the parents believe they treat each child the same, but the children all turn out differently. As Commander Benjamin Sisko told the Prophets, “It can be argued that a human is ultimately the sum of his experiences.” The same can be said for the other “species” in *DS9*.

Using the f-stop of Major Kira Nerys next, one notes she is a Bajoran, who are humanoids with a slightly wrinkle in the bridges of their noses. They cannot change their shapes, but they can be changed by their interactions. In the Bajoran culture, the family name is stated first, and the given name is used by only family members and the closest of friends. We first meet Major Kira in chapter three of “Emissary.” Later, when Sisko asks her why she is cleaning the damaged station, she tells him, “In the camps, we learned to do whatever

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needed to be done.”\textsuperscript{113} She despises Cardassians. The Bajorans were oppressed, made to work in slave labor and refugee camps, starved, and brutalized by their Cardassians occupiers for over sixty years. Bajorans who helped the Cardassians were known as collaborators. The \textit{Deep Space Nine: Writers Bible} (revised)\textsuperscript{114} describes Kira as “…aggressive, hard-edged and passionate about her people.” She is an angry woman: angry at her government, angry about the Federation, and just plain angry. We see this in season one’s “Battle Lines,” in which we get an understanding of the significance of Kira’s faith. She and Kai\textsuperscript{115} Opaka are in a cave waiting for the result of the “peace talks” between the Nol-Ennis and the Ennis.

Opaka (seated on a rock): You can’t bury it, Kira.

Kira (standing): What?

Opaka: Do you recognize yourself in these people?

Kira: Me? Oh, not...not at all, I...They’re content to die. I’ve always fought to stay alive. Oh...(Kira starts to sit beside Opaka, like a child getting closer to a parent.) I don’t want you to have the wrong impression of me, Opaka. (seated beside but a bit lower than Opaka now) I don’t want you to have the wrong impression of me, Opaka.

Opaka (turning slightly to look Kira straight in the eyes): Just what impression do you think I have?

Kira: That, that...(standing up and walking away a few paces) that I enjoy any of this. I...(turning around to look at Opaka) I don’t enjoy fighting. (looking to the ground) Yes, I’ve...I’ve fought my entire life, but for a good cause. For our freedom, our independence. And it was...it was brutal and ugly, and...I...I...But that’s over for me now. That’s...that’s not who I am. (She kneels in front of Opaka.) I...I

\textsuperscript{113}Ibid., 20:09.
\textsuperscript{115}The Kai is the spiritual head of the Bajoran religion, like the Pope is the head of the Catholic Church.
don’t want you to think that I am this...violent person without a soul, without a conscience. (looking up into Opaka’s face) That is not who I am.

(Opaka looks down into Kira’s face. She carefully grasps Kira’s left ear (it’s a Bajoran spiritual thing) and gazes into her eyes.)

Kira (seeing things in herself through Opaka’s eyes, Kira starts to cry): Oh!

Opaka (drawing Kira to her breast): Don’t deny the violence inside of you, Kira. Only when you accept it can you move beyond it.

Kira: I’ve known nothing but violence since I was a child.

Opaka (releasing Kira and looking her in the face): In the eyes of the Prophets, we’re all children. Bajor has much to learn from peace.

Kira (lamentingly): I’m afraid the Prophets won’t forgive me.

Opaka (gently cupping Kira’s chin in her hands): They’re just waiting for you to forgive yourself.

(There is recognition between the two. The Kai holds a crying Kira like a child in need of healing—fade to the runabout.)

This scene gives us insight into the I, me, and self of Kira. At this point in the first season, we know she is a freedom fighter, or terrorist, depending on whose point of view one takes. She has spent her whole life fighting, but this is the first time we really see how it affected her, how her interactions with the enemy have led her to the violent attitudes she has taken on from them and from the generalized others in her resistance cell. We also see how it affected her faith. She is afraid that her violent life has affected her walk with

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the Prophets. The Kai assures her that is not so, that she, as well as Bajor, needs to learn the attitude of peace.

In “Emissary,” she tells Sisko she was fighting for Bajor’s independence “…since I was old enough to pick up a phaser.” At this point, we do not know what age that could have been. However, we can take as an example Sima, described in “Children—Couriers in the Ghetto of Minsk,” a twelve-year-old girl who helped take many groups of Jewish refugees out of Minsk to the forests and beyond, saving them from the Nazis. Sima would take any assignment, no matter how dangerous. Kira was like this. In the episode “Necessary Evil,” Kira went onboard Terok Nor (the Cardassian name for the space station) to confront a collaborator. It turns out that she kills him in self-defense. It is quite possible that Kira was around Sima’s age when she started fighting, and age is an important factor in the development of the self. Since Mead lectured in social psychology, I consulted the work of two leading child psychologists, Jean Piaget and Erik Erickson, to understand child development.

Piaget defines four stages of cognitive development: 1) sensorimotor—birth to two years old; 2) preoperational—two years to seven years; 3) concrete operations—seven to twelve years; and 4) formal operations—twelve to adult. Stages two and four help us understand Kira’s development. In stage two, the preoperational stage, children learn their language and role play to learn attitudes from their specific others. This is also the stage in Kira’s life

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117 "Emissary," 12:45.
119 Ibid.,
121 Ibid., 232.
when her mother died, or, as later we find out, was taken away. Thus, she would have had no mommy to role play. There would have been the generalized other women, but no mommy. At stage four, formal operations, a child can hypothesize and use abstract thinking. This would bring her into the Bajoran resistance; and it is her interactions within the resistance cell that give her a resistant I, me, and self. It was the generalized others in Shakaar’s resistance cell that she inculcated into the self she had already received from her specific other, her father, and what he told her about her mother.

Erickson’s psychosocial stages include more categories that give us a different perspective on Kira’s development. His stages takes us from birth through beyond the sixties in eight stages: 1) infant—birth to one; 2) toddler—one to three; 3) preschool—three to five; 4) elementary school age—five to twelve; 5) adolescence—thirteen to early twenties; 6) early adulthood—twenties to thirties; 7) middle adulthood—forties to fifties; and 8) late adulthood—sixties and beyond. Kira Nerys was born during the occupation and was, according to the DS9 Writer’s Bible, in her early thirties at the beginning of the series. She is angry, but she is also quite competent and knows what she can and cannot do, which gives her high self-esteem. Both these attributes come from succeeding at new tasks in stages four, elementary, and five, adolescence. What does this have to do with Mead and his I, me, and self?

Mead stated that we need a language, memory, and imagination to take on the attitudes of the specific and generalized other, through interaction of symbols, like words. As a child between the ages of two and twelve, Kira would

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122Ibid., 241.
have watched her parents (mostly her father) and others, some of whom fought back, some of whom fought for food, and some who collaborated with the Cardassians. She learned to take on the attitudes of the resistance fighters not only verbally, but also by observing and application. She gained her *I* and *me* in battle against a powerful aggressor. Anger became a sustaining attitude that results in her anger when we first meet her in “Emissary.”

**Language**

For Mead, language starts with gestures. He uses the example of two dogs in an alley. One dog sees another and starts to curl its upper lip, a gesture. The second dog responds in kind. The first then sidesteps and growls low and menacingly. This triad of gestures creates language between the dogs. This can be seen in *Star Trek’s* many aliens; for instance, the Klingons and Ferengi come to mind. Humans also use this triad of gestures. When we look at another, we might tilt our heads in acknowledgment of their presence, and they do likewise to us, and so on. One person initiates an action, and the other person reacts to that action with his or her own action. This then causes the first to evaluate his or her own actions, and so the circuit goes. This completes the triad or circuit of gestures. It is like the old Nancy Sinatra song.

> You looked back to see if I looked back
> I looked back to see if you looked back
> to see if I was lookin’ back at you.

In other words, the gesture stimulates a response from the person at whom it is aimed. When a gesture calls for a response from the other, and he

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123Ibid., 43.
or she in turn offers a response to the first person, it completes a circuit. When both people understand what information is behind these gestures, then it can be said that they have engaged with significant symbols. “Where the gesture reaches that situation it has become what we call ‘language.’ It is now a significant symbol and it signifies a certain meaning.”

According to Mead, it is significant symbols that give us the capability to think. We form gestures in our minds that become attitudes, and “‘attitudes,’ [are] the beginnings of acts.” In Mead’s example, the first dog had a threatening attitude to which the second one responded, and the first responded back with an attitude of increasing threat. We have then learned externally and integrated others’ attitudes internally while interacting within the “given society or social group” in which we are socialized. Even in the camps, there appeared to be time to learn and to be a toddler. This is evident in the lines opening the episode “Duet,” from season one. Kira and Dax are going about their operations routines and talking about their childhoods. Kira states:

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127 Ibid., 5.
128 Ibid., 47.
This suggests that Kira’s formative years (ages one to six) had a small measure of childhood normalcy, even in the camps. Since babies, toddlers, and children take on the attitudes of their family members, we could expect Kira to have taken on the attitudes of her parents. This is what Piaget’s and Erikson’s stages are all about.

For Mead, “attitudes to which [he] referred are but stages in the act as they appear to others, and include expressions of countenance, position of the body, changes in breathing rhythm, outward evidence of circulatory changes, and vocal sounds.”129 Children show how they learn these attitudes by using their imaginations by playing roles like mother, father, teacher, and more. It can be presumed that Kira gained her language through her parents, or her specific others. In the refugee camps, she would have stayed especially close to her parents as a toddler. As she grew, she would have ventured out to learn the languages of the other children in the camps.

Why would Kira talk of her childhood in her workplace? It is well lit for working conditions; the camera angles show Ops to be multi-level, but when Kira is talking with Dax, their heads are visually on the same level. This indicates that they are equals even though they are in two different organizations, Federation and Bajoran, and Kira is the second in the chain of command of DS9. Ops has almost a sterile feel to it; the language used here is all business. The only sound is that of the station—there is no music building to a dramatic or comedic end. This shows that Kira is learning a new language, a language of trust in her new coworker, her new position, in not having to go to bed hungry, and the opportunity to sleep in a bed. Although not part of

129 da Silva, G. H. Mead, 82.
Kira’s resistance cell, Dax is part of her work cell now, and as Kira grows to trust her, she can take on more of the language and attitude of her new *generalized other*. As in many work situations, when we feel comfortable with those we work with, we can talk about our experiences, which shows our coworkers where our language and attitudes come from.

**Memory**

Memory gives us the ability to expand our array of gestures, whether vocal or visual, to draw on a greater number of gestures to communicate with others. Memory also allows us to remember our past experiences and how we acted toward, or reacted to, a situation brought on by our social/cultural structure. It is memory that helps us see us in our pasts. It allows us to decide what we want or do not want “To be or not to be,” to quote William Shakespeare’s *Hamlet*. Memory allows us to ask, “Do I like this change in me?” If not, memory can help me choose what to do within the social process to change. For instance, if a person suddenly starts playing practical jokes on people and a friend asks “Why?,” that person can look back in his or her memory to find the answer. Memory will tell the jokester what influential person was responsible, and then the person can decide to continue or stop playing practical jokes depending on which friends he or she wants to be with.

In season seven’s episode “After Image,” the problem for Ezri Dax is that she has too many memories. Ezri Dax is a Trill and eighth host of the Dax symbiont. The symbiont lives for hundreds of years by being moved from one Trill host to another as each hosts dies. On the Trill home world, only certain candidates are chosen to become hosts for a symbiont. It is thought to take
years of training for the host to learn the delicate balancing act between the symbiont and host since the symbiont retains multiple hosts' memories, including all the sensations and feelings that go with the memories. Ezri did not want to be a host, but due to an emergency, the Dax symbiont had to be placed in her. Having received no training, she is having problems not only with pronouns, but also with what she likes and does not like. Scene seven is the first time Ezri Dax is in Quark's bar, but it was a regular hangout for Jadzia Dax. Even though Ezri has never met Quark, Dax had.

Ezri: How's my favorite Ferengi?

Quark (not looking up): That depends which Ferengi you're talking about.

Ezri: I'm talking about you, Quark. Who else would I be talking about?

Quark (looks up): Dax.

Ezri: Hi.

Quark: I wondered when you were going to drop by. I can't believe it's really you.

[All Ezri's memories start to confuse her.]

Ezri: *Me*, neither...I mean...of course *I* can believe I'm really *me* as in Ezri. It's just *I* haven't gotten used to the idea of *me* as in Dax.\textsuperscript{131}

This also shows how the *self* can be confused by the *me* and *I*. Ezri has to embrace her new *I* and *me* to gain a new *self*. What do Ezri's problems of too many memories and too many selves have to do with Kira's memories?


Kira’s memories are not confused. She remembers liberating the Gallitep labor camp and seeing the end results of beatings, murders, and rapes, all of which led up to genocide. She remembers every person she killed. She remembers her father calling her mother a hero of the resistance. She remembers that while her father was dying, she went out seeking vengeance on the Cardassians who inflicted his lethal injuries. In this way, Kira goes around the full circle of selfhood, and each new experience creates new memories that take her to new degrees of her self. She shows this in season four in the episode “Return to Grace.”

Kira’s nemesis and former commander of the occupation, Gul Dukat, has been demoted to captaining a Cardassian freighter and has his half-Bajoran, half-Cardassian daughter Ziyal onboard. Dukat is to take Kira to a conference on a Cardassian outpost. The Klingons, who are at war with Cardassia, destroy the Cardassian outpost. When Dukat wants to engage them in battle, the Klingons deem his ship to be no threat and move on. With Kira’s help, the Klingon crew is engaged and defeated. The scene that tells us more about Kira’s past takes place on the captured Klingon Bird of Prey. The console lights glow red and orange, the bulkheads and decks are rust colored, and there are some white light in the overheads, but they are low. This is a war ship. We can tell it brings up memories for Kira. Dukat admits he needs her skills. They are equals, not conqueror and conquered. Since the Cardassian Council will not retaliate, Dukat wants to wage a one-man war against the Klingons. Because of her expertise, he asks Major Kira to fight alongside him. She says no. Other than the fact she despises him, she tells him,
I’ve lived the life you’re choosing...living on hate and adrenaline...fighting hit-and-run, always out gunned. It’s not much of a life. And it eats away at you so that every day, a little bit of you dies.

She also tells him to allow her to take Ziyal to live onboard DS9. He asks, Why?”

Her response:

This scene tells us that Kira’s life as a resistance fighter was hard. It is one of the consequences of her past that invades the memories that she has to face every day. Kira does not want Ziyal have to take on Dukat’s attitude. Ziyal is innocent but willing to take on his attitudes to be with him. But Kira does not want Ziyal to achieve the killer attitude needed to fight Klingons. All these scenes show that we can use our memories to not only change our self, but we
also can be instrumental in helping others acquire a different self than they or anyone else thought possible. But language and memory need the imagination to gain a full self.

