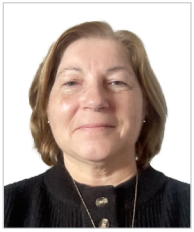
The character of the engineer in the Star Trek television series

El personaje del ingeniero en las series televisivas de Star Trek



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ISSN: 1696-019X / e-ISSN: 2386-3978

Received: 30/08/2024 - Accepted: 28/11/2024 - Early access: 22/01/2025 - Published: 01/01/2026

Recibido: 30/08/2024 - Aceptado: 28/11/2024 - En edición: 22/01/2025 - Publicado: 01/01/2026

Abstract:

This article explores the character of the engineer in Star Trek, focusing on four series: *The Original Series* (1966-69), *The Next Generation* (1987-94), *Voyager* (1995-2001), and *Enterprise* (2001-05). The research is organized into two main phases: (1) an analysis of the episodes from these series using a narrative network (Ryan, 2016 and 2019: 35-36); and (2) the interpretation of the data through character theory, inspired by the literary theory of Possible Worlds (Margolin 1990 y 2007; Ryan, 1985; 1991; 2006; Ryan y Bell, 2019). The results highlight the degree of prominence of the engineer characters Scotty, Geordi, B'Elanna and Trip in each episode (absent, tertiary, secondary or main), the most relevant spatial frames (space, ship and engineering), the significant actions of the engineer within the different narrative contexts, as well as their different versions or interpretations (the characters' domains).

Keywords:

Star Trek; science fiction; engineer roles; narrative analysis; character theory; possible worlds literary theory; Marie-Laure Ryan.

Resumen:

Este artículo explora el personaje del ingeniero en Star Trek, centrándose en cuatro series: The Original Series (1966-69), The Next Generation (1987-94), Voyager (1995-2001) y Enterprise (2001-05). La investigación se organiza en dos fases principales: (1) un análisis de los episodios de las series mencionadas utilizando una red narrativa (Ryan, 2016 y 2019: 35-36); y (2) la interpretación de los datos a través de la teoría del personaje inspirada en la teoría literaria de los mundos posibles (Margolin 1990 y 2007; Ryan, 1985; 1991; 2006; Ryan y Bell, 2019). Los resultados destacan el grado de protagonismo de los personajes ingenieros Scotty, Geordi, B'Elanna y Trip en cada episodio (ausente, terciario, secundario o principal), los marcos espaciales más relevantes (el espacio, la nave y la ingeniería), las acciones significativas del ingeniero dentro de los diferentes contextos narrativos, así como sus distintas versiones o interpretaciones (los dominios de los personajes).

Palabras clave:

Star Trek; ciencia ficción; roles de ingeniero; análisis narrativo; teoría del personaje; teoría literaria de los mundos posibles; Marie-Laure Ryan.

How to cite this article:

Villen, M. (2026). The character of the engineer in the Star Trek television series. *Doxa Comunicación*, 42, pp. 255-305.
https://doi.org/10.31921/doxacom.n42a2767

ISSN: 1696-019X / e-ISSN: 2386-3978

1. Introduction

Since its creation in 1966, *"Star Trek technologies have fired the imaginations of physicists, engineers, and roboticists,"* as noted by Perkowitz, professor of Physics at Emory University, Atlanta (2016: 65). This is largely due to the series being developed with a profound respect for real science (Noragueda, 2016; Corbella, 2016; Cohnen, 1997). It is therefore unsurprising that the technologies depicted in *Star Trek* imaginatively anticipated devices and scientific advances that have progressively become part of everyday life: the "communicators" used for long-distance communication foreshadow modern mobile phones (Strauss, 2012); the communications officer's earpiece prefigures Bluetooth wireless headsets and instant mobile communication platforms like FaceTime and other video call systems (Mortillaro, 2013); the Personal Access Display Device mirrors modern tablets such as the iPad; advanced monitors and screens anticipate high-definition displays (Ornes, 2016); the Enterprise's voice-activated computer is a precursor to systems like Siri, Alexa, and Google Assistant (Jordan et al., 2018); and memory tapes predict floppy disks, CDs, and other modern digital storage technologies (Briggs, 2023). Additionally, the "Tricorder" anticipates the MinION, a portable DNA sequencer capable of rapidly diagnosing diseases (Plazas et al., 2023), and the GPS-based crew tracking system for teleportation to the spacecraft. Later *Star Trek* series continue to introduce technological predictions that inspire scientists and engineers, such as the holodeck in *The Next Generation*, an immersive virtual reality room (Villen & Abellán-García, 2022), which has influenced developments in VR (Gent, 2016; Lubas, 2020; Hsu, 2024), and the replicator, which anticipates 3D printing (Rodríguez, 2016). In *Voyager*, the character of the Doctor, an emergency medical hologram, prefigures the development of automated medical assistants and telemedicine.

Within this context, where technology is ubiquitous, and knowledge and innovation form the cornerstones of civilization (Brake, 2022: 131), the question arises: is it possible to narrate, summarize, evaluate, comment on, or recall the story of *Star Trek* without the presence of engineers? To address this question, an analysis was conducted on the engineer characters featured in the following series: *The Original Series* (1966-69), *The Next Generation* (1987-94), *Voyager* (1995-2001), and *Enterprise* (2001-05).[1]

1 Despite the proliferation of writings published on the occasion of the 50th anniversary of the original *Star Trek* series in 2016, including scientific articles such as "*Building Star Trek*" by B. Jasny in *Science* and "*Beyond the Realms of Fiction: Star Trek Gadgets*" by R. Northfield in *Engineering & Technology*, none directly address the role of the engineer in the various *Star Trek* series. The article "He's different, he's got '*Star Trek*' vision": Supporting the Expertise of Conceptual Design Engineers (Carkett, 2004) examines the creative behaviors of engineers in the conceptual design department of an international aerospace company, but does not analyze the character of the *Star Trek* engineer.

Figure 1. The Four Engineers of *Star Trek*

Montgomery Scott *The Original Series* (TOS)	Geordi La Forge *The Next Generation* (TNG)	B'Elanna Torres *Voyager* (VOY)	Charles Tucker III *Enterprise* (ENT)
			
Fictional time 2265-2269	Fictional time 2364-2370	Fictional time 2371-2378	Fictional time 2151-2155

Source: screenshots from the series *The Original Series, The Next Generation, Voyager,* and *Enterprise*

To systematically analyze the characters and validate claims about them, various modes of existence can be conceived: as mere illusions of language, other signs, mental representations, or abstract objects (Eder, 2010: 17; Jannidis, 2009). This study applies the theory of functions or roles as proposed by Encinas Cantalapiedra et al. (2024), departing from formalist models of character (Greimas, 1971; Propp, 2009; Polti, 1924, Todorov, 1969 and Barthes, 1970).

> We admit that within a poetic work there are actants which can fulfil more or less standard functions, although our interest [in our case, the character of the engineer in Star Trek] is not to find functions predetermined by a particular model of analysis. [...] To clarify the functions or roles, and following the principles of hermeneutics, it is the narrative itself that suggests the type of functions which are most appropriate to explain its own fictional world (Encinas Cantalapiedra et al., 2025: 155).

Encinas Cantalapiedra et al. primarily draw on the theory of poetic possible worlds (Abellán-García Barrio, 2023), whereas this study applies Marie-Laure Ryan's literary theory of possible worlds. Both theories explore characters not only as textual entities but as fictional beings, delving into their traits and relationships as inhabitants of a possible fictional world, thereby enhancing the depth of analysis. The world approach *"theorizes characters from an internal point of view, the point of view of the storyworld. It is argued that once one adopts an internal point of view, characters are not imagined as incomplete creatures made of language, but as possible persons sharing the ontological completeness of the inhabitants of the real world"* (Ryan, 2018: 415). This perspective transcends the consideration of the *Star Trek* engineer as a mere narrative element, understanding them instead as fully realized individuals within their fictional universe.

To delve deeper into fictional characters, this study took an approach inspired by Marie-Laure Ryan's works, derived from modal logic and possible worlds theory (Ryan, 1992: 545-547). Although this literary theory originates in analytical philosophy, it does not focus on the linguistic aspects of literary works but rather on their cognitive dimension. This perspective enables an understanding of both the construction and expression of fictional worlds as well as the reader's imaginative experience.

ISSN: 1696-019X / e-ISSN: 2386-3978

ISSN: 1696-019X / e-ISSN: 2386-3978

This method contributes to the comprehension of literary texts by describing them as possible, counterfactual, or alternative worlds –an approach particularly suited to the study of science fiction, which immerses the reader in the worlds it evokes.

Ryan's theory, by departing from structuralism (2018: 416), facilitates a holistic understanding of the text, a process which involves *"finding stable structures, experiencing the text as a welcoming space and a habitable environment, feeling capable of orienting oneself within its landscape, being transported to the setting of the narrated events, and achieving intimacy with its inhabitants"* (1998: 138). This approach has significantly advanced research on fiction and contributed to renewed interest in characters as a subject of study as both social realities and phenomenological constructs (Lavocat, 2022).

Based on a logical distinction, Ryan divides fictional universes into two categories: the textual actual world of the narrative universe, which corresponds to the singular world projected by the text (Ryan, 1991: 109-124; Ryan & Bell, 2019: 1-47), and relative worlds, or the domains of the characters, which encompass their mental acts (Ryan, 1985: 717-755).[2] A distinction is made between statements presented as facts within the fictional world (the textual actual world) and those existing solely in the characters' minds (the relative worlds). This differentiation enables a deeper exploration of the characters' inner lives, revealing their motivations, aspirations, and conflicts, which may not be evident through their actions within the main plot. Furthermore, this analytical framework is instrumental in evaluating whether the engineers in *Star Trek* are flat characters, primarily defined by one or two traits and fulfilling specific functions within the plot, or complex characters essential to the narrative and thematic development and capable of growth and change (Forster, 1927; Chatman, 1978).

To investigate the inner worlds of the characters, the analysis was structured into two phases: first, delineating their domains across three narrative modalities inspired by interpretations of the M-Model in logic (Vaina, 1977; Ryan, 1991; Doležel, 1998); and second, identifying and highlighting episodes where these domains are clearly manifested in the engineers' experiences. The three narrative modalities are as follows: (1) the deontic system (*O-World*), which refers to the world of obligations and governed by a set of rules encompassing what is forbidden, permitted, obligatory and actions that are rewarded or punished; (2) the axiological system (*W-World*), which pertains to the world of moral values, evaluating goodness, evil or indifference towards members of a specific group; and (3) the epistemic system (*K-World*), which focuses on the world of knowledge, including the propositions a character considers true or false within the fictional universe.

Finally, for a more nuanced understanding of the engineers in *Star Trek*, an analysis was conducted of the presence or absence of elements of private life narrated by the characters themselves (autobiography). These elements were categorized into two variables: *"Childhood and/or family,"* which includes any mention of origins, family relationships and early childhood experiences; and *"Personal and/or romantic life,"* encompassing aspects related to emotional bonds, feelings and adult experiences. The inclusion of these biographical elements enriches character construction and fosters greater empathy and emotional connection from the audience (Mar et al., 2006), enabling a more comprehensive understanding of their decisions and behaviors.

2 M.-L. Ryan conceptualizes the semantic domain of the narrative text as a modal universe (influenced by Kripke), consisting of a central planet –a realm of actualized physical events– surrounded by the satellites of the characters' private worlds (or character domains): worlds of desires, worlds of obligations, worlds of beliefs, worlds of intentions (goals and plans), pretended worlds (false representations used to deceive), and fantasy worlds (dreams or fictional stories told within the story).

2. Methodology

The study set out to achieve the following research objectives:

OBJ 1: To analyze the importance and essential function of the spacecraft engineer in the different *Star Trek* series, assessing to what extent this character is fundamental to the narrative.