**Imagination**

Imagination takes our self to a new level. With imagination, we can envision who we want our self to be. This can been seen in children playing. They take on roles of their parent, teacher, friend, those closest to them, or someone they idolize, like a superhero. As we mature, imagination allows us to cognitively analyze whether we have achieved or need to further adjust our self. It also allows us to envision the generalized other into our self in daydreams so we can see if we truly want to integrate a generalized set of attitudes into whom we are becoming.

In the “The Way of the Warrior” (the season four opener), Dax is trying to help Kira relax by taking her to a holosuite\(^{132}\) at Quark’s. Dax wants her to enjoy the Hoobishan Baths on Trill. Kira insists that if she ever goes to the Trill home world, she will, but she feels foolish in the holosuite. Kira is not interested in make-believe images; she wants the “real” thing. Using the filter of television criticism through Roland Barthes’ linguistic message, we see that the Hoobishan Bath scene is bathed in soft light with the slight appearance of fog, some flora, and a blue, soft, multifold curtain. This tells us to relax, enjoy, and think of these as good times. The “holo-boys,” Dax, and Kira are all in bathing suits. In the background, there is the almost imperceptible sound of

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\(^{132}\)“Holosuite (or holodeck) is a holographic environment simulator which can simulate any conditions and/or environment by taking energy and converting it into matter. It is useful for enjoyment, business and testing of skills.” Okuda, Okuda with Mirek, *The Star Trek Encyclopedia*, 191.
running water, like a gently running brook. The scene harkens back to the “pastoral” themes of America’s past in which relaxing is equated with the harmony of nature. All this sets us up for a nice relaxing time, but what happens next challenges that anticipation.

Dax asks:

Figure 25. “The Way of the Warrior” Capture 1

Kira answers:

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and just go away.”

Now we really start to understand Kira’s *I, me, and self*. All her life has been a fight, seeing and hearing, the horrors of occupation and resistance even back to her formative years, even in her imaginary playtime. We learn about some of the horrors in the first and subsequent seasons and, as shown in “Return to Grace,” how it deeply affected her. We learn even more in the episode “Wrongs Darker than Death or Night.” Dukat tells Kira her mother was his lover. ¹³⁴ Growing up, she was always told her mother was a hero of the

resistance. Knowing that children make believe they are their parents, one can only imagine that she might have played her mother in the trenches fighting the Cardassians.

She asks Sisko, as the Emissary, to help her gain access to the Orb of Time. “After that, it’s up to the Prophets.” Her faith is rewarded, and the Orb takes her back in time to when she was three. Upon meeting her parents, she naturally hides her identity. She and her mother are chosen to be “comfort women” for the troops on Terok Nor (DS9). The Bajoran collaborator says the families will be given more food and be treated better. Meru, her mother, enjoys being a comfort woman. Kira tries to tell her mother she can resist, that what she is doing is wrong. Meru does not think so. Near the end of the episode Kira’s father, Taban, sends his wife Meru a recording.

Taban: I know it’s only been a few weeks that we’ve been back home, but you should see the children. It’s like they’ve been transformed. Reon and Pohl are laughing and playing together. They’ve never been happier. And I swear, little Nerys must have gained five pounds....I tell them you are still at the refugee center, I think that’s best for now....Every day, I pray to the Prophets that you’ll find some peace in this new life of yours....You’ve saved all our lives. Never forget that.

Upon hearing the message from her father, Kira understands he condoned what her mother did and was part of the cover-up about Meru’s being a collaborator. Kira had planted a bomb, but before it goes off, she saves Meru’s and Dukat’s lives. She always hated the Bajoran collaborators, especially when she thought of the hero her mother was reported to be. Was her mother a hero? Her father seemed to think so. Meru gave her life for her family. Kira now has to face her memories and her imagination of her mother. Why did she save them? Meru was still her mother and, for the first three years of her
life, her most specific other who gave her life to save her family. From her mother, Kira learned her language and will to fight for Bajor. But as we saw, it was Kira’s father who helped her learn the language of her faith.

Using the filter of World War II and religious studies on top of Mead’s filter of microsociology, we can see from whence Kira gets her faith. Bajorans are a spiritual people, and it was their religion that helped them through the Cardassian occupation, much like the Jewish people did during the Holocaust. Although some Holocaust victims lost their faith, many did not. Also, like Israelis, Bajoran women fought alongside their men. In They Fought Back, author Yuri Suhl recounts stories of many faithful Jews who were in the resistance in Warsaw, Treblinka, and other ghettos and death camps. One of the stories is about “Little Wanda with the Braids.” Wanda was a resistance fighter who executed many Nazis in the Warsaw Ghetto. As a member of the resistance, she also instructed new resistance fighters in the operation of weapons. When asked why she was fighting, she told an underground leader, “I am a Jew...my place is among the most active fighters against fascism, in the struggle for the honor of my people, for an independent Poland, and for the freedom of humanity.” Change a few words, and one can hear Kira saying this to Shakaar, her resistance cell leader.

Once we take on others’ attitudes as our own and begin to see our self objectively, as well as subjectively, through me and I, are we fixed into the frame we call our self, or can we lose it, or have it radically changed? The answer might be found season one’s “Duet” or season three’s “Second Skin.”

135Suhl, They Fought Back, 52.
I thought a lot about people who didn’t turn out to be who we thought they were when they were young. I think everyone’s parents turn out to be different people than you thought they were when you were six.¹³⁶

Season one’s “Duet” is about attitude changes. Kira’s attitude ever so slightly, almost imperceptibly, softens toward Cardassians when she encounter Aamin Marritza, a file clerk from the Gallitep labor camp. Marritza had his features surgically altered to look like Gul Darhe’el, the Butcher of Gallitep. All during his time in a holding cell, he is bragging about how he had to clean up the Bajoran scum; if it meant genocide, so be it. Odo becomes suspicious when Marritza knows a lot about Major Kira. He and Dr. Bashir investigate and confirm the deception. Kira confronts Marritza with what Odo has found. He tells her he must be tried.

Kira: Why are you doing this?

Marritza: For Cardassia. Cardassia will only survive if it stands in front of Bajor and admits the truth. My trial will force Cardassia to acknowledge its guilt and we’re guilty, all of us. My death is necessary.

Kira: What you’re asking for is another murder. Enough good people have already died. I won’t help kill another.

While escorting Marritza to a transporter, they pass Quark’s bar, and a Bajoran drunk stabs Marritza in the back. Kira cradles him in her arms as he dies. She looks at the drunk and says, “Why!?” The drunk says, “He’s a Cardassian. That’s reason enough.” She says, “No! It’s not.” In the end, “Kira learns to see beyond her hatred of Cardassians and recognizes the worth of an individual.”¹³⁷

¹³⁷Erdman and Block, Star Trek: Deep Space Nine: Companion, 64.
“Second Skin” is about identity and the loss or questioning of it. It dovetails nicely with Mead’s *self* by changing Kira into that which she hates most—a Cardassian. Her *I, me* and *self*, up to this point, is staunchly Bajoran. In the beginning Kira hates Cardassians. In “Second Skin” she appears not to have been softened too much by “Duet.” When meeting with Dax in the Replimat, Kira is contacted by the Bajoran Central Archives. They want to question her about the time she spent in Elemspur Detention Center. She has no memory of ever being there. When she speaks with Odo in the security office, he says either the records are incorrect or her memories are.

Kira: My memory is fine. I know exactly where I was that week.

Odo: After ten years?

Kira: I spent the entire winter with my resistance group in the Dahkur Hills. We had no power cells for our phasers, very little food, and we spent most of our time in caves hiding from the Cardassian sensor sweeps. Believe me, it was very memorable.

At this point, she shows confidence in her *self* through her language and memory. She leaves for Bajor to learn the truth, but she never makes it to the archives.

Barthes' three messages can help us decode the scene that takes place eight and a half minutes into the episode. There are two dark figures in a mostly dark room. The music is suspenseful. It appears to be night. A single light is shining from above what appears to be an entry point. It would be a jarringly stark light if it were not diffused. The male figure commands the standing female, “Wake her.” It is then that we see someone is lying down. The standing woman does as directed. The dialogue, the set, the music all say something unexpected and shocking is about to be revealed. We hear a voice—
it sounds like Kira. When she sits up, she sees herself in a mirror. In an accusatory tone, she asks,

Figure 28. “Second Skin” Capture 1

She appears to be a Cardassian. At this point, a viewer familiar with *DS9* can connote Kira is in trouble. By the anchor of the linguistic message, someone not familiar with the show can still tell she is in trouble.

She is told that she is an Obsidian Order undercover operative. They are trying to help her, Iliana Ghemor, regain her memories. Entek, her Obsidian Order mentor and handler, keeps insisting she is Cardassian. To prove what he says, he leaves a data rod with her, but she refuses to take it.

Entek introduces her to her “father,” Legate Tekeny Ghemor, a member of the Cardassia Central Command. Scenes between Kira/Iliana and Entek are brusque; between the Legate and his supposed daughter, they are tense. He brings her breakfast and talks to her about her mother and other family memories she should have. Tekeny is gentle with her but frustrated with the Order. He did not want her to go on the assignment. He feels all this is his

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138Cardassian autonomous spy organization, like the Nazi SS, Soviet KGB, GRU, or the U.S. CIA, with little government oversight.

139A small cylindrical tube filled with a liquid approximately two to three inches in length and a half inch in circumference. They are used for recording data, much like a microrecorder.
fault. Entek returns to interrogate her. Tekeny stays close. Approximately twenty-four minutes into the show, Entek has a body beamed into Kira's quarters.

Figure 29. “Second Skin” Capture 2

She draws back the cover and finds herself as she was ten years ago, with long hair, dressed in what could be called homespun clothes. To say she is shocked is an understatement.

Figure 30. “Second Skin” Capture 3

In this scene, the background noise is gone and suspenseful music is now playing. The camera angle is shot from across the “dead Kira’s” body, making the shot an upward, intimidating shot.
As Kira/Iliana protests that it all can be a holosuite, Entek laughs and asks her about the time she killed a mother *hara* cat nursing her young in the Bestri Woods. Kira/Iliana remembers telling no one about that. Entek says the Order gave her that memory. Now she begins to wonder and figures she must escape. Tekeny comes in and finds her. He only asks she watch the recording because

The music that plays during Kira/Iliana watching the recording is sad. It starts with the horns playing a low sustaining note. Then the woodwinds come in, and finally, the lower register instruments come in. The sad music comes to a slight crescendo, with the horns again sustaining a higher note. This leads to the next scene, which shows the *DS9* crew coming to Kira/Iliana’s rescue.

Back on Cardassia, Entek is interrogating a shocked Kira/Iliana. Tekeny stops him, and he leaves. She walks over to a mirror. All Kira’s bravado is gone. Looking at herself, she seems fearful she is Iliana. She almost paws at her reflection, trying to remove the semblances of Iliana. The common
phrase, “It’s always darkest before the dawn,” intimates that with the dawn comes clarity. This linguistic relay message, communicated by the bright lighting, indicating daytime, says all will be cleared up and set aright. The linguistic anchoring message the music carries is mournful; its low toned horns are saying that nothing is going well. Putting the music and the lighting together, the linguistic message we are getting is challenging. What should be a moment of clarity (because of the lighting) becomes a moment of desperation (because of the music). Kira breaks the mirror to try to obliterate her reflection. Tekeny states he will get her off Cardassia rather than let the Order take her. She is his daughter. Kira/Iliana hugs his knee as a young daughter would.

In the next scene, Kira puts it all together. Ghemor has arranged for a member of the dissident movement to help her off Cardassia. She deduces it is the Legate that Entek is after, not her, and she is right. Entek and two of his fellow dissidents try to take them all, but in the end, the DS9 crew gets the Legate and Kira off Cardassia after a skirmish with the Order. Back on the station, Kira is walking Ghemor to a shuttle. As they round a corner, she tells Ghemor that Dr. Bashir checked her DNA and she is all Bajoran, with no hint of Cardassian.

The entire episodes shows that at any one point, Kira could have believed she was who Entek said she was, but for her solid Bajoran self. Kira starts questioning her self after Entek mentions the hara cat incident. Then, approximately twenty-eight minutes into the show, she watches the recording Iliana made and begins to wonder who she really is. Entek and Ghemor use the name "Iliana" frequently. Psychologically, this has an effect on a person.
She starts to wonder if she is Kira, the Bajoran freedom fighter, or Iliana, the Obsidian undercover operative. It is only when she discovers that the Legate is a dissident that she comes back to her core Bajoran self. However, her having Bashir run her DNA shows she was not truly certain of her self. There was that hint of possibility of being “the other.” It also shows that Kira is starting to see past her memories to individuals who come into her life. She becomes friends with Ghemor. He gave her a bracelet that had belonged to Iliana’s mother. Even after they find out that Kira is not Iliana, he wants her to keep the bracelet. He feels she is family. When they part, she tells him: I want you to know something. In spite of...whatever I might have said, I realize now

Figure 32. “Second Skin” Capture 5

Her healing process has begun.

In Terry Erdman’s book *Star Trek: Deep Space Nine: Companion*, Robert Hewitt Wolfe stated it best: “It really doesn’t matter whether she’s Cardassian or not. She’s Kira Nerys and that’s who she believes she is. That’s what’s important.”

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Major Kira Nerys’ center held in this episode. Her habit of lumping all Cardassians into one mold certainly changed, but her core self held. Will this resistance fighting center, her self, always hold? If she receives orders that are antithetical to her very core, orders from her commanding officer, the Emissary to her people from their Prophets, will her center hold?141 We will see.

Resistance Fighter or Apologist

According to the *Writers’ Bible* (revised),142 Major Kira is in her early 30s, which means anywhere between 31 to 33 years of age. Adding to that the time the show is on means that by season five, she is between 36 to 38 years of age, and by the end of the show’s run, she is between 38 to 40. What difference does her age make? If we again add onto our American Studies lens the filter of social psychology using Erikson’s psychosocial stages of development,143 we can understand some of Kira’s changes in the episode “Rocks and Shoals.”