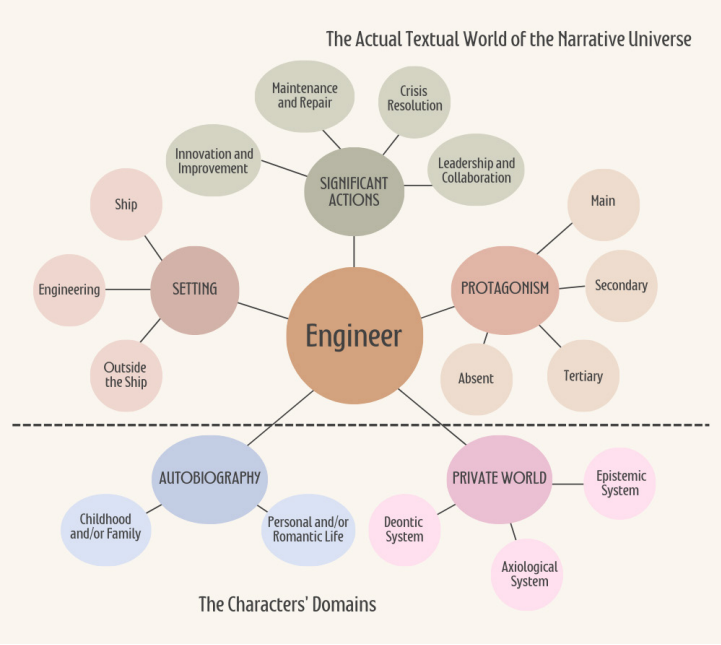
OBJ 2: To compare the characteristics and roles of the engineers across the various versions and narrative contexts, identifying analogies and parallels among them.

OBJ 3: To examine the particularities of each engineer, highlighting the properties that distinguish them.

OBJ 4: To identify the presence of additional traits, beyond purely technical skills, that are essential for fulfilling their roles aboard the ship.

Given space limitations, a selection was made from a classification of dramatic importance/relevance. This approach prioritized the parameters most directly addressing the research questions about the engineer character, guided by Marie-Laure Ryan's theoretical framework. A hero-centered narrative network, described by Ryan (2019: 35), was adapted and its elements are detailed below.

Figure 2. Narrative Network



Source: the author based on Ryan (2019)

ISSN: 1696-019X / e-ISSN: 2386-3978

ISSN: 1696-019X / e-ISSN: 2386-3978

2.1. In the Actual Textual World of the Fictional Universe

Characters are, to a large extent, responsible for ensuring a series remains memorable (Cotte, 2022), and their significance can even be assessed through the effects caused by their absence (Reuter, 1988: 3). To measure the prominence of engineers in each episode, four variables were employed: (1) Main character (P). Identified as the central figure of the plot, carrying the weight of the story, driving the action, or serving as the emotional core of the narrative; (2) Secondary character (S). Plays a significant role in supporting and enriching the plot without being the primary focus; (3) Tertiary character (T). Not necessarily directly involved in plot development, with appearances ranging from a silent presence that contributes to the setting's credibility and the fictional universe's believability to brief sequences fulfilling various functions, such as providing clues to the protagonist; (4) Absent character (A). Does not appear in the episode.

The plot and character development occur within a narrative space (Ryan et al., 2016), which, thanks to scientific advancements, extends beyond the solar system (Stoppe, 2022: 42). For this analysis, two levels were considered: (1) Spatial frames, encompassing the characters' immediate surroundings and are hierarchically organized (e.g., engineering as a sub-space within the ship); (2) Story space, including the space relevant to the plot, defined by the characters' actions (e.g., the space outside the ship).

To be considered legitimate, a character must have a justified existence within the story, meaning they must be present for a specific reason which contributes to the plot's development. The legitimacy or justification of the engineer character was examined by reviewing the activities of Montgomery Scott in *The Original Series* (TOS) and highlighting the daily routine of the first chief engineer. Scotty frequently provides technical advice to Captain Kirk and other senior officers, offering solutions and strategies to address technological and tactical challenges. He also ensures that all ship systems, from engines to life-support systems, operate optimally. Regular preventive maintenance is performed to avoid failures and ensure the ship is always ready for any situation. In crisis scenarios, he resolves issues under extreme pressure and devises improvised solutions when the ship encounters unexpected damage or system anomalies. From this initial series, the most significant actions of the *Star Trek* engineer have been identified and analyzed.

Figure 3. Most Significant Actions of the Engineer in *TOS*

Source: prepared by the author

ISSN: 1696-019X / e-ISSN: 2386-3978

2.2. The Domains of the Characters

The study of the deontic system highlights conflicts that arise between the group's deontic world and the character's intentional world. These occur when the obligations or prohibitions imposed by the group clash with the character's personal goals; that is, when the character seeks to achieve their objectives by following a different path (rule/disagreement). A significant example can be found in episode 1x24 of *The Original Series*, where Scotty assumes command of the ship in the absence of the captain, who has been captured on a planet in conflict. The ambassador, on a diplomatic peace mission, orders Scotty to deactivate the ship's security measures as a gesture of goodwill (obligation). However, Scotty refuses to obey this order (threat of punishment), as it conflicts with his intention to protect the crew from potential destruction.

The examination of the axiological system reveals conflicts that arise when a character's personal desires, which define what they consider good or bad, clash with the moral values of the group. An example of this type of conflict is presented in episode 5x23 of *The Next Generation*, where Geordi defends an injured Borg (goodness) in opposition to the captain's plan to use it as a subject for experimentation in order to protect humanity from a possible invasion. Ultimately, Geordi succeeds in convincing the captain to pursue an alternative option, thus aligning the group's values with his own desires.

Conflict in the epistemic system arises when the beliefs and knowledge that a character considers true or false come into tension with objective reality (ignorance) or with the perceptions and beliefs of other characters in the group. For example, in episode 1x10 of *Enterprise*, Trip provides an expert explanation to a group of visitors about the operation of the warp engine, demonstrating his extensive knowledge in the field. However, he is completely outmatched when confronted with the advanced technology of a visitor from the future, which reveals his limitations and lack of understanding.

ISSN: 1696-019X / e-ISSN: 2386-3978

Autobiographical narratives offer a unique perspective on how characters perceive themselves and attempt to make sense of their experiences, which is fundamental to the construction of their identity (Bruner, 1991).

The research was conducted in two fundamental phases. First, each episode of the four series was analyzed, with particular attention paid to the parameters of the narrative network (Fig. 1). This constituted the data collection phase, details of which are presented in the supplementary materials (appendix). Second, these data were interpreted in light of M.-L. Ryan's literary theory of possible worlds.

3. Results

3.1. Chief Engineer Montgomery Scott, Lieutenant Commander of the USS Enterprise NCC-1701

In the first season, Scotty does not appear in fifteen episodes, representing an absence rate of 46.43%, which suggests that he was not initially considered a central character.[3] However, over time, his role as chief engineer begins to gain recognition, although his presence is not always crucial to the main narrative. This is evidenced by his high percentage of appearances as a tertiary character: 32.14% in the first season, 31.82% in the second, and 42.86% in the third. Despite this, there is a progressive development of his role as a secondary character, with a significant increase in his presence: 21.43% in the first season, 40.91% in the second, and 47.62% in the third. This growth solidifies his position as an essential figure in many of the plots and challenges faced by the Enterprise crew, even becoming the main focus in two episodes. By the end of the series and in subsequent films, Scotty becomes fully integrated into the group of four main characters, alongside Captain Jim Kirk, Science Officer Spock, and Dr. Leonard McCoy.

The character's presence on the ship, totaling 55.77%, and his growing participation in the engineering room, with 14.29% in the first season, 21.05% in the second, and 36.84% in the third, reflect the series' increasing reliance on the role of the chief engineer. This not only adds realism but also heightens the intrigue of space missions. Furthermore, in episodes where he participates in missions outside the ship (19.23% in total), greater emphasis is placed on his personality and leadership skills, underscoring his importance within the crew.

An expert in all propulsion and power systems controlled from the engineering section (Johnson, 1989), as well as in life-support systems and gravity control, Scotty dedicates 33.03% of his time to repairs and maintenance. However, his contribution to innovation is limited, at only 4.79%. Nevertheless, the narrative structure of *The Original Series* evolves to include more storylines that require complex technical solutions, making Scotty's expertise and creativity indispensable. This is reflected in the increase in the percentage of crisis resolutions, which rises from 22.22% in the first season to 26.32% in the second and 30.77% in the third. As his presence in episodes grows, so does his interaction and collaboration with other main characters, highlighting his importance not only for his technical skills but also as an integral part of teamwork and problem-solving

3 Gene Roddenberry, the creator of *Star Trek*, initially conceived the series as a kind of space western where the role of the engineer seemed unnecessary. In fact, the character was nearly excluded from *The Original Series* after Roddenberry sent a letter to actor James Doohan, stating: *"We don't think we need an engineer in the series"* (Solow & Justman, 1996: 152-153).

aboard the ship. His high percentage of leadership roles, 35.74%, is also attributed to his mentoring the engineering team, where he guides and supports younger members.

The character's inner world is sparsely developed. The deontic system suggests that Scotty must balance obedience to orders with the need to challenge restrictions in an environment where following rules is fundamental (Okuda, 1999: 467-68). On the other hand, the axiological system reveals that Scotty faces decisions that test his moral integrity, highlighting his inclination toward goodness and his positive impact on the storylines. Although knowledge and ignorance are mentioned in two episodes, implying that the character embarks on a journey of learning and discovery, his biography remains largely unknown. Apart from his Scottish nationality –deduced from his accent, occasional use of a kilt, and fondness for whisky– nothing else about his personal life is revealed. Scotty never speaks about himself or confides in other characters.

3.2. The Engineer Geordi La Forge, Lieutenant Commander of the USS Enterprise NCC-1701-D

In *The Original Series* (TOS), the main plot is clearly dominant, with a limited number of main characters (four, including the engineer), which simplifies the evaluation of each one's prominence. In *The Next Generation* (TNG), however, the number of potential protagonists expands significantly, typically involving seven main characters along with several additional ones, which explains Geordi´s absence in 10.37% of the episodes. Furthermore, the main plot is complemented by multiple subplots involving different characters. When analyzing Geordi´s role, tertiary roles generally correspond to his participation in a subplot, which occurs in 57.93% of the cases. In contrast, his secondary roles (25%) and main roles (6.71%) reflect his involvement in the central storyline. Nevertheless, even when participating in subplots, Geordi's contributions are often essential to the mission's success or the survival of the ship.

As the youngest officer, Geordi evolves from a competent helmsman to an indispensable chief engineer, a transition symbolized by the change in his uniform color at the beginning of the second season. From that point onward, the engineering room becomes a central narrative space, with a prominent presence of 44.61%, sharing focus with the bridge and the sickbay. Additionally, Geordi participates in several off-ship missions (19.12%), underscoring his versatility in performing multiple roles and his growth as a leader in critical situations.

Geordi inherits Scotty's legacy and takes Starfleet engineering to a new level, tackling and solving ever more complex challenges, including computer systems, robotics, and artificial intelligence. His involvement in repairs and maintenance, at 42.73%, often centers on narrative subplots, focusing on diagnosing and resolving technical issues. In contrast, his intervention in the repair of critical systems, which reaches 27.85%, typically occurs in the main plot. Geordi's ability to innovate under pressure, combined with his passion for continuous learning and research –reflected in 9.73% of improvements and innovations– makes him an indispensable member of the USS Enterprise. His strong appreciation for teamwork creates an environment in which each team member feels heard and valued. Moreover, he regularly participates in Council meetings, contributing significantly to the success of missions. With a leadership rate of 19.69%, his role tends to focus on support and collaboration, particularly in main plots, partly due to his youth.

The "Goodness" variable in the axiological system frequently appears in many episodes, indicating that Geordi is consistently involved in situations that highlight his inclination toward doing good. He approaches technical challenges with a

ISSN: 1696-019X / e-ISSN: 2386-3978

compassionate mindset, always considering the impact of his decisions on the crew and the entities he interacts with, whether they are humans, aliens, artificial life forms or even dangerous enemies like a Borg: *"He's not what I expected, Captain. He's got feelings. He's homesick. I don't know. It just doesn't seem right using him this way"* (TNG-05x23). The epistemic system reveals that, although Geordi is an expert in many fields and possesses solid principles, he continues to undergo a process of learning and confronting the unknown. On the other hand, the deontic system, while less frequent, has a significant presence, highlighting episodes in which he faces ethical decisions related to established rules and norms.

Throughout the series, Geordi's personal life is explored in greater depth, adding complexity to his character. More intimate aspects of his life are revealed, particularly through his close friendship with Data, to whom he confides his thoughts and experiences. His autobiography, which focuses on his childhood and family, gains particular significance due to his disability: Geordi was born blind and uses a VISOR to see. This personal experience shapes his perspective on life, as evidenced by his statement: *"Children are a lot stronger than you think. As long as they know you love them, they can handle just about anything life throws at 'em, you know"* (TNG-05x22).

3.3. B'Elanna Torres, Lieutenant of the USS Voyager NCC-74656

The episodes in the *Voyager* series (VOY) feature fewer narrative subplots compared to *The Next Generation* (TNG), but they distribute the focus among a larger number of main characters (ten in total, excluding guest characters). Within this context, B'Elanna's consistent presence suggests that, although she is not always at the center of the plot, her role is irreplaceable, as evidenced by the balance between her secondary and tertiary roles, both at 36.81%. Notably, the number of episodes where she takes on a main role increases from 6.67% in the first season to 16.67% in the seventh. This progression allows for a richer and more nuanced portrayal of the engineers role, solidifying B'Elanna as one of the most complete and valuable characters in the series.

Much of B'Elanna's appearances take place in the engineering room, at 47.38%, underscoring her central role as chief engineer and suggesting that many of the plots in which she participates are directly tied to technical matters and technological challenges. However, her significant presence in other areas of the ship, at 32.72%, demonstrates her involvement in a variety of situations on board, which is further reinforced by the substantial development of her personal life. Additionally, B'Elanna participates in off-engineering missions at a rate of 19.9%, highlighting her crucial role in scenarios requiring her expertise beyond the engineering room.

As a member of the Maquis crew who joins the USS Voyager in the first episode (01x01), B'Elanna quickly proves her technical skills, which lead to her being recognized within the engineering team and officially appointed chief engineer in the second episode (01x02). She possesses a strong foundation, reflected in spending 39.39% of her time on repairs and maintenance, though she is often forced to learn on the fly and adapt to alien technologies due to the extreme circumstances of Voyager's journey, with 8.24% dedicated to improvements and innovation. Her involvement in a broad spectrum of activities underscores the depth of her character and demonstrates that her influence extends beyond the realm of engineering. She makes significant contributions to team dynamics and strategic decisions on board, making her an integral character capable of adapting to diverse situations. Her role in crisis resolution, at 30.27%, highlights her centrality in plots requiring both technological

ISSN: 1696-019X / e-ISSN: 2386-3978

solutions and leadership. Her leadership ability, reflected in a rate of 22.11%, could be even higher if not for the relational challenges B'Elanna faces.

B'Elanna frequently struggles with internal dilemmas, constantly fighting to balance her aggressive and emotional nature, inherent to her Klingon heritage, with the responsibilities and duties she takes on as a member of Voyager's crew. Despite her impulsive character, she demonstrates a clear inclination toward doing good, prioritizing the crew's well-being over her personal conflicts. This internal struggle, derived from her dual human and Klingon heritage, provides her with opportunities to grow and become more understanding of others' differences. B'Elanna's evolution in her values and personal convictions is significant. She transforms from a rebel into a respected leader, as reflected in her statement: *"It may be the warriors who get the glory, but it's the engineers who build societies"* (VOY-07x09). Furthermore, she successfully assumes the roles of wife and mother, solidifying her growth as a complex and multifaceted character.

Episodes exploring B'Elanna's personal life are recurring throughout the seasons, emphasizing that her development is not limited to her technical skills as an engineer but is also deeply tied to her personal growth. From season three onward, her relationship with Tom Paris becomes a central focus that helps her connect with her human side and temper her more aggressive traits. Thanks to this evolution, B'Elanna emerges as a strong and positive figure within the crew.

3.4. Charles Tucker III (Trip), Commander of the USS Enterprise NX-01

The cast of *Enterprise* (ENT) bears a notable similarity to that of *The Original Series* (TOS): a captain, a Vulcan science officer, a doctor, a communications officer, and an engineer, with the addition of a security officer. Among them, Trip stands out from the beginning as an essential and irreplaceable character. His close relationship with the captain grants him a position of great trust and responsibility within the crew. His constant and prominent presence in the series, with a secondary role rate of 79.17% (the highest among the four series), along with episodes where he assumes a leading role at 13.54%, underscores his importance in both the narrative and the missions of the *Enterprise*. This demonstrates that his influence extends beyond his function as chief engineer, solidifying him as a key figure in the series' development and success.

Trip appears in a variety of settings throughout the series. His participation in off-ship missions and field operations is significant, at 30.41%, embodying the fundamental qualities of an explorer: curiosity, creativity and an unceasing pursuit of the unknown. His presence in the engineering room, at 34.14%, reinforces his role as chief engineer and demonstrates that many of the plots in which he participates are directly tied to the maintenance, repair, and operation of the ship.

Trip frequently engages in maintenance and repair tasks, at 23.59%, which is logical given his role as chief engineer. Over the course of the series, he also contributes to system innovation and improvement at 9.62%, as he humorously remarks: *"I don't think I'll be taking home the Nobel Prize any time soon"* (ENT-03x02). As one of the first Starfleet engineers to participate in the Warp 5 program (2150s), Trip does not have access to all the advanced technology available in later series, which forces him to face unprecedented challenges and adapt on the fly: *"I feel like a chef who's just made a meal with ingredients he's never tasted"* (ENT-01x25). His ability to resolve crises, at 25.14%, and lead teams, at 41.66% (the highest percentage among the four series), reinforces his role as a key crew member, someone trusted to handle high-stakes situations and guide others in difficult

ISSN: 1696-019X / e-ISSN: 2386-3978

ISSN: 1696-019X / e-ISSN: 2386-3978

moments. In fact, he takes command on several occasions in the absence of the captain and T'Pol, demonstrating his strength of character and leadership ability.

Despite the challenges he faces, Trip's actions are deeply guided by principles of goodness, though he often must balance his desire to do good with the constraints of his position and circumstances. His empathy and openness make him a bridge between different species and cultures, promoting mutual understanding and respect: *"They have the same neural pathways as you and me. They're not pets. They're just as smart as the rest of you"* (ENT-02x22). Driven by a strong sense of duty and his friendship with the captain, Trip exemplifies how human bonds and the desire to serve a greater purpose can lead to acts of heroism and selflessness, as seen in his decision to sacrifice himself to save Archer's life. This act underscores both his bravery and humanity (Langley, 2016). Trip also demonstrates the flexibility needed to make decisions that transcend established norms.

Episodes exploring his childhood and family provide valuable context for the character, while an even greater number of episodes focus on Trip's personal and romantic life, revealing significant moments that address internal conflicts, important relationships, and his character's evolution. His relationship with T'Pol, the Vulcan science officer, adds an emotional dimension to his character, exploring the dynamic between Vulcan logic and human emotions. As the series progresses, Trip faces increasingly serious and tragic situations, which add depth and complexity to his personality. This shift toward a more dramatic tone allows for the exploration of more challenging themes, showing how the character copes with grief, loss, and growing responsibilities. Zaki Hasan aptly describes this by stating: *"The final resolution is both incredibly moving and entirely consistent with Star Trek's ethos of treating complicated issues with complexity"* (2022: 171).

The following tables present a comparison of the results obtained for the four engineers, calculating the average of all data collected throughout the seasons.

Table 1. Percentages of the Engineer Character's Protagonism in *Star Trek*

Variables	Main	Secondary	Tertiary	Absent
Scotty	2.82	35.21	35.21	26.76
Geordi	6.71	25	57.93	10.37
B'Elanna	16.56	36.81	36.81	9.82
Trip	13.54	79.17	7.29	0

Source: prepared by the author

Table 2. Percentages of the Engineer's Narrative Space in *Star Trek*

Variables	Outside the Ship	On the Ship	In Engineering
Scotty	19.23	55.77	25
Geordi	19.12	36.27	44.61
B'Elanna	19.90	32.72	47.38
Trip	30.41	35.45	34.14

Source: prepared by the author

Table 3. Percentages of the Engineer Character's Most Significant Actions in *Star Trek*

Variables	Repair and Maintenance	Improvements and Innovation	Crisis Resolution	Leadership and Collaboration
Scotty	33.03	4.79	26.44	35.74
Geordi	42.73	9.73	27.85	19.69
B'Elanna	39.39	8.24	30.27	22.11
Trip	23.59	9.62	25.14	41.66

Source: prepared by the author

4. Discussion

The paradoxical union of the terms "science" and "fiction" gives this literary genre a special appeal while complicating its definition. Some emphasize its scientific and rational aspect, while others highlight its imaginative side, removed from reality (Baudou, 2003: 4). From a scientific perspective, several studies have shown how science fiction, while not science itself, employs scientific elements in various ways: as background, context, form, or simply as the central theme of its stories. Furthermore, it has been emphasized how science fiction works portray elements that are presented and perceived as scientifically possible or plausible, while also questioning science itself.[4]

4 Among many others, works such as *The Physics and Astronomy of Science Fiction* by Steven Bloom (2016), *Exploring Science Through Science Fiction* by Barry Luokkala (2019), *Innovation, Between Science and Science Fiction* by Thomas Michaud (2017), and *Time Machines: Time Travel in Physics, Metaphysics, and Science Fiction* by Paul Nahin (2001) delve deeply into the interrelation between science and science fiction. In the specific context of *Star Trek*, J. Allgaier's article, *"Ready To Beam Up": Star Trek and its Interactions with Science* (2018), provides a relevant analysis of how the series not only reflects scientific concepts but also challenges and expands them.

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Other studies have pointed out that the evolution of this genre provides fertile ground for exploring potential scientific paradigms and the role of scientists in society. For example, *Fotocinema* devoted a monograph to the representation of scientists in audiovisual productions (2023). One of its articles, focusing on the animated science fiction series *Futurama* and *Rick and Morty*, provides a particularly enlightening table on "the main characters who hold the role of scientists" (Vidal-Mestre & Freire-Sánchez, 2023: 169-192). In the case of *Star Trek*, however, the focus shifts away from scientists developing theories to engineers enabling space travel, solving problems, and tackling technical challenges that make exploration and adventure possible.

Science fiction worlds offer a space to imagine and question alternative realities, projecting situations and conflicts that reveal profound aspects of the human condition in unusual or speculative contexts. Space travel, one of the genre's most recurrent themes, represents not only the exploration of the unknown but also the technical and moral challenge of expanding human boundaries. As Stoppe notes, *"visions of journeys to other star systems have shaped this genre from its beginnings"* (2017: 33). Within this context, the engineering room in *Star Trek*, along with other technological stations aboard the ship, is interpreted as an environment where engineers Scotty, Geordi, B'Elanna, and Trip make this exploration possible. Their knowledge, creativity and ethics are tested under extreme conditions, allowing viewers to better understand the complexity of their role.