Although E. H. Erikson was Freudian trained, he believed social interaction is the key to development, from infancy to late adulthood. Erikson’s stage six covers “Early Adulthood: Twenties and Thirties,” when the developmental crisis of “Intimacy versus Isolation” happens; in our twenties or thirties, if we can share our core self intimately, we can actually avert a

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141 Since Kira is in the Bajoran militia, she would understand the question, “Will her center hold?” I use the term in the military sense, meaning that if the center holds, the defensive line can prevent the enemy from overtaking the position and moving into an offensive line. If the center does not hold the line, the defenses will break and the enemy can overtake the troops, just like what happened at the Alamo.


143 Ciccarelli and White, *Psychology*, 241.
If we cannot share our core, we tend to isolate our self from the generalized others.

Between the first and the fifth seasons, Major Kira was able to successfully navigate her intimacy versus isolation crisis. In the first season, she is able to intimately reveal her core self to Vedek Bareil. She loses this intimate relationship in season three’s episode “Life Support.” While helping Kai Wynn broker a peace agreement with the Cardassians, Bareil sustains a serious injury. Dr. Bashir is able to prolong his life with implants, but Bareil’s brain eventually shuts down, and Kira has to make the call to pull the plug on him. Her other close relationship is with her former resistance cell leader, Shakaar. He becomes Bajor’s First Minister. This relationship comes to an end in season five, “Children of Time.” Kira and Shakaar have a deep faith. Kira says they went to the Kenda shrine asking the Prophets “…if we were meant to walk the same path.” Jadzia asks, “And?” Kira answers, “We’re not.” When Jadzia questions this, Kira says, “Well, the way I see it, people are either meant to be together, or they’re not.” This shows she has developed well through Erikson’s sixth stage. Now she will be going into stage seven—middle adulthood.

By the end of season six and “Call to Arms,” Kira is closing in on forty. It is in this stage that people are challenged to help the next generation, to leave the next generation better off than they were. Adults who accomplish this can “nurture, be creative, and benefit their family, community, country and future generations. One who fails at this becomes passive, self-centered,

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144Ibid.
feel they have done nothing for the next generation....”145 This stage deals with the crisis of self and generativity versus stagnation. By the episode “Rocks and Shoals,” Kira has been working alongside the Dominion and Cardassian occupiers. She is not resisting this occupation. Her core self was born in the resistance to the first Cardassian occupation of Bajor. Where is that core, that center, that self now?

In “Rocks and Shoals,” Kira’s story is the “B” story line. As noted previously, the Dominion helped the Cardassians retake the station. Dukat is, supposedly, in control again. Weyoun, the Vorta, is also running the station for the Founders, and the Jem’Hadar are acting as the strong arm of the law for the Founders. When she goes to work, Kira takes a turbolift, where she is surrounded by Cardassians and Jem’Hadar. She is working alongside the Cardassians and Jem’Hadar in Ops. She relieves the night shift, and Mavek, a Cardassian, brings her a raktajino (Klingon coffee). She goes about her duties in Ops just as she did while the Federation was there, although she is not second in command anymore. It appears, looking through Erikson’s seventh stage, she is unsuccessfully dealing with the current crisis. She seems passive, almost self-centered. But if we add to the social psychology filter of Erikson’s developmental stages Mead’s filter of ”The Genesis of Self and Self-control,” we can see Kira’s passivity more clearly.

According to Mead:

The human societies in which we are interested are societies of selves. The human individual is a self only in so far as he takes the attitude of another toward himself. Social control, then, will depend upon the degree to which the individual does assume the attitudes of those in the group who are involved with him in his social

145Ibid.
activities...institutions serve to control individuals who find in them the organization of their own social responses.\textsuperscript{146}

In other words, Kira and the Bajorans were told by Captain Sisko to sign a nonaggression pact with the Dominion. Since he was her commanding officer (CO) and the Emissary to the Prophets, she is obeying his orders. But what is this doing to her core \textit{self}? She has let her interactions with Cardassians and the Dominion change her attitude because she was directed by her CO and her religious icon to work with them.

When moving from the “A” story to the “B” story, there is a cut to an external shot of the station and then a cut to Kira’s quarters, where she is sleeping. A good question to ask here is, does this mean her core \textit{self} is also asleep?\textsuperscript{147} Using Roland Barthes' messages of \textit{linguistic anchoring} and \textit{relaying}, \textit{iconic denotation}, and \textit{iconic connotation}, the answer could be—yes. The scene is dark, but not fully black. Part of the \textit{linguistic anchoring message} is that the instruments used in the background are the higher-toned instruments. In many cases, this both denotes and connotes a dreaming sense. She is sleeping on her stomach when the computer says, “The time is 0500 hours.” When she wakes up, the lower register instruments are used to indicate a shift in the mood. She sits up, looks in the mirror. It is different than when she woke up in “Second Skin.” She knows where she is and who she is, and she smiles. While she is waiting for and riding in the turbolift, the full orchestra is now used to denote and connote another change in mood. This

\textsuperscript{146}da Silva, \textit{G. H. Mead}, 84.
\textsuperscript{147}Thanks must go to Professor John Tenuto, College of Lake County in Grayslake, Illinois, for suggesting this line of analysis.
tone is almost wistful, with a mournful background. The camera shot is an elbow shot. All the occupants of the turbolift have equal status.

However, she appears emotionally drained when Jake Sisko questions her and Odo about the occupation of the station. He asks about the 4,000 troops going to the surface of Bajor. Kira and Odo wonder how he knows that, but he does not tell them. Kira assures him it is only 400 unarmed facilitators going to help. Sisko mentions that Vedek Yassim will have a protest on the Promenade, which Kira and Odo think will give Dukat a reason to throw the Bajorans off the station. Kira agrees to talk to her. Sisko asks if they are denying the right to protest, and that ends the interview.

Later in her quarters, Kira tries to talk Vedek Yassim out of protesting. They are both seated. The lighting is soft and inviting. During the cut from the exterior shot of the station to the interior of Kira’s quarters, dramatic music plays. This music fades to just station noises, which can be denoted or connoted several ways—as merely background white noise, or as soothing, comforting assurance the station is running well, or as an irritating noise. But, connotatively, the station noise sets us up for a serious, but almost relaxed, confrontation between the Vedek and Kira.

Vedek Yassim: The Dominion is evil and the Prophets tell us that evil must be opposed.

Kira: You’ll get no argument from me, Vedek, but protests and demonstrations aren’t going to change anything. There’re just going to cause trouble for everyone.

Vedek Yassim: Then what would you have us do to oppose the Dominion?

Kira: I... I don’t think there’s anything you or the other Vedeks can do right now.
Vedek Yassim: I see. Then, as the Bajoran Liaison Officer, what will you be doing to fight the Dominion?

Kira: Fighting isn’t an option. This is different than the Cardassian occupation.

Vedek Yassim: Is it? The Cardassians are in control of the station. Bajoran freedoms are being curtailed one by one. And soon the first wave of alien troops will be landing on our world.

Kira: We’re talking about unarmed Vorta facilitators. They come in, they do their job, and they’re gone.

Vedek Yassim (confronting Kira):

We then go to a close-up reaction shot of Kira. She looks tired.
This exchange shows that Kira has accepted the influence and attitude of the occupying troops into her *self*. Kira tells the Vedek she does not understand. The Vedek rises. The shot now shows both of them, Kira still seated and the Vedek standing. The Vedek admits she may not understand, but she states that they both will “tomorrow.” With that statement, the Vedek walks out, and Kira appears resigned to the fact there might be a protest on the Promenade. As Erikson contends, it appears that Kira is unsuccessfully dealing with the crisis. As Mead points out, Kira is being influenced by those around her and her former CO and Emissary. Her weariness can be explained by her resisting her core *self*. Kira has taken on the attitude of those she works
with in Ops. At this point, the institution set up by the Dominion is controlling her social responses.

If we add a historical filter to our social psychology and microsociology filters, we see that the protest Vedek Yassim plans is suicide. Although done in a different manner, it is just as provoking as what the Buddhist monks did to protest the war in Vietnam in the 1960s. This gets Kira’s, and everyone else’s, attention.

When we can carry on a conversation in our minds that reflects ones we would have with a generalized other, Mead says that we really come into our self. Yassim’s suicide has gotten Kira’s attention. The next day, when she gets up and goes to Ops, she looks around. She is, indeed, surrounded by Cardassians and Dominion Jem’Hadar. As she is noticing them, she appears to be having the conversation with Yassim about Cardassians running the station all over again in her mind, thus taking on Yassim’s attitude. She leaves Ops.

148From 1950 through 1975, the United States was engaged in a land war in the southeast Asian country of Vietnam. In the 1960s, some Buddhist monks self-immolated, setting themselves on fire in protest of the war.
Odo finds Kira on the second deck of the Promenade, where Yassim hung herself. He tells her Damar has been looking for her. She has taken off her communications badge. During their discussion, she tells Odo:

Figure 39. “Rocks and Shoals” Capture 5

When I was in the resistance, I despised people like me.

Figure 40. “Rocks and Shoals” Capture 6

I’m a collaborator, Odo.

Odo reminds her that she is doing what Sisko wanted her and Bajor to do: to stay neutral and out of the fighting. She tells him:

We used to have a saying in the resistance: If you’re not fighting them, you’re helping them....What am I doing? Eating a full meal every day, sleeping in a soft bed...even write reports for the murderers who run this station.
This is where her passivity and self-centeredness are demonstrated. Also, she is now remembering her core self. Looking back on what made her the person who could resist being physically altered into a Cardassian, her center held then, and it is coming back now. The “B” line ends with Kira and Odo going off to plan a new resistance.

Mead stated:

The whole history of warfare between societies and within societies shows how much more readily and with greater emotional thrill we realizes our selves in opposition to common enemies than in collaboration with them.149

Kira has now successfully navigated Erikson’s seventh stage crisis. She will leave the next generation with a better life. And in opposing the common Alpha Quadrant enemy, she is remembering her self, her core or center self, which she gained from the attitude of faith from her father and from the attitude of resistance to evil from Shakaar’s resistance cell, along with the attitude of doing whatever needed to be done she gained in the refugee camps. Her core, her center, her self is back with a stronger resolve.

Who are we? Are we our society, our culture, our family, our friends? Does it matter? If, as Sisko tells the Bajoran Prophets, “It can be argued that a human is ultimately the sum of his experiences,” if those experiences make us who we are, do we change just because we are told otherwise? Should a young person who was adopted as a baby and raised in a loving home be ripped away from those parents if a previously unknown father now wants the child? What happens to that child’s memories and language or imagination?

Mead answered all these questions when he said:

149 da Silva, 85.
The human individual who possesses a *self* is always a member of a larger social community, a more extensive social group, than that in which he immediately and directly belongs. In other words, the general pattern of social or group behavior which is reflected in the respective organized attitudes—the respective integrated structures of the selves—of the individuals involved, always has a wider reference, for those individuals, than that of its direct relation to them, namely, a reference beyond itself to a wider social environment or context of social relationships which include it, and of which it is only a more or less limited part. And their awareness of that reference is a consequence of their being sentient or conscious beings, or of their having minds, and of the activities of reasoning which they hence carry on.\(^{150}\)

If this is true of the individual, what of the communities or nations that are comprised of these individuals? To see the whole community, society, nation, we need to change the f-stop to a smaller hole (counterintuitive though it might be).

**Mead’s National and International Self**

... nations, like individuals, can become objects to themselves only as they see themselves through the eyes of others. Every appeal to public sentiment is as well an effort to justify oneself to oneself.—George H. Mead

We have seen how the single *self* develops. We can add to our frame by adjusting the f-stop to one smaller\(^{151}\) than Odo and Kira. With this new f-stop, we can see how interactions can also create a national, international identity or *self*. In his “Psychological Basis of Internationalism,” published in 1915, before America entered the First World War,\(^{152}\) Mead stated that governments almost instinctively play on citizens' fears and insecurities because it creates a


\(^{151}\)As has been described in the preface, the smaller the f-stop, sharper the whole photograph looks. It is called a deeper depth of field like the “f-22 Club” Ansel Adams was a member of.

“social identity” that includes the community as a whole. This can be said of both the Founders and the major powers in the Alpha Quadrant.

In the beginning of DS9, the Bajoran people are trying to figure out their species self again. As previously mentioned, the Bajorans had been conquered and enslaved by the Cardassians. Their new selves was all about slaving for, hating, and resisting the Cardassians. The Cardassians can also be said to hate the Bajorans. It is in times such as these, war and slavery, that Mead says leaders can control their people through fear and hate. As we see throughout the series, the Cardassians certainly control their people through fear. One need only to watch the televised trials on screens above the Cardassians to realize this. It reminds one of George Orwell's 1984.

The Bajorans were great architects, musicians, scientists, artists, and more. They lost their self, or as mentioned in “Accession,” their D’jarras—this was like a caste system in which a person’s social standing and work were determined by who and what the family’s was, (Kira’s family were artists from the Dahkur Provence). So the occupation of Bajor, some could say, turned out to have a good side effect. Kira was in the military, but with the D’jarras in place, this would never have happened. When we first see Bajorans, as a people, they are trying to create a new self for their species. The Cardassians are also trying to create a new non-militaristic self for their species. The Federation is trying to help the Bajorans in their search for a peace and place for their self. But there are warring factions on Bajor, all wanting their self to be the new Bajoran self.

As these two species, Bajorans and Cardassians, are trying to create new selves, they also have to contend with the rest of the Alpha Quadrant and
the newly discovered Gamma Quadrant. Deep Space Nine (as a Bajoran station, should it not have a Bajoran name?) brings a new self to Bajor, one of a trading power in the region. Cardassia becomes almost a weak point in the quadrant. In “Return to Grace,” a Klingon spaceship crew killed Cardassians and Bajorans on a Cardassian outpost. Gul Dukat has captured the Klingon ship and killed its crew. Dukat tries to get the Cardassian ruling council to send troops to locate and engage the Klingons deep in Cardassian space, but the council instead tries to use diplomacy with the Klingons. Dukat, dejected, complains to Kira that the very name of Cardassia once was feared throughout the quadrant, but now, it is not. This is one reason he turns to the Dominion.

The first time we hear about the Dominion is in “Rules of Acquisition,” when Quark is trying to broker a deal in the Gamma Quadrant with the Dosi for the Grand Nagus. To get all the vats of tulaberry wine the Nagus wants, Quark must negotiate with the Karemma, who, he is told, is a powerful member of the Dominion. At this point, the Dominion might be a trade association. But in “Sanctuary,” we learn that the Dominion are said to be conquerors of the T-Rogorans, a species that enslaved the Skrreeans for eight centuries. In “Shadowplay,” Rurigan tells Odo and Dax that he left his home planet, Yadera Prime, because the Dominion conquered it. He went to Yadera II and created his village in holographic form. Is the Dominion a trade association or a Gamma Quadrant gang?