This engineering space can also be understood as a domain for reflecting on the limits and human impact of technology, particularly in the context of cosmic expansion. Thus, engineering in *Star Trek* is not merely a functional space but also a site of introspection, where ethical dilemmas are intensified and the relationship between reality and fiction is explored. Through their interactions in this setting, the engineers embody the ambivalence of technological advancement: on the one hand, the promise of a better future driven by technology and space travel; on the other, the challenges and complex decisions accompanying that progress.

This analysis helps conceptualize the engineering room as a space where fundamental meanings and values are negotiated. However, unlike a narrative heterotopia –which configures an alternative reality and questions the values of dominant culture– engineering in *Star Trek* does not subvert these values but exposes and reaffirms them.[5] Rather than offering a break from reality, it brings to light the ideals and conflicts present in our own society, showcasing both the potential and the limitations of technology in constructing possible futures. This perspective enriches the semantic analysis of the engineer character, portraying them not only as a professional but also as a symbol of the debates and tensions associated with scientific development.

From the perspective of M.-L. Ryan's literary theory of possible worlds, the semantic analysis highlights the evolution and complexity of the engineer in science fiction, positioning *Star Trek* as a pioneering case that reveals the richness and versatility of this character as a narrative and cultural element. This framework allows for understanding the engineer not just as a technical figure but as a fully realized fictional being with their own narrative universe. They are presented in all their complexity, as individuals facing challenging situations, with an internal world reflecting their desires, beliefs, values and

5 As Susan Sackett explains, Gene Roddenberry not only received technical advice from NASA and other scientists but also established the rule that nothing in the series would be shown without being based on some scientific fact or theory (2013: Log Entry 5).

goals. From this perspective, the engineer in *Star Trek* transcends the function of solving technological problems; they are characters with ethical dilemmas, personal growth, and a rich inner world, contributing to a broader exploration of what it means to be human in a high-tech context.

5. Conclusion

In line with the stated objectives, the results confirm that a comprehensive understanding of the role and significance of the engineer in the various *Star Trek* series has been achieved.

OBJ.1: By analyzing the importance and essential function of the ship's engineer in the different *Star Trek* series, several conclusions have been reached. The increasing presence and interaction of engineers in the engineering room –from Scotty's improvisations to Geordi and B'Elanna's innovations, as well as the pioneering challenges faced by Trip– highlight the crucial role of technology in the survival and success of space flights. On board the Enterprise, any technical failure can result in the immediate death of the entire crew, underscoring the critical need for reliable technology and, consequently, competent engineers.

It is important to note that technology in *Star Trek* is presented realistically and is intrinsically tied to the figure of the engineer. Unlike other science fiction works, where spacecraft can be operated by autonomous artificial intelligence without human intervention, in *Star Trek*, technology relies on the skill and knowledge of the engineer. Moreover, this character plays a decisive role in explaining to both the crew and the audience how the technology works, emphasizing that in the *Star Trek* universe, technology is not a mysterious or magical force but something that requires human intervention and ingenuity to be effective and safe.

It is therefore unsurprising that the analysis reveals that the engineer, with increasing prominence, is an indispensable character in all four *Star Trek* series. While in the early episodes of *The Original Series* (TOS) the engineer's role is less prominent, this trend is gradually reversed as the series progresses and the engineer takes on a more central role in later episodes. Although their role as a "main character" grows more moderately, this is not due to a lack of importance but because protagonism must be shared with other key characters, such as the ship's captain.

OBJ 2: By comparing the characteristics and roles of engineers across the various versions and narrative contexts of *Star Trek*, it is concluded that while there are some differences, these characters share similar roles, embodying a consistent model reflected in the notable similarity of their most significant actions (see Table 3). For example, Geordi and Trip excel in technological innovations, B'Elanna stands out in crisis resolution, and both Trip and Scotty shine in leadership.

The analysis also reveals common characteristics among these characters: (1) Engineers frequently face conflicts arising from the strict rules and military hierarchies of Starfleet; (2) They often have to make ethical decisions, balancing the crew's well-being with technical demands, considering the impact of their projects, and ensuring that advancements are inclusive and respectful of all living beings; (3) Throughout the series, they demonstrate unwavering commitment to values such as responsibility, integrity, and compassion; (4) Finally, *Star Trek* engineers share a positive vision of the future, where humanity

ISSN: 1696-019X / e-ISSN: 2386-3978

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overcomes its differences to work collaboratively in exploring the universe, striving to unite all humans (and non-humans) peacefully and treating them equally.

OBJ 3: Examining the particularities of each engineer –Scotty, Geordi, B'Elanna, and Trip– reveals that although they share similar responsibilities in their engineering roles, there are notable differences reflecting how each series has adapted the engineer's role to its specific narrative context. Scotty, with his Scottish humor, is a passionate, reliable, and experienced character, known for his dedication and improvisational skills. Geordi, enthusiastic and warm, excels in inclusivity, adaptability, and a focus on technological innovation. B'Elanna, intense and emotionally complex, balances her Klingon and human heritage, standing out for her resilience and inventiveness. Trip, friendly and pragmatic, is a brave and dynamic pioneer who faces the unknown with curiosity, bringing creativity and originality during a period of technological change. The *Enterprise* (ENT) series introduces a slight variation by prioritizing the engineer's off-ship missions, which can be attributed to the circumstances of the first deep-space journey and perhaps to Trip's adventurous spirit.

OBJ 4: To identify additional traits in the engineers beyond their technical skills, analyzing the relative worlds or domains of the characters proved fundamental. Throughout the series, *Star Trek* evolved to explore and develop the inner worlds of its characters more deeply, something nearly nonexistent in TOS. Thus, *Star Trek* not only portrays engineers solving complex technical problems but also delves into their personal challenges, interpersonal relationships, and emotional growth. An eloquent example of this evolution is Geordi's reflection: *"You know, I've always thought that technology could solve almost any problem. It enhances the quality of our lives, lets us travel across the galaxy - even gave me my vision. But sometimes, you just have to turn it all off"* (TNG-03x06). This dialogue underscores that technology is not the sole solution to problems or the only aspect to consider. Similarly, Chakotay explains to B'Elanna: *"I accept there are things in the universe that can't be scanned with a tricorder"* (VOY-06x03). These moments reveal that engineers in *Star Trek* are much more than mere technicians; they are complex characters who play a crucial role in both the technical narrative and the human and ethical development of the series.

Star Trek constructs a lived reality for viewers, who emotionally experience the risks, challenges, and achievements of the engineer, indirectly participating in the complex decisions and moral responsibilities the engineer faces. This is achieved through immersion in the science-fictional world and the empathy the audience develops for the character (Schaeffer, 1999: 27). Future research could expand this analysis through reception studies. Although the documented impact of these characters on audiences is significant (Teena, 2020; Deepy, 2021; Callaghan & Sullivan, 2005), no systematic studies have yet examined the direct effect of *Star Trek* as a source of inspiration in the scientific field.

The representation of engineers in the series can also be explored from various theoretical frameworks. For example, a feminist approach could analyze how B'Elanna Torres challenges gender roles in engineering, while disability representation could be studied through Geordi La Forge, who serves as a model of inclusion thanks to his advanced technology.

The series also serves as a valuable educational tool, as highlighted during the 2023 Science Week organized by CSIC under the theme *"The Universe of Star Trek and its Relationship with Modern Science"*. Additionally, the *Star Trek* narrative offers a space where engineering students could delve into the diverse roles an engineer can play, reflecting not only the technical

knowledge required but also the human aspects of the profession that are essential in a high-tech environment with constant social interaction.

Furthermore, the *Star Trek* series could be examined from scientific and technological perspectives, exploring how the incorporation of futuristic advancements reflects contemporary anxieties and aspirations about progress in these areas.

Finally, it would be relevant to analyze the aesthetic design of engineering spaces and the visual representation of problem-solving processes, which significantly contribute to the series' impact, highlighting the importance and complexity of engineering work.

ISSN: 1696-019X / e-ISSN: 2386-3978

6. Acknowledgments

This article has been translated into English by Charles Bretherton whose work is greatly appreciated.

This work is part of the research group "Imagination and Possible Worlds" at the Faculty of Communication, Universidad Francisco de Vitoria (Madrid).

This study lays the groundwork for the development of educational activities at the UFV School of Engineering, exploring the relevance of these characters today in inspiring or influencing current and future engineers.

7. Conflict of Interest

The author declares no conflict of interest.

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9. Appendix

In the context of the *Star Trek* television series, where technology is omnipresent, this document presents data collected from the analysis of engineers in *The Original Series* (1966–69), *The Next Generation* (1987–94), *Voyager* (1995–2001), and *Enterprise* (2001–05). A detailed examination of each episode in these series has been conducted using a narrative network whose parameters, chosen for their importance and dramatic relevance, most directly address the research questions about the engineer character in light of M.-L. Ryan's theory. This appendix includes 31 tables and 3 figures, which reveal the degree of prominence of the four engineers (see fig. 1), the most significant spatial frameworks –space, the ship, and engineering (see fig. 2)– the engineer's meaningful actions in various narrative contexts, as well as their distinct interpretations and versions (the characters' domains).

9.1. The Prominence of the Engineers

The prominence of the engineer character in the *Star Trek* series has been evaluated based on four variables: (**P**) principal, where the character plays the main role in the episode, carrying the weight of the story; (**S**) secondary, where the character plays an important role in the plot, although not being the central focus; (**T**) tertiary, where the character makes a shorter appearance, ranging from a sequence in a narrative subplot to a brief presence without dialogue; and (**A**) absent, where the character does not appear in the episode.

ISSN: 1696-019X / e-ISSN: 2386-3978

Table 1. Scotty's Prominence (TOS)

1x01	**1x02**	**1x03**	**1x04**	**1x05**	**1x06**	**1x07**	**1x08**	**1x09**	**1x10**	**1x11**	**1x12**	**1x13**	**1x14**	**1x15**
A	A	A	T	S	T	T	A	A	A	T	T	A	A	A
1x16	**1x17**	**1x18**	**1x19**	**1x20**	**1x21**	**1x22**	**1x23**	**1x24**	**1x25**	**1x26**	**1x27**	**1x28**	**1x29**	**1x30**
A	S	T	T	T	A	T	T	S	A	A	A	A	T	T
2x01	**2x02**	**2x03**	**2x04**	**2x05**	**2x06**	**2x07**	**2x08**	**2x09**	**2x10**	**2x11**	**2x12**	**2x13**	**2x14**	**2x15**
A	S	S	S	S	S	T	S	S	A	S	T	T	P	S
2x16	**2x17**	**2x18**	**2x19**	**2x20**	**2x21**	**2x22**	**2x23**	**2x24**	**2x25**	**2x26**	**-**	**-**	**-**	**-**
T	S	S	T	T	T	S	A	T	A	T	-	-	-	-
3x01	**3x02**	**3x03**	**3x04**	**3x05**	**3x06**	**3x07**	**3x08**	**3x09**	**3x10**	**3x11**	**3x12**	**3x13**	**3x14**	**3x15**
S	S	T	T	T	S	S	T	S	T	T	T	S	T	T
3x16	**3x17**	**3x18**	**3x19**	**3x20**	**3x21**	**3x22**	**3x23**	**3x24**	**-**	**-**	**-**	**-**	**-**	**-**
T	S	P	T	S	T	S	A	S	-	-	-	-	-	-

Source: own elaboration

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Table 2. Percentages of Scotty's Prominence (TOS)

Variables	P	S	T	A
1x	0	21.43	32.14	46.43
2x	4.55	40.91	31.82	22.73
3x	4.76	47.62	42.86	4.76
Global	**2.82**	**35.21**	**35.21**	**26.76**

Source: own elaboration

Table 3. Geordi's Prominence (TNG)