In “Jem’Hadar,” we meet two more species of the Dominion. We also learn that it is the Founders that control the Dominion. In “The Search I,” we learn the Dominion’s tactics. According to Ornithar, a Karemma:
then you die.”

From this and other dialogue in “Jem’Hadar,” we learn that the Dominion uses carrot-and-stick diplomacy, with the Vorta being the carrot and the Jem’Hadar being the stick. Up until the end of season three, we only know the Dominion as a brutal collection of conquerors and the other species they conquered. What kind of national/international/galactic quadrant interactions would create this kind of self? We find out in part two of the season three opener, “The Search.”

In “The Search II,” Odo and Kira beam to a planet within the Omarion Nebula. It is a rogue planet with no star and thus no light other than that emanating from what appears to be a gelatinous lake. Shapes can be seen coming up from the lake. They take the same shape as Odo. The female approaches him. After a brief verbal and physical interaction, Odo says:
Later, in their arboretum, when Odo asks why they do not trust “mono forms” like the major, the Female Shape-shifter gives Odo a changeling history lesson.

Female Shape-shifter: A great many years ago, our people roamed the stars, searching out other races so we could add to our knowledge of the galaxy. We went in peace, but too often, we were met with suspicion, hatred and violence.

Odo: Why?
As Mead sees it, the attitude of hatred is easier to sustain in the population than one of devotion to a cause. Could this be especially true for the Great Link? It is possible this hatred against the solids is kept alive by the Founders, “melding of form and thought the sharing of idea and sensation.”

Odo’s different attitudes, which he learns from his specific and generalized others, brings him a different me, a me that demonstrates what Mead says happens in times of conflict. After a time, one’s self-consciousness expands to include the community in which one lives. In Odo’s case, this includes not only Kira, Bajor, and DS9, but the whole Alpha Quadrant. This can be seen in the last five seasons, starting with the end of “The Search II,” when Odo and Kira see the Defiant crew in the cave and discuss the whys of it.

Female Shape-shifter: The solids are nothing like us.

Odo: No... I suppose they’re not. And neither am I. I’ve devoted my life to the pursuit of justice, but justice means nothing to you, does it?

... Female Shape-shifter: This will all become clear to you once you’ve taken your place in the Great Link.

Odo: No. I admit this... Link of yours is appealing but you see, I already have a link... with these people.

... Odo: Whatever you do to them, you are going to have to do to me.

The Founders infiltrate the Alpha Quadrant first in “Heart of Stone.” It was the female changeling impersonating Kira who got “stuck” in the crystal. She was hoping to find the real reason that Odo stayed with the “solids.” She believes Kira is the reason. Later, in “The Die is Cast,” the Romulan intelligence, the Tal Shiar, team up with the retired head of the Cardassian Obsidian Order to make a preemptive strike on the Founders. The plan is

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153 Search II.
foiled by a Founder posing as a member of the Tal Shiar. In the last show of the season, “The Adversary,” a Shape-shifter has infiltrated the *Defiant’s* crew, causing paranoia among the crew. The show ends with Odo defending himself, causing the death of the Shape-shifter, who says, “You’re too late. We are everywhere.”

As in our time, the Federation shares information with its allies. This information helps the dissident movement on Cardassia overpower the military Central Command. The Datapa Council is the reason the Klingons launch their preemptive strike against Cardassia. The Klingons believe a Founder is causing the change to a civilian government in the Cardassian Union. This suggests that the Female Shape-shifter is correct about monoforms. But Worf also adds insight into the Klingons by saying that some think the Klingon Empire has been non-combative for too long, but Klingons are warriors and need an enemy to subdue in glorious battle.

In “When it Rains...,” Odo shows that his attitude is very much that of his specific others from DS9 in that he is willing to give Bashir some of his “goo” so the doctor can study it for its “morphogenic matrix.” Also, Odo goes with Kira and Garak to help Damar and his embryonic Cardassian resistance against the Founder’s Dominion. Rusot, one of his men, questions him about the wisdom of accepting Federation help, especially from that terrorist Kira, on terrorist tactics. Rusot mentions how Damar hated her when the Cardassians were stationed on Terok Nor (the Cardassian name for DS9). Damar says, “I did hate her. That’s a luxury I can no longer afford, and neither can you.” This statement shows that his hate is now channeled against the
Dominion. He has a new *self*, thanks to the Dominion, and he is trying to give one to Cardassia as well.

The Federation uses self-defense as a way to prepare for a Dominion attack in “The Jem’Hadar.” Sisko’s last line before the fade-out is, “If the Dominion comes through the wormhole, the first battle will be fought here, and I intend to be ready for them.” But the Federation does not plan a preemptive strike; they only prepare for war. Mead points out that it is the preparation for war that makes war possible.\(^{154}\) In “The Search I,” Sisko is given a new ship to search for the Founders of the Dominion and let them know the Federation is no threat. But that is not possible. Bashir tells Odo in “Dogs of War” that the Federation’s Section 31\(^{155}\) created the morphogenic disease to kill the Founders. It was implanted in Odo so he would infect them, thus committing genocide. Odo is upset. He talks to Sisko about it and wonders what action the Federation will take against Section 31.

Sisko: The Federation Council considered giving the Founders the cure. Then they decided against it.

Odo: Then they’re abetting genocide.

Sisko: I don’t condone what Section 31 did, but the Founders started the war, not us.

This demonstrates what Mead says: “There is but one justification for killing which nations or individuals are willing to consciously accept, that is self-defense.”\(^{156}\)

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\(^{154}\)Ibid., 285–286.

\(^{155}\)The Federation’s name for its secretive intelligence agency, like the Romulan Tal Shiar or the Cardassian Obsidian Order.

Odo also demonstrates Mead’s international self. Odo was sent by the Founders to seek out new life and interact with it. He did, and he took on the solids’ attitudes to make up his me. In contrast, the Founders displayed their national self by insisting the solids are nothing like them and they have to defend their self by controlling the solids. Later, in “The Die is Cast,” Odo, under duress because of his inability to change shape, confesses to Garak he actually wants to go home, to be in the Great Link. Although he tried to deny it, he wants to be with his people. Garak never divulges this to Enabran Tain, or anyone else, because Odo has become one of Garak’s generalized others.

In “What You Leave Behind,” when Odo returns to the Great Link to heal it, it can be argued he personifies Mead’s statement, “From the standpoint of the observer the man may be sacrificing himself for others; from his own he is realizing the meaning of his identity with his whole group.” In going back to heal his people, Odo could be said to fully understand what the great seventeenth-century poet John Donne said in his *Devotions upon Emergent Occasions: Meditation XVII*:

> No man is an island, entire of itself. Every man is a piece of the continent, a part of the main. If a clod be washed away by the sea, Europe is the less. As well as if a promontory were, as well as if a manor of thy friend's or of thine own were: Any man's death diminishes me, because I am involved in mankind, and therefore never send to know for whom the bell tolls; it tolls for thee.

In the next frame, we will look through the filter of Erving Goffman’s theories and others. Once we have a self, we must present that self in public,

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157 Ibid., 283.
and private, interactions. I will end with Goffman’s statement in his *Relations in Public*:

The individual is linked to society through two principle social bonds: to collectivities through membership and to other individuals through social relationships. He in turn helps make a network of society by linking himself to the social units linked to him.159

Or, what the Female Shape-shifter told Odo can be said of US:

Figure 45. “The Search II” Capture 5

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ERVING GOFFMAN

It is possible to consider Goffman a televisual genius before the fact, and it is certain that he was one of the first social critics fully to appreciate the tenuous grip that our most common social interactions have on what we still prefer to call reality….Appearances count for more than do truth, beauty, freedom, the good self, and all the other foundational virtues of modern life.—Charles Lemert

Some might ask, “Why read Goffman today?” His works are still considered ground-breaking. In 1960, his book Asylum “…influenced the process of deinstitutionalization of the mentally ill, and in the 1960s and 1970s many large mental hospitals in North America and Europe closed down or drastically reduced their inpatient population in favor of non-custodial treatments (‘care in the community’).” Even in the twenty-first century, he is relevant to discussions of the presentation of gender and how it takes impression management to interact. Goffman first discussed impression management in his book Presentation of Self in Everyday Life. It is the successful staging of our self to our audience, whether public or private.

Swann and Bosson assert that Erving Goffman took the symbolic interaction mantle of George H. Mead to a dramaturgical level of interaction. Using the metaphor of actors onstage playing different roles for different audiences, he helped us understand how interaction within society can influence US and how we can influence society. Goffman’s work is still being used to explore how we present our selves in various situations in classes. He is taught not only in sociology and social psychological classes, but also in

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acting classes. His ideas are discussed in journals on logic, anthropology, and disabilities studies. Go to a mall and just watch with Goffman in mind—it is fascinating.

In *The Goffman Reader*, Charles Lemert says that to understand Erving Goffman, one must know he “came of age during the Depression and World War II.” Goffman’s intellectual formation took place in the 1940s and 1950s,” meaning he is not a product of the 1960s. In his book *The Fifties*, David Halberstam says, “It was in the fifties that the nation became wired for television, a new medium experimented with by various politicians and social groups. Ten years later television had begun to alter the political and social fabric of the country, with stunning consequences.” Within Halberstam’s “ten years later,” *The Original Star Trek* series portrayed the equality of the races and sexes. Since the television show taught attitudes and prejudices, it is a way to comprehend Goffman’s dramaturgical metaphor. Lemert further states that although Goffman’s intellectual formation was rooted in the 1940s and 1950s, he was “a televisual genius before the fact.” Taking into account Halberstam’s comment, Goffman’s televisualness makes perfect sense. Lemert says Goffman never commented on the medium of television itself, but “...it would be difficult to account for the most unusual features of his sociology without reference to the growing influence of visual media on American society.” He uses “some language of the stage” to explore face-to-face

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162 Ibid., xxi.
163 Ibid., xxxiii
166 Ibid., xxxii.
interaction. Goffman used dramaturgical (and televisual) imaginary to explain how humans interact; it is his televisual filter I want to explore by using this classic television franchise. These ST narratives, as noted by Lincoln Geraghty in his introduction to *The Influence of Star Trek on Television, Film and Culture*, have "given people a unique space within which to express their personal identities." Even as Sophocles’ *Oedipus Rex* is still studied, the ST franchise borrows on many ancient narratives that need to be studied.

As with Mead, I will use the filters of Roland Barthes’ three messages and the existential philosophy filter of Jean-Paul Sartre to illustrate their intersection with American pop culture as seen through the f-stop of the alien species on *Star Trek: Deep Space Nine*. Exploring theories of sight and sound, one on one, team and group interactions will give us a more profound understanding of what video literacy can be.

Again, I would ask, “Why is this important?” Every day, most of us have to get up, get out, and face the society/culture we live in. We really do have different selves we project. We think we are the same with everyone, but Goffman’s great example of a hotel’s dining room wait staff shows us that we have different selves. Their front stage is when attending to the customers, cleaning, and setting tables. Their work backstage is when they go to the kitchen to talk to the cooks or take a break. They are one way with the customers and another with the cooks and on a break. Sartre would explain that the wait staff is acting like the wait staff in the public eye, but at home, they do not act like wait staff. Barthes would say that by looking in the window

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167 Ibid., 24.
of the restaurant, one would either connote it is a good restaurant because one has been there or, if one knew nothing about it, one would denote it is a place where food is served. These theorists help us realize that our *self* is multifaceted. In the 1960s, there was a phrase, “Let your hair down,” meaning to be one's "real" *self*.

The video media—television, movies, the Internet—can show us how we do act differently on, and in, our different stages. When someone asks, “How ya doin’?,” do we want to really tell them? Do we want to go into a sincere lengthy monologue of how things are not going well? If we are on our front stage, we will probably be cynical and say, “OK.” However, on our back stage, at home with very close friends, we would be sincere and tell them what is happening. We choose when and where we will reveal different parts of our *I*, *me*, and *self*, depending on where we are and who we are with, just as Odo and Kira do.

**Cynical versus Sincere**

When an individual enters the presence of others, they commonly seek to acquire information about him or to bring into play information about him already possessed.—Erving Goffman

Using the filter of Erving Goffman's first book, *Presentation of Self in Everyday Life*, we will create another frame of pop culture. In this book, he uses the metaphor of a drama to explain how we go through our day. It is here we find we have a front and back stage, just like in a theater. The existential philosopher Jean-Paul Sartre calls them our self for-itself or for-others. Commonly called the public and private, these are the areas we present our *self* differently in, depending on where we are. Sartre would agree with
Goffman that we have different presentations in different places, presenting our self in public or private areas; on our front or back stage; for-others or for-itself. How we present that self depends on where we are. Like a Trill initiate, we must learn where our I, or symbiont, can be performed and where our me, or the Symbiosis Commission teaching, must be performed, but we need both to make a fully integrated host, or self.

This front stage includes settings with expressive equipment. This front region is where we meet in the public. Who we meet, whether family, friend, acquaintance or stranger, determines how, and what, we perform. We will invite a family member or friend into our homes, which contain our expressive equipment or sign-vehicles. A stationary sign-vehicle is furnishings, décor, things that one does not take along when exiting one’s home. On the other hand, mobile expressive equipment or sign-vehicle may be part of our personal front or that which we carry with us, such as our age, sex, nationality, our style of dress, taste in jewelry, purses or book bags. Also within this presentation are our body idioms, which include posture, gestures, speech, or body language.

Goffman explains self-presentation thus: “To uncover fully the factual nature of the situation, it would be necessary for the individual to know all the relevant social data about the other.” Through the f-stop of Kira, in “Past Prologue,” we see Tahna Los as just another resistance group member. However, his group is still fighting and committing acts of violence against the Cardassians. It is the Kohn-Ma, and as part of the Kohn-Ma:

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169Ibid., 22.
170Ibid., 249.
with no Federation or any other species controlling Bajor. Also, the Kohn-Ma
does not want the newly discovered wormhole to, in Kira’s words, “make Bajor
a power in the quadrant."

In the beginning of the episode, he is the only one who fully knows the
situation. When Tahna gets to DS9, he is being chased by a Cardassian
warship that has fired on his ship. Starfleet personnel in Ops beam him
onboard the station just before his ship explodes. He seeks political asylum.
He “acts” surprised to see Major Kira, of the Bajoran military, on the station.
Kira wants to help him gain asylum and amnesty because she believes he can help rebuild Bajor. This shows that Kira is treating him on the basis of the
impression he is giving her now about the future.

This is part of the claims and promises that make up a moral character.
To rephrase Goffman, Kira is using these impressions of Tahna as a way of checking up on him and his activity, and he ought not to lead her astray.\textsuperscript{171}
Kira and the rest of the DS9 crew are presenting a sincere performance, but Tahna is presenting a cynical one. He is like a con man setting up his mark.

\textsuperscript{171}Ibid.
In *Presentation*, Goffman explains the difference between the character and the performer. The character is like a part being played and is not part of the “psychobiological part of personality,” as many read/view it to be.\(^{172}\) Character is carefully “staged and performed” within a scenario that requires the reader/viewer to either “credit or discredit” the performer.\(^{173}\) Tahna is using the space station as the scene. In the beginning of the episode, Kira believes him, thereby giving him credit; by act five, the character Tahna is performing is discredited. In the beginning, Tahna sees Kira’s performance as creditable, but in act five, it becomes discreditable.

The performer is part of the psychobiological nature that learns through intimate interactions with others. As an underground member, Tahna learned how to manipulate Kira by appealing to her sense of patriotism. This is what he uses to gain her help. Although he does not appear to feel shame, he is still careful not to chance exposure of his real motives—gaining Kira’s help to destroy the entrance to the wormhole—until he has Kira in a runabout.

Another part of “Past Prologue” shows how a performance is creditable or discreditable when we look at the interactions of the Cardassian tailor, Garak, with the Duras Sisters onboard the station through Barthes’ three messages. We can add different filters to create a new dimension of understanding. If we add Victoria O’Donnell’s television criticism filter, in which she states, "Television is not only a very important part of our life, it has the power to change our lives,"\(^{174}\) we gain the added ability to look through the filter of how cameras are used. Also, O’Donnell states that James Watson and

\(^{172}\)Ibid., 252.
\(^{173}\)Ibid., 253.
Anne Hill “define story as a social ritual that has the power to bring about a sense of shared experience and of social value.” Add this to the filter of Roland Barthes’ three messages and Erving Goffman’s filter of microsociology, and we can see the workings of what multileveled informational reading/viewing does to help the audience. With this new video vocabulary, the audience can go deeper into the reading/viewing experience, achieving a deeper level of knowledge that can enhance not only the reading/viewing experience, but can also help the audience recognize the filters at work within US. All this gives rise to possible questioning or evaluating of the scene, the episode, the series, and, indeed, life.

Roland Barthes and Erving Goffman were contemporaries. Both published from the 1950s through the 1980s. Barthes was a literary critic, and Goffman was a sociologist. Both were cultural critics. In Barthes’ *Image Music Text* and Goffman's *Presentation of Self in Everyday Life*, the authors clarify the original meaning of the words *image* and *person*, respectively, which represent what they talk about. Barthes observes, "According to ancient etymology, the word image should be linked to the root imitari," which means a copy. Thus, when we are looking at an image of a person, we are looking at a copy of the person, not the person. Interestingly, Goffman quotes Robert Ezra Parks' *Race and Culture*: "It is probably no mere historical accident that the word person, in its first meaning, is a mask."

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175Ibid., 71.
Understanding both the image and the person, or the copy and the mask, is the beginnings of comprehending visual media and social interactions.

Roland Barthes says there are three messages within any visual representation, be it still or motion: linguistic, iconic denotation, and iconic connotation. The linguistic message will either anchor or relay the message to the visual. The linguistic message comes from a combination of the written words, as in signs or dialogue, plus the music, the appearances of the subjects, and the interior/exterior design. In a moving representation, the message can also come from the lighting and the camera angles and how they work together to create meanings. The two parts of the linguistic message work in opposition to each other. One part, anchorage, will attach the verbal and visual to what surrounds it. The other, relay, will challenge one's presumptions about what one hears and sees. For instance, the music, lighting, or camera angle may help build suspense, only to let the viewer down. Think of watching the hero and his/her companion pursuing the villain into a cave. The music builds as they go in different directions. The music is ominous, the lighting is low, and the camera angle is skewed. The viewer anticipates that one of them will be hurt or disappear. The music indicates that suspense is building. Then they each turn a corner and bump into each other. The music and the surroundings relayed the viewer away from what was really going to happen, the anticlimax of the scene. The anchor is the opposite since, as the music builds, the viewer presumes something will

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179Ibid., p 39.
happen to further impede the hero/heroine's actions. And it does. The iconic messages consist of what everyone sees and what a single person sees.

Iconic denotation is only what is there and nothing more. Barthes says there is "no-code,"\textsuperscript{180} or it “naturalizes the symbolic message,”\textsuperscript{181} thus losing its meaning. In other words, an airplane is an airplane and a ship is a ship. When people see images of these, they see an airplane or a ship, and they do not mistake them for the Sears Towers in Chicago. The iconic connotation is what the individual's past and experiences bring to the image. A pilot can describe the type of airplane, its various engines, its top speeds and altitudes, how long the flight should be, its fuel type and capacity, and more. The ship's captain and crew can describe the ship's tonnage, the number of engines, and whether they are turbo, diesel, or nuclear. They can tell of its maneuvering capabilities and its cargo capabilities. Thus, Barthes' messages are threefold: 1) the linguistic includes the anchoring or the relay function; 2) the iconic denotation transmits the image with no code; and 3) the iconic connotation transmits the image and all it represents to the viewer. Erving Goffman would say these three messages are included in how we present ourselves every day. Regardless of whether that presentation is 	extit{cynical} or 	extit{sincere}, including our 	extit{sign-vehicles}, we can use the three messages to help or hinder our presentation.

Using the theater as a metaphor, Goffman illustrates our different selves as we go through our days. He helps us understand the various roles we play. How we play our roles helps others know how to interpret us. We all

\textsuperscript{180}Ibid., 43.\textsuperscript{181}Ibid., 45.
have different roles, whether we acknowledge it or not. Generally speaking, a woman is a mother at home, but at work, she may be the secretary or the line supervisor or the president of the company. And yet at church, she may sing or play an instrument on the worship team or be a greeter. Any of these roles may be done in a sincere or cynical way. What is the difference? Think of it this way: A confidence man practices lying, but he does not believe what he is telling his mark or victim.\textsuperscript{182} This is a cynical performance. It is making one person believe what the con artist does not believe. But it is not only a con artist who can portray a cynical performance. Workers do this when they call their workplace and say they need a sick day, and then go fishing. Teenagers try to do this by telling parents they will be at the library studying when, in reality, they are going out with their friends. Acquaintances from our past just happen to bump into us and ask for help, all while having ulterior motives. A sincere performance is one that the performers themselves believe. They are saying, and believe, "This is the real me. This is who I am."\textsuperscript{183} Even the con man/woman can be sincere or believe in some of his/her performances—possibly when with his or her own crew or group.

In creating a sincere or cynical performance one can use various sign vehicles, items, movable or fixed, that we use to say who we are and that others use to help them be informed about us. In other words, how you dress, furnish your home, talk, walk, what you do and how you do it all says something about you to others.\textsuperscript{184} Does one wear a uniform? Does one wear a

\textsuperscript{182}Goffman, \textit{Presentation of Self in Everyday Life}, 17.
\textsuperscript{183}Ibid., 18.
\textsuperscript{184}In most papers the “third person voice” is used when referring to individuals or people over all. In this portion, I choose to use the italicized you to help the reader truly understand
letterman jacket? What does that say about this person? One is, or was, in the military, in sports, or supports both. Wearing sweat suits could say one likes to be comfortable or that one goes to the gym or has no other clothes. What one decorates one's home with are stationary sign-vehicles. What one puts around his or her office tells others about him or her. The classic combination of stationary and mobile sign-vehicles is what a person puts on his or her refrigerator. Schedules, photos of children or pets, or pictures one's grandchildren have drawn all say things about a person. Even the absence of anything on the fridge says a lot. These three Goffman theories—sign-vehicles and cynical or sincere presentations of self—can combine to send Barthes' three messages about US to others.

We can learn how to apply Barthes and Goffman's filters and how to recognize them in our lives. To paraphrase a portion of the introduction of *Sociology Through Science Fiction*, in understanding human social interactions, we need to read/view not only sociology, but also literary and cultural criticism, history, philosophy, political science, and other disciplines to learn how they all intersect to fully experience the interactions of US.

Using “Past Prologue,” I will explore when the Duras sisters try to "sell" Tahna Los to the Cardassians through the only Cardassian left on the station, Garak. "Plain, simple Garak."185 The two main characters in the storyline are

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Major Kira Nerys, second in command of DS9, and an old acquaintance from her freedom fighting days, Tahna Los. They will both present sincere and cynical performances. Other characters presenting both performances will be Garak, the Cardassian tailor who is thought to be a former spy, and the Klingon sisters Lursa and B'Etor of the house of Duras.

As noted previously, Tahna was seeking asylum. He had been injured. While on the transporter pad, he looks to see who is holding him up and says:

This suggests that he is surprised to find the major at the station. The music is dramatic. Tahna is being chased by a Cardassian warship. The captain of the warship wants Tahna returned because he has committed crimes against the Cardassians, even after the truce. Kira is upset at the Cardassians. This is Tahna's cynical presentation and Kira's sincere one. Shortly thereafter, the Duras sisters show up.
The first impression we have is that they are aggressive. Their stance, their dress, their attitudes, all their mobile sign-vehicles are giving us this information—plus, they have already knocked out one of the Odo’s security deputies.

The linguistic part of Barthes' messages would say the camera angle used to capture the scene makes them look intimidating. The camera angle is low, putting the viewer in place of the sprawling guard, seeing the sisters from his point of view. He obviously asked them for their weapons, and in answer, they knocked him out. The music is anchoring the angle to the idea of an impending problem. Something is going to happen with the sisters—we just do not know what yet. This leads us to the iconic messages. This iconic denoted message, for anyone not familiar with *DS9, Star Trek*, or any video science fiction, would see two females in gray leather who wear their hair long. They have been stopped by three men, and a crowd is forming behind the women. The linguistic and iconic connotations are both using the music's dramatic build up of suspense. We are waiting for a fight. Their stance is that...
of gunslingers—they wear weapons in holsters just below their hips, and their hands at the ready. The sisters are known from *Star Trek: The Next Generation* as rabble-rousers. Their dress is that of Klingon warriors. Their stance and tone of voice are aggressive. But then, nothing happens. They give up their weapons to Odo and stomp off. This is an example of a linguistic relay message. It was building to something about to happen, but the scene was anticlimactic. Now we know, thanks to Goffman’s presentation and sign-vehicle theories, that the sisters are aggressive. They do not like being told what to do, and possibly, connotatively, they feel naked without their weapons. Their presentation was sincere. They are aggressive with an attitude of "Don’t mess with us, we are dangerous." They believe what they are portraying.

Later in the show, the sisters go into Garak’s tailor shop, which has no identifying sign outside the door. In this scene, we see the cynical and sincere presentations flipped. The lights are low. There are no signs in the shop to anchor us or to relay us to or from the message of the scene. The music is ominous, so we expect something to happen. We first see Garak through one of his mirrors. On the one hand, denotatively, this can be seen as a man seated at a table holding something. There are pieces of fabric around him, some colorful, some not. Connotatively, on the other hand, looking through his mirror could be telling of a deceptive nature. We are seeing Garak from another side: a reflected side.  

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186This is the episode in which we meet Garak, and he is an enigma at this point. He may be a former Cardassian spy. For now, however, we only know he is a tailor with a shop on the station.
It makes one wonder which is the real Garak. Another connotation could be to John le Carré’s book *Tinker, Tailor, Soldier, Spy* about a mole in the British spy agency. We hear the swoosh that indicates the door is opening. In walk Lursa and B'Etor. We see them reflected, then not, then reflected again.

Lursa speaks in muted, even tones,

He states, "At your service, madam." But we are looking at them all through the mirror. The sisters are presenting themselves in a traditional feminine role of shopping, and Garak has just told them he can help them. All
three characters are presenting sincere projections, but are they? Barthes might say no because, connotatively, all is reversed in the mirror. The sincere becomes cynical and vice versa. But the gauge of a cynical act’s believability is the performer. In this case, Goffman would say the Duras sisters are presenting a cynical performance. They do not believe what they are performing, but they want Garak to believe them. They want something from Garak, so they drop their aggressive attitudes. But is Garak buying it? Garak is being sincere through the mirror, which makes his performance cynical. He wants to find out what the Duras sisters are planning. Are they buying his act?

Garak says:

Figure 51. “Past Prologue” Capture 6

After Garak asks this, the camera shot changes from the reflection to a medium shot\textsuperscript{187} in the shop proper. This signifies that they are all on the same level. Harkening back to Mead’s dogs in the alley, the Duras sisters

\textsuperscript{187}A camera angle that catches from the elbow up, including the upper body of all in the frame.
know Garak knows they are deceiving him, and he knows they know he is deceiving them.

B'Etor (aggressively): "Watch your tongue, Cardassian, or I'll rip it out and eat it! (she hisses at him).

Now we see the truly sincere performance of B'Etor, the more aggressive younger sister.

Garak: I meant no offense, I have few Klingon patrons. So, is there something you wish to buy?

Lursa (muted, almost purring tone): We are not here to buy.

Figure 52. “Past Prologue” Capture 7

B'Etor: We understand you still represent Cardassian interests here.

Garak: Ah, I am only a simple clothing merchant.

B'Etor (loudly): We have no time for your games! (She picks up fabric and throws it down and in a loud voice says): Do you want Tahna Los or not?!

Garak: Are you in a position to deliver the Bajoran to Cardassian authorities?

Lursa: What is he worth to them?
B'Etor: In gold-pressed latinum.\textsuperscript{188}

From this point on, we know the Duras sisters are presenting a sincere performance, and we believe Garak is too. We will see later that this is a cynical one for him.

Using Barthes’ linguistic messages, when the camera angle switches from one of reflection to one straight on, we see denotatively two angry women trying to sell something to a shopkeeper who wants to sell something to them. The scene turns on connotatively implying the Duras sisters are up to no good. At this point, we only know Garak is suspected of being a spy. He haggles with them for a “fair” price. It is now his turn to present a cynical act for them to believe, as they present their sincere act which he now believes. But we must remember that in all this, it is how the performer sees himself that is important in determining whether the act is sincere or cynical. The Duras sisters sincerely want to sell Tahna to Garak. Garak sincerely wants to find out what they are planning. At this point, he knows something we do not.