1x01	**1x02**	**1x03**	**1x04**	**1x05**	**1x06**	**1x07**	**1x08**	**1x09**	**1x10**	**1x11**	**1x12**	**1x13**
T	S	S	S	T	S	T	S	S	T	T	T	T
1x14	**1x15**	**1x16**	**1x17**	**1x18**	**1x19**	**1x20**	**1x21**	**1x22**	**1x23**	**1x24**	**1x25**	-
T	T	T	S	T	S	S	T	S	T	T	T	-
2x01	**2x02**	**2x03**	**2x04**	**2x05**	**2x06**	**2x07**	**2x08**	**2x09**	**2x10**	**2x11**	**2x12**	**2x13**
T	T	P	T	T	T	A	A	T	T	S	S	S
2x14	**2x15**	**2x16**	**2x17**	**2x18**	**2x19**	**2x20**	**2x21**	**2x22**	-	-	-	-
T	A	S	P	S	A	T	S	S	-	-	-	-
3x01	**3x02**	**3x03**	**3x04**	**3x05**	**3x06**	**3x07**	**3x08**	**3x09**	**3x10**	**3x11**	**3x12**	**3x13**
T	T	T	T	T	P	T	T	T	T	S	T	S
3x14	**3x15**	**3x16**	**3x17**	**3x18**	**3x19**	**3x20**	**3x21**	**3x22**	**3x23**	**3x24**	**3x25**	**3x26**
T	S	T	T	T	A	T	P	S	S	T	S	S

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4x01	**4x02**	**4x03**	**4x04**	**4x05**	**4x06**	**4x07**	**4x08**	**4x09**	**4x10**	**4x11**	**4x12**	**4x13**
T	T	T	T	S	T	A	T	T	S	T	A	T
4x14	**4x15**	**4x16**	**4x17**	**4x18**	**4x19**	**4x20**	**4x21**	**4x22**	**4x23**	**4x24**	**4x25**	**4x26**
T	A	P	T	P	S	T	T	T	A	P	T	A
5x01	**5x02**	**5x03**	**5x04**	**5x05**	**5x06**	**5x07**	**5x08**	**5x09**	**5x10**	**5x11**	**5x12**	**5x13**
T	T	A	T	S	S	T	T	S	S	S	S	S
5x14	**5x15**	**5x16**	**5x17**	**5x18**	**5x19**	**5x20**	**5x21**	**5x22**	**5x23**	**5x24**	**5x25**	**5x26**
S	S	T	T	S	T	S	T	T	P	P	T	T
6x01	**6x02**	**6x03**	**6x04**	**6x05**	**6x06**	**6x07**	**6x08**	**6x09**	**6x10**	**6x11**	**6x12**	**6x13**
S	S	T	P	S	T	T	S	S	T	S	S	P
6x14	**6x15**	**6x16**	**6x17**	**6x18**	**6x19**	**6x20**	**6x21**	**6x22**	**6x23**	**6x24**	**6x25**	**6x26**
A	A	S	A	T	T	T	A	T	A	T	S	S
7x01	**7x02**	**7x03**	**7x04**	**7x05**	**7x06**	**7x07**	**7x08**	**7x09**	**7x10**	**7x11**	**7x12**	**7x13**
S	T	P	S	A	S	T	A	P	S	T	T	T
7x14	**7x15**	**7x16**	**7x17**	**7x18**	**7x19**	**7x20**	**7x21**	**7x22**	**7x23**	**7x24**	**7x25**	-
S	S	T	S	T	T	T	T	T	S	T	S	-

Source: own elaboration

Table 4. Percentages of Geordi's Prominence (TNG)

Variables	P	S	T	A
1x	0	20.8	79.1	0
2x	5	30	45	20
3x	8.33	25	62.50	4.17
4x	11.54	11.54	61.54	15.38
5x	7.69	34.62	53.85	3.85
6x	7.69	26.92	42.31	23.08
7x	5.56	27.78	61.11	5.56
Global	**6.71**	**25**	**57.93**	**10.37**

Source: own elaboration

Table 5. B'Elanna's Prominence (VOY)

1x01	**1x02**	**1x03**	**1x04**	**1x05**	**1x06**	**1x07**	**1x08**	**1x09**	**1x10**	**1x11**	**1x12**	**1x13**
S	S	S	T	S	S	T	T	S	S	S	T	P
1x14	**1x15**	-	-	-	-	-	-	-	-	-	-	-
A	S	-	-	-	-	-	-	-	-	-	-	-
2x01	**2x02**	**2x03**	**2x04**	**2x05**	**2x06**	**2x07**	**2x08**	**2x09**	**2x10**	**2x11**	**2x12**	**2x13**
T	T	S	A	A	S	T	S	S	A	S	S	P
2x14	**2x15**	**2x16**	**2x17**	**2x18**	**2x19**	**2x20**	**2x21**	**2x22**	**2x23**	**2x24**	**2x25**	**2x26**
S	S	T	P	A	T	T	S	T	S	T	T	T

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3x01	**3x02**	**3x03**	**3x04**	**3x05**	**3x06**	**3x07**	**3x08**	**3x09**	**3x10**	**3x11**	**3x12**	**3x13**
T	A	A	P	S	P	T	T	S	T	T	T	T
3x14	**3x15**	**3x16**	**3x17**	**3x18**	**3x19**	**3x20**	**3x21**	**3x22**	**3x23**	**3x24**	**3x25**	**3x26**
S	T	P	T	S	A	T	S	S	T	S	S	S
4x01	**4x02**	**4x03**	**4x04**	**4x05**	**4x06**	**4x07**	**4x08**	**4x09**	**4x10**	**4x11**	**4x12**	**4x13**
T	T	P	A	P	T	S	S	T	P	T	A	S
4x14	**4x15**	**4x16**	**4x17**	**4x18**	**4x19**	**4x20**	**4x21**	**4x22**	**4x23**	**4x24**	**4x25**	**4x26**
S	S	T	T	T	T	S	T	A	A	T	T	T
5x01	**5x02**	**5x03**	**5x04**	**5x05**	**5x06**	**5x07**	**5x08**	**5x09**	**5x10**	**5x11**	**5x12**	**5x13**
T	S	P	T	T	T	S	P	T	T	T	T	T
5x14	**5x15**	**5x16**	**5x17**	**5x18**	**5x19**	**5x20**	**5x21**	**5x22**	**5x23**	**5x24**	**5x25**	**5x26**
T	T	T	P	A	T	P	T	T	T	S	S	-
6x01	**6x02**	**6x03**	**6x04**	**6x05**	**6x06**	**6x07**	**6x08**	**6x09**	**6x10**	**6x11**	**6x12**	**6x13**
T	A	P	T	S	A	T	S	T	T	A	T	S
6x14	**6x15**	**6x16**	**6x17**	**6x18**	**6x19**	**6x20**	**6x21**	**6x22**	**6x23**	**6x24**	**6x25**	**6x26**
S	S	T	S	T	T	T	T	P	T	T	T	S
7x01	**7x02**	**7x03**	**7x04**	**7x05**	**7x06**	**7x07**	**7x08**	**7x09**	**7x10**	**7x11**	**7x12**	**7x13**
T	T	P	S	T	T	A	S	S	T	P	T	P
7x14	**7x15**	**7x16**	**7x17**	**7x18**	**7x19**	**7x20**	**7x21**	**7x22**	**7x23**	**7x24**	-	-
S	S	P	T	T	S	T	T	A	S	S	-	-

Source: own elaboration

Table 6. Percentages of B'Elanna's Prominence (VOY)

Variables	P	S	T	A
1x	6.67	53.33	33.33	6.67
2x	7.69	34.62	38.46	19.23
3x	15.38	38.46	38.46	7.69
4x	11.54	23.08	46.15	19.23
5x	11.54	15.38	65.38	7.69
6x	0	23.53	58.82	17.65
7x	16.67	33.33	41.67	8.33
Global	**16.56**	**36.81**	**36.81**	**9.82**

Source: own elaboration

Table 7. Trip's Prominence (ENT)

1x01	**1x02**	**1x03**	**1x04**	**1x05**	**1x06**	**1x07**	**1x08**	**1x09**	**1x10**	**1x11**	**1x12**	**1x13**
S	S	P	P	S	S	S	S	S	S	S	T	T
1x14	1x15	1x16	1x17	1x18	1x19	1x20	1x21	1x22	1x23	1x24	1x25	-
S	P	S	S	P	P	T	S	S	P	S	S	-
2x01	**2x02**	**2x03**	**2x04**	**2x05**	**2x06**	**2x07**	**2x08**	**2x09**	**2x10**	**2x11**	**2x12**	**2x13**
S	T	S	S	T	S	S	S	S	S	P	S	P
2x14	2x15	2x16	2x17	2x18	2x19	2x20	2x21	2x22	2x23	2x24	2x25	2x26
S	S	S	S	S	T	S	S	P	S	S	S	S

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3x01	**3x02**	**3x03**	**3x04**	**3x05**	**3x06**	**3x07**	**3x08**	**3x09**	**3x10**	**3x11**	**3x12**	**3x13**
S	S	S	S	S	S	S	S	S	P	T	T	T
3x14	**3x15**	**3x16**	**3x17**	**3x18**	**3x19**	**3x20**	**3x21**	**3x22**	**3x23**	**3x24**	-	-
S	S	T	S	S	S	P	S	S	S	S	-	-
4x01	**4x02**	**4x03**	**4x04**	**4x05**	**4x06**	**4x07**	**4x08**	**4x09**	**4x10**	**4x11**	**4x12**	**4x13**
S	S	S	S	S	S	S	S	S	S	P	S	S
4x14	**4x15**	**4x16**	**4x17**	**4x18**	**4x19**	**4x20**	**4x21**	**4x22**	-	-	-	-
S	S	S	S	S	S	S	P	P	-	-	-	-

Source: own elaboration

Table 8. Percentages of Trip's Prominence (ENT)

Variables	P	S	T	A
1x	20	68	12	0
2x	7.69	80.77	11.54	0
3x	8.33	83.33	8.33	0
4x	6.25	93.75	0	0
Global	**13.54**	**79.17**	**7.29**	**0**

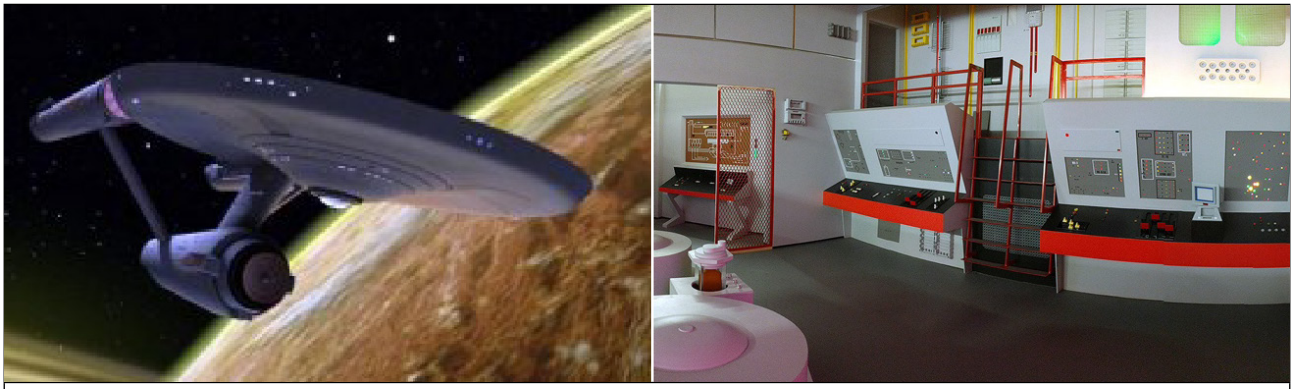
Source: own elaboration

9.2. The Narrative Setting

The key parameters of the narrative setting related to the engineer, focusing on their location and activities within the fictional space, are detailed below. Three parameters have been measured: (**F**) outside the spaceship, (**N**) inside the spaceship, and (**I**) inside the engineering room. The images in Figure 2 show the four models of *Star Trek* spaceships, along with their respective engineering rooms, reflecting the technological and aesthetic evolution of the series over several decades. The USS Enterprise