What are Goffman’s sign-vehicles that help us see the performances and read the messages? In the shop, there are bolts of cloth, garments in various stages of construction, and completed garments. There are no prices or signs showing if fashions are species-specific. This could lead us to connote that Garak is either an accomplished tailor and he can tailor any style to any species, or that he "orders out," so to speak, many styles. Later in the series, we will find out it is the former. Garak’s own clothes are not average Cardassian clothes. Most Cardassians we have met thus far wear a rubber-looking military uniform, leading one to connote all Cardassians are in

\textsuperscript{188}Monetary system in the galaxy. It comes in slips, strips, bars, and bricks.
military service. Garak is not. He wears coordinated outfits with vests or suits with the art deco colors of the station. The colors are one message that links him with Cardassia.

Figure 53. “Past Prologue” Capture 8

The Klingon sisters, on the other hand, wear the usual Klingon grey leather warrior uniforms, with one exception: the bodices of their garments are open in a sensual manner, but not all the way from the neckline. It is almost like they are showing their breasts like pectoral muscles. This defines them both as fully feminine and masculine at the same time. From what I have observed, no other Klingon female, warrior or not (the only exception being Jadzia Dax's Klingon wedding gown), wears a uniform/costume with the bodice cut as the Duras sisters do. The arms of their garments look to be a subdued green velour with thin gold stripes. Their leather gloves go almost up to their elbows and do not totally cover their fingers. They wear pants under their dresses/coats. They are fighting ready all the time.

What have we learned about using the filters Barthes' and Goffman's theories by considering Lursa, B'Etor, and Garak? We have learned a cynical
and sincere presentation of self comes from our belief of who we are within. By using linguistic anchoring or relaying messages, we have learned about deciphering what people wear, how they stand, how they talk, in trying to understand their sign-vehicles. We have learned how to ask ourselves questions about what a person is saying by what he or she is wearing. We have learned that understanding our past helps us with our connotation of the present, that through our past, we can get beyond the iconic denoted image to see past the connoted copy. Said another way, we can get past the mask to what is being hidden beneath it.

Supportive Interchange Ritual

Published in 1971, Relations in Public addresses what Erving Goffman stated had “never been sufficiently treated as subject matter in its own right.”189 His book discusses face-to-face interactions. He talks about the dress, personal space, acknowledging, or not, another person, and other aspects of face-to-face interactions. In chapter three, building on Èmile Durkheim’s Elementary Forms of Religious Life, Goffman states, “Ritual is a perfunctory, conventionalized act through which an individual portrays his respect and regard for some object of ultimate value to that object of ultimate value or its stand-in.”190 He goes on to mention Durkheim’s positive and negative rituals. He elaborates on the positive, which includes “supportive interchange rituals.”191 In Goffman’s own words,

190Ibid., 62.
191Ibid., 65.
One approach to the study of supportive ritual is to bring together phenomenally different acts that seem to have some sort of formal feature in common, some sort of shared interpersonal theme...the ritualization of identificatory sympathy. \(^{192}\)

To explain what a supportive interchange ritual looks like, I will analyze "The Forsaken"\(^{193}\) from season one.

If we add the Sartre filter to Goffman and Barthes, our focus of understanding the self in interactions goes deeper. Barthes’ linguistic relay message comes into play when we learn the station was designed by the occupying Cardassian force and built by Bajoran slave labor. Deep Space Nine was a Cardassian ore processing space station named Terok Nor. It is a metal structure, which denotes a cold, impersonal atmosphere. Its colors are subdued greys, tans, greens, and burgundies, all befitting the somber tones of the Cardassian military. The one bright spot is the Promenade with all its shops. The entrance to Quark's bar is also there. He runs the local "watering hole," the gambling and recreation facilities. It is well lit from overhead, and there is a large yellow, orange, and red banner hanging from the second floor railing. People move about the station by either walking or using the turbolift (fancy elevators). These elevators not only go up and down, but also sideways. The turbolifts are enclosed on three sides with the front being open and with railings to hold onto. All this is to ensure the viewer knows this is an alien station. At first look, it is not the happy, joyous, all-get-along Earth or Federation. It is as cold as the metal it is built from.

\(^{192}\)Ibid., 65–66.

Unusual for an episodic television show, "The Forsaken" has three story lines. The "A" story is about an alien probe that comes through the newly discovered stable wormhole in Bajoran space. The "B" story is about one of the Federation ambassadors, Lwaxana Troi, who is part of the official contingent assessing the wormhole. Lwaxana Troi, the ambassador from Betazed who is telepathic, becomes "interested" in Odo. There is also a "C" story line in this episode, in which the junior officer, Dr. Julian Bashir, is in charge of seeing that the ambassadors are comfortable on the station. He is also to keep them out of Commander Sisko's way. Since they are all complaining, he feels his task is daunting.

The three filters—Barthes, Goffman, Sartre—will be used on the scene in which Lwaxana and Odo are stuck in the turbolift, and it is getting near his regeneration time. Odo is a very private person. He keeps to himself, only interacting with others in his official capacity as chief of security. Sartre would say he is play acting as a security chief. He practices what Durkheim called negative kinds of involvement. In other words, Odo avoids most interchanges unless they have to do with his job. Lwaxana, when we first see her, is dressed in purple and red and wearing a pink wig. She is flashy, energetic, and having fun with others at the dabo tables. When Odo first meets Lwaxana, her brooch has been stolen. He finds and apprehends the thief. Odo is in his Bajoran security uniform of two-tone beige. Lwaxana is interested in him because, as a telepath, she cannot "read" him.

Lwaxana appears at the entrance to Odo's security office, which conforms to the color scheme of the station. The lighting is bright, but not harsh. The camera angles change from his seated view to when he stands up,
putting him on an even level with her. Lwaxana is wearing a blue, flowery patterned, partially see-through dress and red curls. Her appearance is bright, accepting, playful, as opposed to the subdued tones of Odo's office and uniform. She is chasing Odo. Some of the dialogue, or linguistic messages:

Figure 54. “The Forsaken” Capture 1

All the men I've known have needed to be shaped, and molded, and manipulated. Finally I've met a man who knows how to do it himself. We see her leaning into Odo, playfully running her finger around his communications badge. To avoid her, he has to lean back on one of his security consoles.

Figure 55. “The Forsaken” Capture 2
Odo: Is that the com? I think it is. Excuse me. I've got to get to Ops.

The acting and the dialogue are anchoring the message—Odo is uncomfortable with Lwaxana pursuing him. Later, when coming out of a turbolift, he carefully checks to see if Ambassador Troi is around. As he steps out, Lwaxana, now wearing a bright red dress and a blond wig done up in curls, says, “Ah. There you are, Odo!” This causes trepidation in Odo, especially when she tells him she ordered a picnic basket from Quark along with the use of one of his holosuites. Odo is horrified. He tries to get back into the turbolift, but the door closes. She decides to go with him while he completes his duties. On their way to an upper pylon, where he said he had to go, Lwaxana mentions she will have Quark send the picnic basket to them. Odo is mortified. Both are in a thetic conscious state because they are both consciously aware of each other, but they are also in a non-thetic conscious state regarding the turbolift and their selves.

As they are talking, we can see what appears to be floors passing by. The lighting is from the three enclosed sides of the lift slightly above shoulder height, with a soft light from above. He tries to be discrete, but his words show he is frustrated.

Odo (emphatically): Madam Ambassador, I don't eat. This is not a real mouth...it is an approximation of one. I don't have an esophagus or stomach or a digestive system. I am not like you...every sixteen hours, I turn into a liquid.

Her response:

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We find out, for the first time, Odo does not have a digestive system like humanoids do. Also, his regenerative cycle is sixteen hours. While they are talking, the station experiences a power outage. We know this because the main lights go out and the floors stop going by. They are now in a thetic consciousness about the turbolift.

The lighting now suggests intimacy. When Odo reports the stoppage to Ops, they try to transport the two of them out of the lift. The transporter, too, is
malfunctioning. He is now trapped with the very person he has been trying to avoid.

So far, all the setting, the dialogue, the lack of music, and the mechanical background noises are anchoring the scene to the turbolift and to Odo’s discomfort. We see the difference between the two characters: one private, one seemingly not; one quiet, one not. Odo is trying to practice a negative ritual, while Lwaxana is trying to practice a positive one. Both are persistent, she in her pursuit, him in his avoidance. As the scene progresses, Odo prefers to pass the time quietly. Lwaxana is anxious and tells Odo she cannot be still. He understands and lets her ramble on. All this time, the camera angle is a direct on shot, not high or low, creating the impression that they are both equals. Neither is looking up or down on the other. As they wait, Lwaxana talks and slides to the floor. Odo follows her down, as does the camera. They are still equals. She is being very self-reflexive, as is Odo in his attempt to fade into the background. After a while...

Lwaxana: Well, enough about me.

Odo (zoned out): Hmmm?

Lwaxana: Enough about me. Tell me about yourself.

Odo: I’m really a private man.

Lwaxana: Of course you are....Is that hair real?

Odo: It is real in that it is me....It is not real hair.195

This begins the linguistic relay message about Lwaxana. We know her to be brassy and sassy. However, via the dialogue, she becomes a person of great compassion, quiet and calm. This exchange also gives us further

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195Ibid., scene 35.
information about Odo's back story. He talks about how he was studied by a Bajoran scientist in a lab. To fit in at parties, he would change shape into whatever shape he was told to. Although he knows she is a Betazoid, he is surprised at her expression of empathy for him.

Figure 58. “The Forsaken” Capture 5

She comments on his looking warm. He mentions he is nearing his regenerative time. During the scene in the turbolift, the episode has been cutting back and forth with the other two storylines. The only fades have occurred when going to and from commercial breaks. When we cut back to the turbolift, Odo is standing with his back to Lwaxana and the viewers. The lighting is low and in front of him, revealing his neck and lower face, which seem to be melting.

This is when Erving Goffman’s “supportive interchange ritual” begins. When Odo was explaining his “transitionhood” to Lwaxana, he was telling her how he persevered through all the times he was mistreated. Goffman states, "The needs, desires, conditions, experiences, in short, the

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36Goffman, Relations in Public, 62–94.
situation of one individual, when seen from his own point of view, provides a second individual with directions for formulating ritual gestures of concern."197 This is what Lwaxana does for Odo.

Lwaxana: How can I make it easier for you?

Odo: You can't. I'm fine.

(Camera angle is favoring Odo. The viewer and Odo see something to his left.)

Odo: What's that?

Lwaxana: My hair.

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197Ibid., 65–66.
(He turns around. Lwaxana has taken off her wig, exposing her short brown hair.)


Lwaxana: It looks...ordinary. I’ve never cared to be ordinary. You see, Odo, even us non-shape-shifters need to change who we are once in a while.

Odo: You are not at all what I expected.

Lwaxana: No one's ever paid me a greater compliment.

Odo (in much discomfort): I cannot hold my shape any longer.

Lwaxana (almost whispering): Let go.

Figure 61. “The Forsaken” Capture 8

(With that, she lifts her skirt into a bowl shape, and he pours himself into it.)

When the power is restored, Odo exits the turbolift cautiously with Lwaxana behind him fixing her wig.

Odo: I know that wasn't exactly what you had in mind for your picnic.

Lwaxana: When it comes to picnics, the only thing that really matters is the company.

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Odo: Your discretion and sensitivity are appreciated.

Lwaxana (stroking his cheek): Next time you see me, I'll give you a lot more to appreciate. (She turns and moves off.)

Reading about or viewing this DS9 scene through "iconic denotation" when we know absolutely nothing about DS9, the scene can still be enjoyed as one that depicts two people stuck in an elevator helping each other through the experience. Philosophy's denotation would read/view this scene as just two people in an elevator. Both become close, as often happens, during an emergency. Reading/viewing this scene through "iconic connotation" allows a person with previous knowledge of the franchise, show, episode, or characters to gain a new dimension of appreciation. The new level could be seeing the possibility that a relationship will form between Lwaxana and Odo, or Odo coming out of his shell a bit, or exposing a whole new side of Lwaxana Troi. Philosophically, this scene can bring an understanding of how one can change the culture and how it can change US. Both Odo and Lwaxana are changed, using intertextuality, “For Good.”

Using Sartre's existentialist filter, Odo does not like to be watched, not when he is working, but especially not when he is regenerating. It is personal, like sleeping. With Sartre's filter of the keyhole, we understand how Odo might feel there is a certain judgmental quality about being watched. But when Lwaxana empathizes with him in his time of need, he can see her as nonjudgmental, and thus he can be himself for-himself rather than being for-others, meaning Lwaxana. A judgmental gaze makes us shift into a state of

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199Ibid., scene 60.
being for others, which creates in us anxiety and discomfort or forced demeanor. On the other hand, a friendly gaze allows us to be for-ourselves. In other words, when we feel others are looking at us and judging us, we change how we act because we feel uncomfortable. When someone looks at us in a friendly way, we can relax and be our selves. Sartre would take this turbolift scene and say it represents how we all are stuck in our social/cultural world. We are changed when we note anyone looking at us; and we change them by looking at them. It goes all the way back to Mead’s triad of gestures and presupposes Goffman’s unfocused body idiom communications.

Barthes' three messages—linguistic (anchoring and relaying) and iconic (denoting and connoting)—help the reader/viewer go deeper into the scene. It adds another level of enjoyment to reading/viewing when one understands the "Rhetoric of the Image," as Roland Barthes describes it. Knowing about lighting, music, and linguistic communications helps us understand what we see, and possibly what we miss, every day in a store aisle, or in a coffee shop, or even in an elevator.

When reading/viewing through the filters of Roland Barth, Jean-Paul Sartre, and Erving Goffman, we have several new layers to help the reading/viewing experience. These new layers help us appreciate not only DS9, but other shows on a more profound and complex level, as well as to learn more about us and the culture/society that surrounds US daily. What supportive interchange rituals can we perform? Can we now recognize when someone is performing a supportive interchange ritual for US? These are some of the ongoing questions asked of us and others once we go to the next level of viewing anything through the multi-dimensional layers the DS9
writers wove into the series. Supportive interchange ritual is an intimate ritual that can be done in a private setting, like the turbolift, or in a very public setting. Goffman observed:

...the supportive [interchange ritual is] among the most conventionalized and perfunctory doings we engage in and traditionally have been treated by students of modern society as part of the dust of social activity, empty, and trivial.201 (interpolation mine)

He is trying to tell us even these dusty interchanges should be studied.