NCC-1701, featured in *The Original Series*, set the visual identity of the franchise. The engineering room of this ship is simple, with an aesthetic that reflects the technological and production limitations of the 1960s, yet remains functional within the fictional universe. The USS Enterprise NCC- 1701-D, from *The Next Generation*, is a more advanced version with a sleeker and more modern design. The engineering room is significantly more sophisticated, featuring more complex control panels and a design that suggests a major technological leap for Starfleet. The USS Voyager NCC- 74656, from *Voyager*, combines iconic elements from earlier designs with a futuristic vision. Its engineering room is the most advanced, emphasizing both technology and aesthetics, creating an environment where advanced technology is seamlessly integrated. The USS Enterprise NX-01, from the *Enterprise* series, is chronologically earlier than the others but was produced much later. Its design is more industrial and less refined, indicating an era where space technology was still in an experimental phase. The engineering room is more compact and utilitarian, highlighting the atmosphere of pioneering exploration

Figure 1. Spaceships and Their Respective Engineering Rooms



USS Enterprise NCC-1701 and Engineering in *TOS* (1966–69). Fictional Time: 2265–2269

USS Enterprise NCC-1701-D and Engineering in *TNG* (1987–94). Fictional Time: 2364-2370

ISSN: 1696-019X / e-ISSN: 2386-3978

ISSN: 1696-019X / e-ISSN: 2386-3978

USS Enterprise NCC-74656 and Engineering in *VOY* (1995–2001). Fictional Time: 2371–2378

USS Enterprise NX-01 and Engineering in *ENT* (2001–2005). Fictional Time: 2151–2155

Source: screenshots from the series *The Original Series, The Next Generation, Voyager, and Enterprise*

Table 9. The Narrative Setting of Scotty (TOS)

1x01	1x02	1x03	1x04	1x05		1x06	1x07	1x08	1x09	1x10	1x11	1x12	1x13	1x14	1x15
-	-	-	N	I		N	N	-	-	-	N	N	-	-	-
1x16	**1x17**	**1x18**	**1x19**	**1x20**		**1x21**	**1x22**	**1x23**	**1x24**	**1x25**	**1x26**	**1x27**	**1x28**	**1x29**	**1x30**
-	F	N	N	I		-	N	N	N	-	-	-	-	F	F

2x01	**2x02**	**2x03**	**2x04**	**2x05**		**2x06**	**2x07**	**2x08**	**2x09**	**2x10**	**2x11**	**2x12**	**2x13**	**2x14**	**2x15**
-	F	N	N	I		F	N	F	N	-	N	N	N	F	F
2x16	**2x17**	**2x18**	**2x19**	**2x20**		**2x21**	**2x22**	**2x23**	**2x24**	**2x25**	**2x26**	-	-	-	-
N	N	I	N	I		N	I	-	I	-	N	-	-	-	-
3x01	**3x02**	**3x03**	**3x04**	**3x05**		**3x06**	**3x07**	**3x08**	**3x09**	**3x10**	**3x11**	**3x12**	**3x13**	**3x14**	**3x15**
F	I	I	I	I		F	I	N	I	N	N	N	I	N	I
3x16	**3x17**	**3x18**	**3x19**	**3x20**		**3x21**	**3x22**	**3x23**	**3x24**	-	-	-	-	-	
N	I	I	N	I		N	I	-	N	-	-	-	-	-	-

Source: own elaboration

Table 10. Percentages of Scotty's Narrative Setting (TOS)

Variables	F	N	I
1x	21.43	64.29	14.29
2x	26.32	52.63	21.05
3x	10.53	52.63	36.84
Global	**19.23**	**55.77**	**25**

Source: own elaboration

ISSN: 1696-019X / e-ISSN: 2386-3978

ISSN: 1696-019X / e-ISSN: 2386-3978

Table 11. The Narrative Setting of Geordi (TNG)

1x01	**1x02**	**1x03**	**1x04**	**1x05**	**1x06**	**1x07**	**1x08**	**1x09**	**1x10**	**1x11**	**1x12**	**1x13**
F	N	F	F-I	N	I	N	F	F	N	N	F	N
1x14	**1x15**	**1x16**	**1x17**	**1x18**	**1x19**	**1x20**	**1x21**	**1x22**	**1x23**	**1x24**	**1x25**	**-**
N	N	N	F-N	N	F-N	N	N	F-N	N	N	N	-
2x01	**2x02**	**2x03**	**2x04**	**2x05**	**2x06**	**2x07**	**2x08**	**2x09**	**2x10**	**2x11**	**2x12**	**2x13**
I	I	N	I	N	N	-	-	N	I	I	I	I
2x14	**2x15**	**2x16**	**2x17**	**2x18**	**2x19**	**2x20**	**2x21**	**2x22**	**-**	**-**	**-**	**-**
I	-	I	F	N	-	N	F-I	F-I	-	-	-	-
3x01	**3x02**	**3x03**	**3x04**	**3x05**	**3x06**	**3x07**	**3x08**	**3x09**	**3x10**	**3x11**	**3x12**	**3x13**
I	I	F-I	F	I	I	N	F	F	I	I	I	I
3x14	**3x15**	**3x16**	**3x17**	**3x18**	**3x19**	**3x20**	**3x21**	**3x22**	**3x23**	**3x24**	**3x25**	**3x26**
I	I	N	N	N	-	N	I	I	N	N	N	I
4x01	**4x02**	**4x03**	**4x04**	**4x05**	**4x06**	**4x07**	**4x08**	**4x09**	**4x10**	**4x11**	**4x12**	**4x13**
I	I	I	I	I	F-I	I	F	N	I	N	-	I
4x14	**4x15**	**4x16**	**4x17**	**4x18**	**4x19**	**4x20**	**4x21**	**4x22**	**4x23**	**4x24**	**4x25**	**4x26**
I	-	I	I	F-I	F-I	N	F-I	I	-	F-I	N	-
5x01	**5x02**	**5x03**	**5x04**	**5x05**	**5x06**	**5x07**	**5x08**	**5x09**	**5x10**	**5x11**	**5x12**	**5x13**
N	N	-	F-I	N	I	N	N	F-I	N	F-I	I	F-I
5x14	**5x15**	**5x16**	**5x17**	**5x18**	**5x19**	**5x20**	**5x21**	**5x22**	**5x23**	**5x24**	**5x25**	**5x26**
I	I	N	N	I	I	I	N	I	F-I	F-I	N	F-I

6x01	6x02	6x03	6x04	6x05	6x06	6x07	6x08	6x09	6x10	6x11	6x12	6x13
F-I	F-I	I	F-I	I	I	I	I	F-I	I	F-I	I	F-I
6x14	**6x15**	**6x16**	**6x17**	**6x18**	**6x19**	**6x20**	**6x21**	**6x22**	**6x23**	**6x24**	**6x25**	**6x26**
-	-	F	-	N	N	I	-	N	-	N	F	I
7x01	**7x02**	**7x03**	**7x04**	**7x05**	**7x06**	**7x07**	**7x08**	**7x09**	**7x10**	**7x11**	**7x12**	**7x13**
F	I	F-I	F-I	-	I	N	I	-	I	I	I	I
7x14	**7x15**	**7x16**	**7x17**	**7x18**	**7x19**	**7x20**	**7x21**	**7x22**	**7x23**	**7x24**	**7x25**	**-**
I	I	I	I	I	I	I	F	I	I	N	F	-

Source: own elaboration

Table 12. Percentages of Geordi's Narrative Setting (TNG)

Variables	F	N	I
1x	28.57	64.29	7.14
2x	4.35	47.83	47.83
3x	11.11	40.74	48.15
4x	23.53	17.65	58.82
5x	16.13	51.61	32.26
6x	25	31.25	43.75
7x	20.69	6.90	72.41
Global	**19.12**	**36.27**	**44.61**

Source: own elaboration

ISSN: 1696-019X / e-ISSN: 2386-3978

ISSN: 1696-019X / e-ISSN: 2386-3978

Table 13. The Narrative Setting of B'Elanna (VOY)

1x01	**1x02**	**1x03**	**1x04**	**1x05**	**1x06**	**1x07**	**1x08**	**1x09**	**1x10**	**1x11**	**1x12**	**1x13**
F	I	F	I	I	I	N	I	I	F-I	I	N	F
1x14	**1x15**	**-**	**-**	**-**	**-**	**-**	**-**	**-**	**-**	**-**	**-**	**-**
-	N	-	-	-	-	-	-	-	-	-	-	-
2x01	**2x02**	**2x03**	**2x04**	**2x05**	**2x06**	**2x07**	**2x08**	**2x09**	**2x10**	**2x11**	**2x12**	**2x13**
F	I	N	-	-	I	I	I	F-I	-	I	F	I
2x14	**2x15**	**2x16**	**2x17**	**2x18**	**2x19**	**2x20**	**2x21**	**2x22**	**2x23**	**2x24**	**2x25**	**2x26**
I	I	N	F-I	-	N	I	I	I	F-I	F	I	I
3x01	**3x02**	**3x03**	**3x04**	**3x05**	**3x06**	**3x07**	**3x08**	**3x09**	**3x10**	**3x11**	**3x12**	**3x13**
F-I	-	-	F-I	N	I	F	-	F-I	N	N	N	I
3x14	**3x15**	**3x16**	**3x17**	**3x18**	**3x19**	**3x20**	**3x21**	**3x22**	**3x23**	**3x24**	**3x25**	**3x26**
I	I	F-I	F	N	I	I	I	I	I	F-I	N	I
4x01	**4x02**	**4x03**	**4x04**	**4x05**	**4x06**	**4x07**	**4x08**	**4x09**	**4x10**	**4x11**	**4x12**	**4x13**
I	I	F-I	-	F	N	I	N	N	F	N	-	N
4x14	**4x15**	**4x16**	**4x17**	**4x18**	**4x19**	**4x20**	**4x21**	**4x22**	**4x23**	**4x24**	**4x25**	**4x26**
I	I	I	I	F	F	N	N	N	-	I	N	I
5x01	**5x02**	**5x03**	**5x04**	**5x05**	**5x06**	**5x07**	**5x08**	**5x09**	**5x10**	**5x11**	**5x12**	**5x13**
N	I	F-I	N	N	I	I	N	N	I	N	N	I
5x14	**5x15**	**5x16**	**5x17**	**5x18**	**5x19**	**5x20**	**5x21**	**5x22**	**5x23**	**5x24**	**5x25**	**-**
N	N	N	N	-	N	F-I	N	N	N	I	I	-

6x01	6x02	6x03	6x04	6x05	6x06	6x07	6x08	6x09	6x10	6x11	6x12	6x13
N	-	F-I	I	I	-	I	I	I	I	-	I	I
6x14	**6x15**	**6x16**	**6x17**	**6x18**	**6x19**	**6x20**	**6x21**	**6x22**	**6x23**	**6x24**	**6x25**	**6x26**
N	N	N	N	I	N	N	I	F	I	N	I	F-I
7x01	**7x02**	**7x03**	**7x04**	**7x05**	**7x06**	**7x07**	**7x08**	**7x09**	**7x10**	**7x11**	**7x12**	**7x13**
F	I	F	N	N	I	-	I	I	N	I	N	I
7x14	**7x15**	**7x16**	**7x17**	**7x18**	**7x19**	**7x20**	**7x21**	**7x22**	**7x23**	**7x24**	-	-
I	F	F	I	I	N	N	I	-	I	I	-	-