Focused Interactions

To help fill in this frame, we will again combine the filters of Goffman, Sartre, and Barthes and camera movements. In Behavior in Public Places: Social Organization of Gatherings, Goffman talks about focused and unfocused interactions. Focused interactions are “the kind of interaction that occurs when persons gather close together and openly cooperate to sustain a single focus of attention, typically taking turns at talking.”202 Unfocused interactions happen when not in verbal intercourse (passing by someone in the hall) but still communicating information from other’s sign-vehicles or, another term Goffman uses, their body idioms.203 To reiterate, body idioms are expressions, volume of voice, and gestures along with sign-vehicles of style of dress, hair, nationality, and so forth. A lot can be learned by watching body idioms. These interactions are like Sartre’s thetic and non-thetic awareness or consciousness.204

201Goffman, Relations in Public, 64.  
203Ibid., 33.  
204Sara Waller, personal communications, October 31, 2014.
Thetic awareness is comparable to Goffman’s focused interaction in which one is paying attention to those with whom one is interacting. Sartre’s non-thetic awareness is similar to an unfocused interaction in which one may be talking with another but one understands that there is something beneath one's feet. Put Goffman and Sartre together, and interactions in Quark's bar, on the Promenade, Ops, or anywhere people gather or even just passing by each other emerge.

Act two of “The Circle” is a lesson in Goffman’s focused and unfocused interactions and Sartre’s thetic and non-thetic awareness. Also seen in this scene is Sartre’s non-reflexive and reflexive self and how that self is presented for-others and for-itself. It opens in Kira’s quarters. Using her f-stop, we can see she is packing to leave the station. This is Sartre’s non-thetic consciousness because she is focusing on the task at hand. She has been reassigned because she went against the Bajoran Provisional Counsel’s wishes to rescue a Bajoran resistance hero, Li Nalas. The DS9 theme music fades to just station mechanical noises. Here, Barthes’ linguistic message anchors us to the scene. Kira's quarters are well lit, but not the lighting is not harsh. The colors are Bajoran earth tones, denoting a soothing, relaxed atmosphere. The colors will soon, in a way, challenge us as to what is really happening. She does not have on a full uniform, helping to connote that she is not going to be on duty. The camera shot is showing Kira going from her bedroom to living room. The camera backs up as she is coming out with clothes in hand. It is an elbow shot, implying that unless the camera angle changes, all who enter will be equals.
In what Goffman calls her *backstage*, or Sartre’s *private area*, Kira is packing to leave, and as Sartre would say, it appears she is in a non-thetic, self-reflexive state of consciousness; Goffman would call her state unfocused. The doorbell rings. It is Odo. Now Kira becomes thetic, still self-reflexive and now in a focused interaction with Odo. The doorbell rings again. It is Jadzia. Kira becomes more thetic, focused, but since they are talking about her transfer, still self-reflexive. The doorbell rings again; this time, it is Dr. Bashir. All are wondering about her next assignment.

Odo: If she doesn’t, care why should we?

Bashir: Have they given you any reason yet?

Dax: Did they give you any alternative?

Kira: I do care. No, they haven’t. No, they didn’t. I really ought to finish packing.

The doorbell rings again. It is Chief O’Brien. The conversation is a Goffman focused one. All the characters are talking about Kira’s next posting, asking why she is not fighting it, saying how she will be missed. While the doorbell rings, Julien says:

Figure 62. “The Circle” Capture 1
They are all in a thetic conscious focused state while talking about Kira’s leaving to her and with each other. They are aware of things around them while focusing on her. But to some degree, they are also in a non-thetic unfocused state because they know they are standing on a floor, and they hear the doorbell ring. Each time the doorbell rings, Kira’s non-thetic awareness answers, “Come in.” Quark enters this fray and exclaims:

Figure 63. “The Circle” Capture 2

The conversation is all about Kira, so she can be said to be in a self-reflexive state. But since she is replying to her friends’ conversations, she can also be said to be in a non-reflexive state. Her friends are in a non-self-reflexive state because they are worrying about Kira, not themselves. They are focused on her, but they also are unfocused on each other because they are reading their body idioms as well as focusing on their conversations. The director, Corey Allen, suggests that viewers think of the "...filled-to-capacity-and-then-some stateroom scene in...Marx Brothers’ A Night at the Opera...”. They are all focused, yet unfocused, thetic, yet non-thetic, and

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205Erdman and Block, Star Trek: Deep Space Nine: Companion, 80.
Kira is self-reflexive while the others are non-self-reflexive. During the scene, Kira, with the camera, moves from being in private, presenting her *self for-itself* in her *backstage region*, to presenting her *self for-others* in her more public *backstage regions*. There are many types of interactions within this scene and Goffman’s books.

**Allocation of Time**

Another differentiation in *Behavior in Public Places* deals with the *allocation of involvement*. How much time do we allocate, or give, to certain interactions? There are two categories, which depend on whether we choose the interaction or not. When we choose an activity, there are *main* and *side* involvements in which we can be engaged. When one is at work, one's *dominant involvement* is work, but one can also have a *subordinate* involvement at the same time. One might work at a computer station entering data, which is one's *dominant time allocation*. At this same time, one might be drinking a cup of coffee, which is one's *subordinate allocation of time*. However, when one takes a coffee break, then drinking coffee becomes one's *dominant allocation* and reading a book is one's *main allocation* while chatting to a co-worker being one's *side allocation*. The difference can be seen throughout *DS9*. In “Duet,” Kira and Jadzia are doing their jobs in Ops and are also chatting about what they did as children. Performing their jobs is their *dominant allocation of time*, but chatting about their different childhoods is their *subordinate allocation*. 
“Rocks and Shoals” includes a classic Goffman example of dominant and subordinate allocation of time. Kira is in Ops. She takes her seat at her console and starts to work. A Cardassian, Mavek, brings her a cup of coffee.

Figure 64. “Rocks and Shoals” Capture 7

At this point, working at her console is her dominant allocation of time and drinking her coffee is her subordinate allocation of time. If she were to leave her station and take the proverbial “coffee break” at Quark’s, then her coffee drinking would become her dominant allocation of time and chatting with Odo, Quark, Ziyal, and the rest would be her subordinate allocation of time. Do we say to our selves, “I’m going to allow twelve or thirty or sixty minutes for a certain activity.” Not always. But in “A Time to Stand,” at Starbase 375 while the Defiant’s crew awaits new orders, we see that planning is involved in some time allocations.

Jadzia: So what do you plan on doing the next couple hours?

Sisko: I haven’t given it much thought.

Jadzia: Maybe now would be a good time to contact your father.

While waiting for their new assignment, waiting being a subdominant allocation, they are talking about a main and side allocation. For Sisko,
calling his father to say Jake stayed behind on the station is the main allocation because it is something he is choosing to do. The side allocation is when they talk about his father’s restaurant. Other episodes like “Take Me Out to the Holosuite” and “The Changing Face of Evil” show in detail the four different aspects.

In “Take Me Out to the Holosuite,” Sisko is challenged to a baseball game by a Vulcan captain. Sisko asks his senior staff and friends to make up his baseball team, the Niners. When one chooses an activity to engage in, such as baseball, the main interaction is playing baseball. A side interaction takes virtually no thought. Thus, when Chief O’Brien introduces Julien to gum while they are on their way to a practice, at that moment, the two of them are engaged in a main interaction. When they are on the field or in the dugout and either is chewing gum, they are engaging in a side interaction.

While O’Brien is coaching the team, since Sisko is thrown out for touching Odo, the umpire, we see the chief chewing gum, again a side allocation of time and activity. However, when Ezri does her “Fancy Dan” catch of a Vulcan’s long fly, she is engaging in the main allocation of the
activity, catching the ball, as well as putting on the side allocations of the flour. These show we can actually be engaged in both the main and side separately or together. But when we are at work, the allocations have different names. They are called dominant and subordinate allocations of our time.

In “The Changing Face of Evil,” there is a great example dominant and subordinate allocations of time for work that every service member recognizes. The dominant ones are: 1) Federation Headquarters, Earth, is attacked by the Breen, the new ally of the Dominion; 2) Damar, the head of the Cardassian Union, is fed up with being treated as a second-class citizen on the home planet of Cardassia Prime and is plotting how to liberate his home from the Dominion stranglehold; and 3) Dukat, who has had himself surgically altered to appear Bajoran as “Anjohl,” a farmer, is trying to convince Kai Winn that the Pah-wraiths are the true protectors of Bajor. The subordinate ones are: 1) Worf’s urging (or harassing) Ezri about when she will tell Bashir she loves him; and 2) for a distraction from the war, O’Brien has created a scaled model of the Alamo, complete with figures like Colonel Travis, which Bashir lost.

Act four opens with an establishing shot of the station with the Defiant docked at the outer docking ring. The lead instruments in the music are low register horns with strings behind them, which could denote just transition music or could connote two types of interactions. The scene cuts to the bridge, where the crew is checking their positions and readying the ship for battle. There is a segue from the music to the mechanical noise of the Defiant. The lighting befits the bridge of a ship. Light is coming from the overhead lights, but is not glaring, and is also coming from the displays. The camera angle is a
medium one following Nog as he checks systems. Kira is at the helm. Worf and Ezri are on the starboard at their tactical and communications/science stations, respectively. The focus of the camera changes with each speaker.

(Camera pans on Nog crossing from starboard to port, aft to forward and back again.)

Figure 66. “The Changing Face of Evil” Capture 1

Kira: You say that every time we take the Defiant into battle.

Nog: Impulse manifold purged and clear. If we lose the Chin’toka System, we lose our only foothold in the Dominion territory. I think that qualifies as “bad.”

Kira: We haven’t lost it yet. Initiating impulse pre-start sequence.

Figure 67. “The Changing Face of Evil” Capture 2

This is bad... very bad.

Microfusion generators on line.
Nog: But the Breen... they seem unstoppable. First Earth, now Chin’toka.

Worf: Ensign, no one is unstoppable. Collimate the nadion emitters.

Nog (moving to that position): Collimation sequence in progress.
(Bashir and O’Brien enter through the starboard aft hatch. The camera now focuses and pans on them.)

Bashir: What more can I say, Miles, but I’m sorry.

O’Brien: Dilithium matrix is aligned and calibrated. Just be a bit more careful. That’s all I ask.

Kira: Opening antimatter injector ports.

Figure 68. “The Changing Face of Evil” Capture 3

The activity on the bridge continues between dominant dialogue, getting the ship ready to leave, and subordinate, more personal, dialogue. However, once the Captain enters:
All personal dialogue ceases, and the atmosphere all becomes strictly professional from that point on. Preparing the Defiant for departure and battle requires the crew’s dominant allocation of time. However, they can intersperse their dominant dialogue with a subordinate allocation of time and talk of personal things. This corresponds with Sartre’s thetic consciousness, which in turn corresponds to Goffman’s subordinate and side allocations of time. On the other side, Sartre’s non-thetic consciousness corresponds with Goffman’s dominant and main allocations of time: When the crew is talking about the “impulse manifold” or the “collimation sequence” or the “dilithium matrix,” they are in a state of non-thetic consciousness. But when the crew is talking about Colonel Travis or Worf tells Ezri that Bashir “plays with toys,” they are in a thetic conscious state.

Adding the filter of the history of technology to our lens, it is currently possible to have work’s dominant and subordinate allocations of time mixed with main and side by working from home. Since 1981, when IBM first introduced the personal computer (PC), “telecommuting” from home has been
The emergence of the facsimile machine (fax), the Internet, and Skype has supported this change. For many, this can change time allocations between dominant, subordinate, main, and side. What happens when we are working from home and a spouse or child comes in and interacts with us? Since we chose to have a family, is the interaction a main or subordinate allocation?

We have seen how different interactions have different allocations of time depending on whether the activity is a chosen one or a work-related one. Also, we have seen whether we are presenting our self for its-self or others. Next, we will look at the differences between what is creditable, or not, and what is credited, or not, when observing each other. In *Stigma*, Goffman delineates the differences between *normals* and *stigmatized*. “We and those who do not depart negatively from the particular expectations at issue I call the *normals*....By definition, of course, we believe the person with a stigma is not quite human.”

**Discredited or Discreditable**

In his fifth book, *Stigma: Notes on the Management of Spoiled Identity*, Erving Goffman enlightens us about what makes one *stigmatized*. “Society establishes the means of categorizing persons and the complement of attributes felt to be ordinary and natural for members of each category.”

Briefly, we have what Goffman calls both a *virtual social identity* and an

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206 Another thanks to Professor Tenuto.  
208 Ibid., 2.
actual social identity. A virtual social identity is the impressions we make when we first meet someone, the phrase we learn in interviewing classes: "First impressions are important." Goffman calls what a person is actually like one's actual social identity. This is what we are really like when others get to know us through interactions with us. According to Goffman, it is the “discrepancy” between our virtual and actual social identities that stigmatizes a person. He goes on to describe two types of stigma: discredited and discreditable.

A discredited person is one whose stigma is visible—third-degree burn scars on the face, a limp, a missing limb, skin color, tattoos—anything a viewing person would notice. A discreditable person is someone with a perceived character flaw—dishonesty, grifting, someone just out of a psychiatric hospital or a prison, someone with a traumatic brain injury or dyslexia—any nonvisible discrepancy between one's virtual and actual social identity. Within the world of Deep Space Nine, each species has its own normal and stigmatized categories. We also find it is through interactions with other species that the virtual and actual social identities can be transformed.

From the Founders' view point, all mono-forms are discredited. They cannot change shape, so solids are stigmatized visually to the Founders. On the other hand, Odo is discreditable. He is a Shape-shifter, but he has the character flaw of loving, and wanting to be with, a solid, not the Great Link. One character flaw that seems to show up in many species in DS9 is the fear of the unknown. The changelings are fearful of the solids because solids

\[209\text{Ibid., 3.}\]
hunted down and killed shape-shifters a long time ago. Solids are fearful of changelings because they can assume any shape. As pointed out in the Mead section, this can causes a nation (species) to prepare to defend themselves, and “Unfortunately the theory of war demands offence as the most effective form of defense....” The interactions that changed Odo are within him. He knows nonaggressive solids. Although the Federation’s Section 31 created the genetic disease that is killing the Founders, upon Odo’s cure, he eventually links with the matriarch of the Founders, thereby curing her and changing her. In this link, he convinces her that monoforms are not all bad. She must take responsibility for the billions of deaths that have resulted from the Founders’ fears. Odo assures her that he will go back and heal the Great Link. He also shares his understanding of the kindness of monoforms.

Another point of view to look through is that of the Bajorans. To the Bajorans, Cardassians are discredited. Cardassians not only looked different (lizard-like), but they also were conquerors and enslavers of Bajor, leaving “fifteen million dead” in sixty years. However, Bajoran collaborators were discreditable. To the collaborators’ discredit, they not only helped Cardassians enslave and kill Bajorans, but many of collaborators also profited from the Cardassian occupation, coming out of it wealthy.