Source: own elaboration

Table 14. Percentages of B'Elanna's Narrative Setting (VOY)

Variables	F	N	I
1x	38.46	38.46	23.08
2x	29.63	11.11	59.26
3x	12.50	25	62.50
4x	20.83	37.50	41.67
5x	7.69	57.69	34.62
6x	12	32.00	56.00
7x	18.18	27.27	54.55
Global	**19.90**	**32.72**	**47.38**

Source: own elaboration

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Table 15. The Narrative Setting of Trip (ENT)

1x01	**1x02**	**1x03**	**1x04**	**1x05**	**1x06**	**1x07**	**1x08**	**1x09**	**1x10**	**1x11**	**1x12**	**1x13**
F-I	F-N	F-N	F-N	N	F-N	I	F-N	I	I	I	I	I
1x14	**1x15**	**1x16**	**1x17**	**1x18**	**1x19**	**1x20**	**1x21**	**1x22**	**1x23**	**1x24**	**1x25**	-
F-N	F-N	I	F-N	I	F-N	N	N	I	F-I	F	I	-
2x01	**2x02**	**2x03**	**2x04**	**2x05**	**2x06**	**2x07**	**2x08**	**2x09**	**2x10**	**2x11**	**2x12**	**2x13**
N	N	I	F-I	I	F	N	I	I	F-N	F	I	F-N
2x14	**2x15**	**2x16**	**2x17**	**2x18**	**2x19**	**2x20**	**2x21**	**2x22**	**2x23**	**2x24**	**2x25**	**2x26**
N	N	I	F	N	N	N	F-N	N	I	F-N	N	F-N
3x01	**3x02**	**3x03**	**3x04**	**3x05**	**3x06**	**3x07**	**3x08**	**3x09**	**3x10**	**3x11**	**3x12**	**3x13**
F-N	I	F-N	F-I	F-N	F-I	I	I	F	I	N	F-N	I
3x14	**3x15**	**3x16**	**3x17**	**3x18**	**3x19**	**3x20**	**3x21**	**3x22**	**3x23**	**3x24**	-	-
N	I	N	F-N	F-I	I	I	I	I	I	I	-	-
4x01	**4x02**	**4x03**	**4x04**	**4x05**	**4x06**	**4x07**	**4x08**	**4x09**	**4x10**	**4x11**	**4x12**	**4x13**
F-I	F-I	F-N	I	I	N	N	N	N	I	F-N	F-N	F-N
4x14	**4x15**	**4x16**	**4x17**	**4x18**	**4x19**	**4x20**	**4x21**	**4x22**	-	-	-	-
N	N	I	I	I	I	F-N	F-N	I	-	-	-	-

Source: own elaboration

ISSN: 1696-019X / e-ISSN: 2386-3978

Table 16. Percentages of Trip's Narrative Setting (ENT)

Variables	F	N	I
1x	36.84	31.58	31.58
2x	28.13	46.88	25
3x	30	23.33	46.67
4x	26.67	40	33.33
Global	**30.41**	**35.45**	**34.14**

Source: own elaboration

9.3. The Most Significant Actions

In analyzing the role of the engineer in *Star Trek*, four key parameters have been identified and measured to reflect their most significant actions, based on the activities of Montgomery Scott in *TOS*, which highlight the daily routine of the first chief engineer: (**R**) maintenance and repair of the spaceship, (**M**) innovation and improvement of the ship's systems, (**C**) crisis resolution, both within and outside the ship, and (**L**) leadership and collaboration with other crew members.

Table 17. The Most Significant Actions of Scotty (TOS)

1x01	**1x02**	**1x03**	**1x04**	**1x05**	**1x06**	**1x07**	**1x08**	**1x09**	**1x10**	**1x11**	**1x12**	**1x13**	**1x14**	**1x15**
-	-	-	-	C-L	R	R	-	-	-	-	-	-	-	-
1x16	**1x17**	**1x18**	**1x19**	**1x20**	**1x21**	**1x22**	**1x23**	**1x24**	**1x25**	**1x26**	**1x27**	**1x28**	**1x29**	**1x30**
-	C-L	-	R	R	-	-	-	L		-	-	-	-	-
2x01	**2x02**	**2x03**	**2x04**	**2x05**	**2x06**	**2x07**	**2x08**	**2x09**	**2x10**	**2x11**	**2x12**	**2x13**	**2x14**	**2x15**
-	L	R-C	M	R-C	R-C	-	-	L	-	L	-	R	-	-
2x16	**2x17**	**2x18**	**2x19**	**2x20**	**2x21**	**2x22**	**2x23**	**2x24**	**2x25**	**2x26**	**-**	**-**	**-**	**-**
L	L	R-C	-	M	-	C-L	-	R-C	-	-	-	-	-	-

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3x01	3x02	3x03	3x04	3x05	3x06	3x07	3x08	3x09	3x10	3x11	3x12	3x13	3x14	3x15
L	M-L	R-C	R	-	L	C-L	-	R-C	C	L	L	R-C	L	R
3x16	**3x17**	**3x18**	**3x19**	**3x20**	**3x21**	**3x22**	**3x23**	**3x24**	**-**	**-**	**-**	**-**	**-**	**-**
-	R-C	C-L	L	-	-	C-L	-	L	-	-	-	-	-	-

Source: own elaboration

Table 18. Percentages of Scotty's Most Significant Actions (TOS)

Variables	R	M	C	L
1x	44.44	0	22.22	33.33
2x	31.58	10.53	26.32	31.58
3x	23.08	3.85	30.77	42.31
Global	**33.03**	**4.79**	**26.44**	**35.74**

Source: own elaboration

Table 19. The Most Significant Actions of Geordi (TNG)

1x01	1x02	1x03	1x04	1x05	1x06	1x07	1x08	1x09	1x10	1x11	1x12	1x13
L	-	L	C	-	R	-	R	-	L	-	-	L
1x14	**1x15**	**1x16**	**1x17**	**1x18**	**1x19**	**1x20**	**1x21**	**1x22**	**1x23**	**1x24**	**1x25**	**1x26**
R	-	-	R	-	R	L	-	-	-	-	-	-
2x01	**2x02**	**2x03**	**2x04**	**2x05**	**2x06**	**2x07**	**2x08**	**2x09**	**2x10**	**2x11**	**2x12**	**2x13**
M	R	C	M	-	-	-	-	-	R	C	R	R
2x14	**2x15**	**2x16**	**2x17**	**2x18**	**2x19**	**2x20**	**2x21**	**2x22**	**-**	**-**	**-**	**-**
R	-	R-L	R	C	-	-	R	L	-	-	-	-

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3x01	**3x02**	**3x03**	**3x04**	**3x05**	**3x06**	**3x07**	**3x08**	**3x09**	**3x10**	**3x11**	**3x12**	**3x13**
R	R	R	-	C	C	-	R	-	R	R	C	C
3x14	**3x15**	**3x16**	**3x17**	**3x18**	**3x19**	**3x20**	**3x21**	**3x22**	**3x23**	**3x24**	**3x25**	**3x26**
C	C	-	L	M	-	-	M-L	C	L	M	R	C
4x01	**4x02**	**4x03**	**4x04**	**4x05**	**4x06**	**4x07**	**4x08**	**4x09**	**4x10**	**4x11**	**4x12**	**4x13**
C	L	R	R	C	R-M	-	L	L	C	L	-	C
4x14	**4x15**	**4x16**	**4x17**	**4x18**	**4x19**	**4x20**	**4x21**	**4x22**	**4x23**	**4x24**	**4x25**	**4x26**
R	-	C	C	C	C	-	R	L	-	C	L	-
5x01	**5x02**	**5x03**	**5x04**	**5x05**	**5x06**	**5x07**	**5x08**	**5x09**	**5x10**	**5x11**	**5x12**	**5x13**
-	L	-	R	C	C	R	L	C	R	R	C	R
5x14	**5x15**	**5x16**	**5x17**	**5x18**	**5x19**	**5x20**	**5x21**	**5x22**	**5x23**	**5x24**	**5x25**	**5x26**
C	C	R	R	C	L	C	M	M	R	C	R	R
6x01	**6x02**	**6x03**	**6x04**	**6x05**	**6x06**	**6x07**	**6x08**	**6x09**	**6x10**	**6x11**	**6x12**	**6x13**
R	R	R	R	C	R	R	M	R-M	M	C	R	R-L
6x14	**6x15**	**6x16**	**6x17**	**6x18**	**6x19**	**6x20**	**6x21**	**6x22**	**6x23**	**6x24**	**6x25**	**6x26**
-	-	R	-	M	L	R	-	R		R	C	C
7x01	**7x02**	**7x03**	**7x04**	**7x05**	**7x06**	**7x07**	**7x08**	**7x09**	**7x10**	**7x11**	**7x12**	**7x13**
C	-	M	C	-	C	-	C	-	R	R	R	R
7x14	**7x15**	**7x16**	**7x17**	**7x18**	**7x19**	**7x20**	**7x21**	**7x22**	**7x23**	**7x24**	**7x25**	-
R	L	R	C	R	R	M	L	R	C	-	L	-

Source: own elaboration

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Table 20. Percentages of Geordi's Most Significant Actions (TNG)

Variables	R	M	C	L
1x	45.45	0	9.09	45.45
2x	53.33	13.33	20	13.33
3x	33.33	14.29	38.10	14.29
4x	23.81	4.76	42.86	28.57
5x	41.67	8.33	37.50	12.50
6x	56.52	17.39	17.39	8.70
7x	45	10	30	15
Global	**42.73**	**9.73**	**27.85**	**19.69**

Source: own elaboration

Table 21. The Most Significant Actions of B'Elanna (VOY)

1x01	**1x02**	**1x03**	**1x04**	**1x05**	**1x06**	**1x07**	**1x08**	**1x09**	**1x10**	**1x11**	**1x12**	**1x13**
C	C	C	R	R	M	L	R	M	R	R	L	L
1x14	**1x15**	**-**	**-**	**-**	**-**	**-**	**-**	**-**	**-**	**-**	**-**	**-**
-	C	-	-	-	-	-	-	-	-	-	-	-
2x01	**2x02**	**2x03**	**2x04**	**2x05**	**2x06**	**2x07**	**2x08**	**2x09**	**2x10**	**2x11**	**2x12**	**2x13**
R	R	R	-	-	C	R	C	C	-	C	L	R
2x14	**2x15**	**2x16**	**2x17**	**2x18**	**2x19**	**2x20**	**2x21**	**2x22**	**2x23**	**2x24**	**2x25**	**2x26**
R	L	L	C	-	L	R	C	R	C	R	R	C

3x01	**3x02**	**3x03**	**3x04**	**3x05**	**3x06**	**3x07**	**3x08**	**3x09**	**3x10**	**3x11**	**3x12**	**3x13**
C	-	-	R	R	L	L	-	-	-	-	R	R
3x14	**3x15**	**3x16**	**3x17**	**3x18**	**3x19**	**3x20**	**3x21**	**3x22**	**3x23**	**3x24**	**3x25**	**3x26**
R	R	C	R	R	R	R	R	R	R	C	L	C
4x01	**4x02**	**4x03**	**4x04**	**4x05**	**4x06**	**4x07**	**4x08**	**4x09**	**4x10**	**4x11**	**4x12**	**4x13**
R	R	C	-	C	R	R	C	C	L	-	-	C
4x14	**4x15**	**4x16**	**4x17**	**4x18**	**4x19**	**4x20**	**4x21**	**4x22**	**4x23**	**4x24**	**4x25**	**4x26**
R	R	R	M	-	L	L	M	-	-	R	-	M
5x01	**5x02**	**5x03**	**5x04**	**5x05**	**5x06**	**5x07**	**5x08**	**5x09**	**5x10**	**5x11**	**5x12**	**5x13**
-	M	C	L	R	M	R	C	L	L	R	R	C
5x14	**5x15**	**5x16**	**5x17**	**5x18**	**5x19**	**5x20**	**5x21**	**5x22**	**5x23**	**5x24**	**5x25**	**-**
C	M	R	C	-	L	R	L	-	R	R	L	-
6x01	**6x02**	**6x03**	**6x04**	**6x05**	**6x06**	**6x07**	**6x08**	**6x09**	**6x10**	**6x11**	**6x12**	**6x13**
C	-	C	R	C	-	R	C	M	L	-	R	M
6x14	**6x15**	**6x16**	**6x17**	**6x18**	**6x19**	**6x20**	**6x21**	**6x22**	**6x23**	**6x24**	**6x25**	**6x26**
L	C	C	R	R	L	L	R	C	C	L	R	C
7x01	**7x02**	**7x03**	**7x04**	**7x05**	**7x06**	**7x07**	**7x08**	**7x09**	**7x10**	**7x11**	**7x12**	**7x13**
C	L	L	L	R	M	-	R	C	-	C	-	L
7x14	**7x15**	**7x16**	**7x17**	**7x18**	**7x19**	**7x20**	**7x21**	**7x22**	**7x23**	**7x24**	**-**	**-**
C	L	L	R	R	L	-	R	-	R	C	-	-

Source: own elaboration

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Table 22. Percentages of B'Elanna's Most Significant Actions (VOY)

Variables	R	M	C	L
1x	28.57	14.29	35.71	21.43
2x	41.67	0	41.67	16.67
3x	65	0	20	15
4x	42.11	15.79	26.32	15.79
5x	36.36	13.64	22.73	27.27
6x	30.43	8.70	39.13	21.74
7x	31.58	5.26	26.32	36.84
Global	39.39	8.24	30.27	22.11

Source: own elaboration

Table 23. The Most Significant Actions of Trip (ENT)

1x01	**1x02**	**1x03**	**1x04**	**1x05**	**1x06**	**1x07**	**1x08**	**1x09**	**1x10**	**1x11**	**1x12**	**1x13**
L	R	C	R	L	C	L	L	L	R	C	R	R
1x14	**1x15**	**1x16**	**1x17**	**1x18**	**1x19**	**1x20**	**1x21**	**1x22**	**1x23**	**1x24**	**1x25**	-
L	C	R	L	C	R	L	C	M	C	L	M	-
2x01	**2x02**	**2x03**	**2x04**	**2x05**	**2x06**	**2x07**	**2x08**	**2x09**	**2x10**	**2x11**	**2x12**	**2x13**
R	L	C	R	R	R-L	L	M	C	L	R-L	C	C-L
2x14	**2x15**	**2x16**	**2x17**	**2x18**	**2x19**	**2x20**	**2x21**	**2x22**	**2x23**	**2x24**	**2x25**	**2x26**
M	L	M	C-L	C-L	L	R-L	L	L	C	L	L	L

3x01	3x02	3x03	3x04	3x05	3x06	3x07	3x08	3x09	3x10	3x11	3x12	3x13
L	R	L	M	M	M	M	C	L	C-L	M	R	R
3x14	**3x15**	**3x16**	**3x17**	**3x18**	**3x19**	**3x20**	**3x21**	**3x22**	**3x23**	**3x24**	-	-
L	R-L		C	C	C	C	R-L	R-L	C-L	C-L	-	-
4x01	**4x02**	**4x03**	**4x04**	**4x05**	**4x06**	**4x07**	**4x08**	**4x09**	**4x10**	**4x11**	**4x12**	**4x13**
L	L	L	R	C	L	L	L	L	R	L	R	R
4x14	**4x15**	**4x16**	**4x17**	**4x18**	**4x19**	**4x20**	**4x21**	**4x22**	-	-	-	-
R-L	M	R	R	C	C	C-L	C-L	C-L	-	-	-	-

Source: own elaboration

Table 24. Percentages of Trip's Most Significant Actions (ENT)

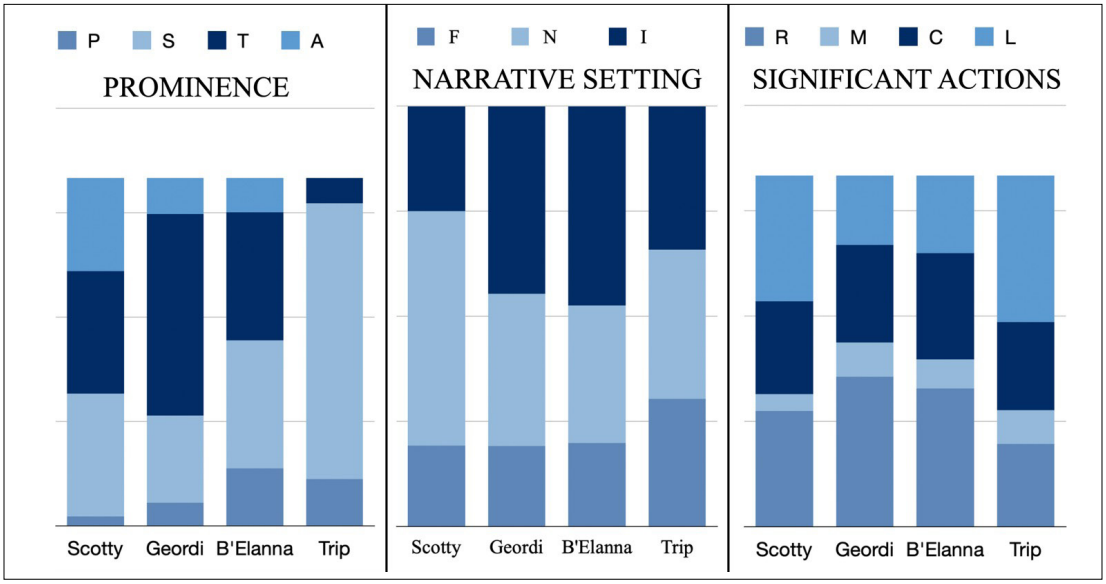
Variables	R	M	C	L
1x	28	8	28	36
2x	18.75	9.38	21.88	50
3x	20.69	17.24	27.59	34.48
4x	26.92	3.85	23.08	46.15
Global	**23.59**	**9.62**	**25.14**	**41.66**

Source: own elaboration

ISSN: 1696-019X / e-ISSN: 2386-3978

Figure 3 provides a synthetic and comparative overview of the percentages corresponding to the three key parameters: prominence, narrative setting, and significant actions, analyzed for each of the engineers in *Star Trek*.

Figure 2. Comparative Chart by Percentages



Source: own elaboration

The chart on the left shows the distribution of the characters' prominence, distinguishing their roles as principal (P), secondary (S), tertiary (T), or absent (A). The central chart details the narrative setting where the engineers operate, differentiating between their appearances outside the ship (F), inside the ship (N), or specifically in the engineering room (I). Finally, the chart on the right illustrates the significant actions performed by the characters, broken down into maintenance and repair (R), innovation and improvement (M), crisis resolution (C), and leadership and collaboration (L). This figure clearly highlights the differences and similarities in the development and narrative function of each engineer across the various series in the franchise.

9.3. The Characters' Domains

To (1) delve into the interiority of the characters, uncovering their motivations, aspirations, and conflicts, and (2) assess whether the engineers in *Star Trek* are flat characters defined primarily by one or two traits, or, conversely, complex characters capable of evolution and change, three parameters from the typology of narrative modalities based on interpretations of the M-model of logic (Vaina, 1977; Ryan, 1991; Doležel, 1998) have been selected. These parameters, along with their respective

ISSN: 1696-019X / e-ISSN: 2386-3978

variables, have been used to evaluate the presence (or absence) of these aspects, identifying and highlighting the moments or episodes in which they are clearly manifested in the engineers' experiences.

– The deontic system (O-World): obligation, permission, and prohibition.
– The axiological system (W-World): goodness, indifference, and wickedness.
– The epistemic system (K-World): knowledge, belief, and ignorance.

Table 25. Scotty's Domains (TOS)

Episode	Deontic System	Axiological System	Epistemic System
1x24	Prohibition		
1x30	Obligation		
2x02		Goodness	
2x11	Obligation		Knowledge
2x14			Ignorance
3x18		Goodness	
3x24	Obligación		

Source: own elaboration

Table 26. Geordi's Domains (TNG)

Episode	Deontic System	Axiological System	Epistemic System
1x09			Belief
2x03			Ignorance
2x09		Goodness	
2x16		Goodness	
3x06			Knowledge

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3x07		Goodness	
3x21		Goodness	
4x16			Knowledge
4x18		Goodness	Belief
5x13	Permission		
5x23	Prohibition	Goodness	
6x04		Goodness	
7x03	Prohibition	Goodness	
7x18		Goodness	

Source: own elaboration

Table 27. B'Elanna's Domains (VOY)

Episode	Deontic System	Axiological System	Epistemic System
1x02	Prohibition		
1x09	Obligation		
2x11		Goodness	
2x14	Obligation		
2x19		Goodness	
3x06		Goodness	
4x03	Obligation		
4x15		Goodness	

5x03	Prohibition		
5x09		Goodness	
7x02			Belief

Source: own elaboration

Table 28. Trip's Domains (ENT)

Episode	Deontic System	Axiological System	Epistemic System
1x03	Obligación		Ignorance
1x10			Knowledge
1x11		Goodness	
1x16		Goodness	
1x21		Goodness	
2x06		Goodness	
1x25	Prohibition		
2x04		Goodness	Ignorance
2x07		Goodness	
2x11	Prohibition		Knowledge
2x13		Goodness	
2x14	Permission		
2x20		Goodness	
2x21	Prohibition	Goodness	

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3x22			Belief
3x23		Goodness	
3x24	Obligación		
4x10		Goodness	
4x11		Goodness	
4x20			Belief
4x21		Goodness	

Source: own elaboration

Additionally, the presence or absence of events from the character's private life, narrated by the character themselves, has been incorporated. This allows for the exploration of more intimate aspects of their story and personality through their autobiography. These events have been categorized into two specific variables: "Childhood and/or Family," which includes any mention of their origin, family relationships, and early experiences; and "Personal and/or Romantic Life," encompassing aspects related to their emotional bonds, feelings, and experiences in adulthood. These variables provide a deeper perspective on the character's development, revealing how their past and personal relationships influence their behavior and decisions throughout the series.

Table 29. Geordi's Autobiography

Episode	Childhood or Family	Personal or Romantic Life
1x01	+	
2x05		+
3x06		+
3x21	+	
3x25		+
4x16		+

5x11	+	
5x12	+	
5x13	+	
5x22	+	
7x03	+	

Source: own elaboration

Table 30. B'Elanna's Autobiography (VOY)

Episode	Childhood or Family	Personal or Romantic Life
1x06	+	
1x13	+	
2x17		+
3x15		+
3x22		+
4x03		+
4x15		+
5x03		+
6x03	+	
7x03		+
7x19	+	

Source: own elaboration

ISSN: 1696-019X / e-ISSN: 2386-3978

Table 31. Trip's Autobiography (ENT)

Episode	Childhood or Family	Personal or Romantic Life
1x11		+
2x24	+	
2x26	+	
3x21	+	+
4x03		+
4x06	+	
4x10	+	
4x11	+	
4x14		+
4x17		+
4x20	+	
4x21		+
4x22		+

Source: own elaboration

ISSN: 1696-019X / e-ISSN: 2386-3978

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ISSN: 1696-019X / e-ISSN: 2386-3978