From the Cardassian point of view, Bajorans are discredited because they have wrinkles on the bridge of their nose. Also, the Cardassian Union needed the planet Bajor’s rich minerals, so the deeply spiritual, artistic architectural builders and philosophers were used in the ore mines and ore

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211 Hark, Star Trek, 93.
processing, and the Bajoran women, for comfort of the Cardassian troops. However, to help the Cardassians retake their home from the Founders, Damar, who once hated the terrorist Kira, needs her to school him in resistance fighting, the kind that drove Cardassians off Bajor. And she had to put her revulsion aside to help him. They do not come to love each other, but Damar learns, through his interactions with Kira, that she has skills he needs. She learns, through those same interactions, he is as willing to die for his homeland as she was for hers.

Some Cardassians like Garak are seen as discreditable by other Cardassians. Garak had been part of the Obsidian Order (think CIA). He was an expert at interrogations, no matter what species had to be interrogated. In “The Die is Cast,” Garak even is able to get Odo to confess he really wants to join the Great Link. Garak is also illegitimate. His father, Enabran Tain, was head of the Obsidian Order. If Garak had been discovered as Tain’s illegitimate son, it would have brought Tain down; thus, Tain would have been discreditable as well.

Now we look from the Federation’s point of view. According to Kahn Noonien Singh, the Federation is “… one big happy family.” But is it? This is why DS9 is a great lens to use for analysis. The cracks in the Federation are visible. They do not view all species with tolerance; they only appear to. The Federation stigmatizes many species, with the Ferengi being a prime example.

To the Federation, the Ferengi are both discredited and discreditable. The Ferengi have large heads and ears and are short in stature, rendering

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them discredited. They are buyers and sellers of anything and everything that will get them profit, including weapons and pornographic holo-programs. However, the Federation is willing to “use” the Ferengi when it wants something. In “Search I,” Quark is told by Sisko he is to be on the Defiant to help facilitate a meeting with the Dominion. Quark says Sisko cannot make him go. Then Sisko brings out the Grand Negus’ staff to prove Quark must go, because all Ferengi must do what the Grand Negus says. In “It’s only a Paper Moon,” when Sisko agrees that Nog should use the Vic Fontaine program full time, Quark wonders who is going to pay for it. The holosuites are part of Quark’s business. Sisko just looks at him. Then Quark says, “Me.” It is also in DS9 that we actually see a friendship blossom and grow between a Hū-man, Jake Sisko, and a Ferengi, Nog.

This lack of stigmatizing the other, for the boys, could be attributed to their age. Only a handful of children are on the space station, and Jake and Nog are the closest in age. Several episodes deal with the growing up of the boys, going from boyhood pranks to first flirtations with females. It could also be that young children are originally less influenced by societal norms until their interactions with their specific others (parents, family members) take hold. It is the interactions between these two boys that help the Federation and the Ferengi Alliance begin to see past each other’s virtual social identity to their actual social identity. And we find it is Nog who joins Starfleet, not Jake.

We also see Rom, Nog’s father, become un-discreditable to the DS9 crew. To Quark and the rest of the crew, Rom is “an idiot,” but that changes shortly after Nog goes off to the Starfleet Academy. Rom quits Quark’s bar and
joins the station engineers under Chief O’Brien. Rom becomes the heartthrob of Leeta, a Bajoran dabo girl at Quark’s, marries her, and is the only one who can figure out how to prevent Jem’Hadar troops from coming through the wormhole at the end of season five in the episode “Call to Arms.” It is interactions with the station crew that help Nog and Rom see that they do not have to be discreditable to Ferengi, and indeed, they overcome their stigmatized status within the Alpha Quadrant.

When we first meet them in season one, Rom and Nog are minions of Quark’s. To Ferengi, they are discreditable because they do not have the lobes to make profit. Nog sees his father being belittled by Quark all the time. He watches these interactions and decides he does not want to be like his father, always chasing profit and never making it. In the season three episode “Heart of Stone,” Nog asks Sicko to sponsor him for Starfleet Academy. Sisko is not willing because he thinks Nog is running a scam. In his office, Sisko pins Nog down. There is no music to anchor or relay what is happening. Sisko’s office is well lit. At first, the camera angle puts Nog in an intimidated stance to Sisko when Sisko says no to sponsoring him. But Sisko does not stop there. He wants to know why this discredited and discreditable person in front of him wants to join Starfleet. Angerly, Sisko grabs Nog by the shoulders. Why should Sisko put his career on the line for a Ferengi? Ferengis only want profit.
Nog blurts out:

Nog: He's been chasing profit his whole life. And what has it gotten him? Nothing. And you know why? Because he doesn't have the lobes. (lowering his head a bit) And neither do I.

Sisko (softly): And “A Ferengi without profit...”

Nog (finishing): “... is no Ferengi at all.”

Sisko: The eighteenth Rule of Acquisition.

(Now the camera angle puts them on the same level with elbow shots. Sisko is taller, but he is sitting on his desk and leaning toward Nog a bit. The scene is composed of cuts back and forth between the two, focusing on each as they speak.)

Nog (closer on Nog): My father is a mechanical genus. He could have been the chief engineer of a starship if he’d had the opportunity. But he went into business like a good Ferengi.
Nog: I want to do something with my life... something worthwhile.

Sisko: Like joining Starfleet.

Nog: I might not have an instinct for business, but I’ve got my father’s hands and my uncle’s tenacity. I know I’ve got something to offer, I just need a chance to prove it.

Sisko agrees to send a letter of recommendation in the morning, but warns Nog it will not be easy. Nog only wants the chance. Later in the bar, Quark is forbidding Nog’s application to Starfleet. Rom overrules Quark. Rom allows Quark the say in what goes on at the bar, but with Nog, Rom says it is up to him as his father. He turns to Nog and says:

Figure 72. “Heart of Stone” Capture 5

I would be proud to have a son in Starfleet.
The interactions Rom and Nog have had with Hū-mans have proven life-changing. In “Dogs of War,” Rom has changed to the point (as has the Grand Negus) that he is chosen to be the next leader of the Ferengi Alliance. Through his interactions with his *generalized others*, he was able to stand up for his *self* and his son. This allows him to go on and be willing to accept the Grand Nagus role when Zek retires. Rom will be able to steer the whole of Ferenginar society/culture through the Great Material Continuum.

What does this frame show us? Interactions with others, *specific* or *general*, can affect us for life. Anyone in the military can attest to this fact. In “Siege of AR-558,” the music that plays before and during the last battle with the Jem’Hadar is a wonderful example of Barthes’ linguistic messages that anchor to and relay away from the scene. First, there is the low lonely sound of wind softly howling, which anchors the loneliness of the outpost with the characters. The relay portion comes while the occupants of the station are waiting for the Jem’Hadar attack. Bashir had Vic Fontaine record a classic World War Two song, “I’ll Be Seeing You,” for the troops. Bashir plays it during the wait. When the song ends, the background music segues in and it relays, or challenges, our understanding of the scene. “It’s a sixteen-bar melodic phrase,” Erdmann and Block, *Star Trek: Deep Space Nine: Companion*, 630.

In “Siege of AR-558,” Nog comes face to face with the personal horrors of the war with the Dominion. He loses his leg. In the *Star Trek* world, body parts are easily replaced. Captain Jean-Luc Picard has an artificial heart. Nog
actually gets a “biosynthetic” leg that “should” be okay. When he returns to the station, however, he is not mentally prepared to interact with everyone. In “It’s Only a Paper Moon,” Nog hides from reality at Vic’s. His interactions with Vic, a holo-character who knows he is a holo-character, helps Nog show he can be a “good Ferengi.” Before Nog is done, he and Vic are planning the expansion of Vic’s lounge. His friends on the station are worried that he is spending all his time in a fake world. Ezri mentions this to Vic, who, being the wise 1960s-era guy he is, eventually kicks Nog out. In a holosuite with no program running, all we see are the bare walls and lights, and we hear mechanical sounds. Nog confesses what he feels to be discreditable in a member of Starfleet. He tells Vic:

You don’t get it. It’s…I can’t go out there.

(The shot is an over-the-shoulder from Vic’s point of view.)

Vic: Why not?

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...I could die tomorrow. I don’t know if I can face that....

Vic: Kid, I don’t know what’s going to happen to you out there. All I can tell you is that you’ve got to play with the cards life deals you. Sometimes you win, sometimes you lose...but at least you’re in the game.

Nog could have been written out of the show or written to go on to create another holo-program to hide in. The writers, in their understanding of interactions and how they affect us, wrote that Nog left Vic and dealt with his fears about whether he was, or was not, discreditable by showing fear.

All these examples viewed through various filters show us we have a choice. Do we want our interactions to change us a little, a lot, or not at all? The choice is up to us. Odo chose to help his species once he was cured. He did not like the war they started, but he chose to help cure them, thereby teaching them about the kindness of some solids. Kira could have resigned her commission in the Bajoran militia and left the Cardassians and Federation to the Dominion, but she did not. Nog, Rom, and even Quark could have left DS9 at the first hint of a conflict, but they did not. Damar could have refused help from the Federation and Kira, but he did not. With their help, he became a freedom fighting hero of Cardassia. We all have choices.

And our choices have costs of rewards or consequences. Do we choose to see past that which might be discredited or discreditable, as Quark really does in all his business dealings? Or do we choose not to see past the stigmatized physical or character of an individual? We can choose to accept or reject the interactions with our society/culture. We can also choose to influence the society/culture we interact with, thereby helping others see past
the established discredited, discreditable guidelines of society/culture with whom we interact.
James Watson and Anne Hill (2003) define story as a social ritual that has the power to bring about a sense of shared experience and of social values. They quote Michel de Certeau’s *The Practice of Everyday Life* (1984): “Narratives ‘articulate our experiences’; indeed, we as social communal animals, are ‘defined by stories.’”—Victoria O’Donnell

Throughout this thesis, I have used narratives from *Star Trek: Deep Space Nine* to analyze various sociological, philosophical, and literary theories of how interactions with society creates us and culture. Our interactions with that culture change us, and through them, we again change it. The *Star Trek: Deep Space Nine* stories I have used are stories that have been told for centuries. Using the filter of religious studies, in deference to Major (Colonel) Kira Nyres and the Bajoran Prophets, the first time I read any of these narratives was in the anthology called the Bible. These narratives need to be told to every generation because they intersect and interact with us to help us navigate through life.

The pilot episode, “Emissary,” is a good example. When Sisko is trying to explain human existence to the Bajoran Prophets, the Prophets appear as people in Sisko’s life. To the “Jake Prophet,” Sisko tries to express linear time, explaining what the past, present, and future are for humans. The Jake Prophet says, “What comes before now is no different than what is now...or what is to come. It is one’s existence.”215 This is similar to Ecclesiastes 3:15,216 in which Solomon says, “That which has been is now; and that which is to be has already been....”

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Soren Kierkegaard, the nineteenth-century philosopher, told the story of Kira’s faith in the Prophets by explaining John 11.217 Lazarus, a friend of Jesus’, dies. Jesus waits for three days before he goes to comfort Lazarus’ sisters. Jesus tells disciples that Lazarus is asleep, but they do not understand, so he tells them plainly Lazarus died. Later in the chapter, Jesus raises Lazarus from the dead, demonstrating that Lazarus’ faith in Jesus was not in vain. Kierkegaard took the title of his book *The Sickness unto Death* from this chapter of John. Kierkegaard deals with the same information found in Jeremiah 9:23–24. As noted in the chapter on George H. Mead, Kierkegaard stated the necessity of finding the self in faith in God, “…in relating itself to itself and in willing to be itself, the self rests transparently in the Power that established it.”218 For Kierkegaard, that “Power” was God. Many *DS9* narratives deal with Kira’s faith: “Battle Lines,” “Ascension,” and “The Reckoning.”

Mead told Odo’s story in his papers on *self, I*, and *me*. Odo’s story corresponds with the stories in Ruth and Esther. An outsider takes on the culture he or she finds him- or herself in. The outsider interacts with that new culture and ends up gaining a self that becomes selfless in helping his or her family or people through a crisis.

Goffman’s supportive interchange ritual between Odo and Lwaxana can be found Jesus’s parable of the Good Samaritan.219 The Jews and Samaritans did not interact. Both sides thought the other was discreditable to their way of life. When a Jewish man was attacked on a road between Jerusalem and

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217Ibid., 1576–1578.
219Chapter and verse?, King James Version, 1521.
Jericho, he was robbed, beaten, and left for dead. Some of his own, a Levite and a priest, both passed the injured man and did nothing. A Samaritan on the road had compassion on the victim. He tended to the victim’s wounds; he took the victim to an inn and paid for him to stay; and he told the innkeeper he would repay the innkeeper if any more was spent in caring for the victim. This is what Lwaxana did for Odo: She cared for him, and she had compassion for him. Both Lwaxana and the Samaritan engaged in what Goffman called supportive interchange rituals.

The interactions in the Bible, in philosophy, in sociology, in literature, in history, and more disciplines all need to be told and analyzed today. Film, television, and other visual media are great ways to tell them, so philosophers, sociologists, and literary, film/televisions, psychologists, history and art critics, and nonspecialists can then analyze how these narratives touch us, help us interact, and become who we are.

*Star Trek* uses various narratives of the centuries.

There’re all very human stories. Finally, what they do is put them in a very dramatic environment, but who you see is yourself. It’s certainly reflecting our humanity.—Salome Jens

The authors of the Bible did the same during their times; John Donne and William Shakespeare in their times; Machiavelli in his treatises; Kierkegaard in his philosophical books; Mead in his many papers; and Sartre, Barthes, and Goffman all told or analyzed the narratives of the past and their generations. It is my hope I have analyzed the narratives for my generation, thus enabling my children’s and grandchildren’s generations to tell and

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220 Chapter and verse?, King James Version, 1521.
analyze them in theirs. These narratives are told and analyzed again and again to explain how interactions change US and how we change others through our interactions. *Star Trek: Deep Space Nine* could be considered the “melting pot” of the Alpha Quadrant, much like America was (perhaps still is) considered a “melting pot.” As *DS9* came to a close, in an interview, Nana Visitor mentions there were many stories that could still be told.\textsuperscript{222} This is true of America, too; there are many stories of how our *self* becomes changed and how we change the *generalized others* in those same interactions. Many came, and still come, and will always come, for the hope of the dream that is called America.

\textsuperscript{222}Interview with Nana Visitor.


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APPENDIX A

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310-264-3427 (direct dial land line)
310-264-3561 (fax)
323-443-4802 (blackberry)
lynn.fero@cbs.com