

# Beyond gender?

## Abstract

The purpose of this project is to look at the importance gender in the BBC show *Doctor Who*. This has been achieved by selecting ten focus characters for close analysis; five companions and five incarnations of the Doctor. The chosen characters are; Barbara Wright and the First Doctor, Tegan Jovanka and the Fifth Doctor, Ace and the Seventh Doctor, Rose Tyler and the Ninth Doctor, and finally Donna Noble and the Tenth Doctor. The analysis was based on a poststructuralist approach to the selected storylines of the show, in particular how the characters are influenced by gender roles and gender expectations. What this analysis showed was a tendency to stay close to the socially accepted norms of behaviour by males and females individually, although examples of pushing the boundary is also present. Based on the analysis, the discussion looked first at what values and personality traits which are shared by the selected companions, and secondly how the character of the Doctor has changed through the more than 50 years the show has existed. Interestingly enough, in both cases a tendency of a more mixed approach towards gender was uncovered, rather than an actual progress with the goal of achieving gender equality for the Time Lord and his companions. The overall purpose of this project is to answer;

*What is the importance of gender in relations to the characterisation of the Doctor and his female companions, in BBC's Doctor Who, and how have these followed the progress of gender relations during the 54 years the show has been produced?*

## Table of content

1.0 Introduction .....	3
2.0 Problem formulation .....	6
3.0 Selections.....	7
3.1 Character selection.....	7
3.2 Story selection .....	11
4.0 Theory and method .....	11
4.1 Gender and Science Fiction .....	12
4.2 Feminist Theory .....	15
4.3 Simone de Beauvoir and <i>The Second Sex</i> .....	17
4.4 Judith Butler and <i>Gender Trouble</i> .....	20
4.5 Chimamanda Ngozi Adichie and <i>We Should All Be Feminists</i> .....	21
4.6 Masculinity .....	23
4.6.1 Raewyn Connell .....	24
4.6.2 Hegemonic Masculinity .....	27
4.7 Poststructuralism.....	28
5.0 Analysis .....	29
5.1 The First Doctor .....	30
5.2 Barbara Wright .....	33
5.3 The Fifth Doctor .....	36
5.4 Tegan Jovanka .....	39
5.5 The Seventh Doctor .....	43
5.6 Ace – Dorothy Gale McShane .....	45
5.7 The Ninth Doctor .....	49
5.8 Rose Tyler .....	51
5.9 The Tenth Doctor.....	55
5.10 Donna Noble .....	58
6.0 Discussion .....	61
6.1 The Women of the TARDIS .....	62
6.2 The evolution of the Doctor .....	66
7.0 Conclusion .....	69

## 1.0 Introduction

The genre of science fiction has gone from a half-bread subculture, intended exclusively as entertainment for young men, to an Oscar winning, multiplatform, blockbuster-producing genre, for the whole family. Today it seems as though science fiction is everywhere; from Disney classics like *Wall-E* and *Big Hero 6*, to bestselling books like *Artemis* and *We are Legion (We are Bob)*, even children's toys, games, and television shows are part of this ever-growing genre. Elements of science fiction can also be found in texts, which predominantly belongs to other genres. Examples of this can be found in as widely examples as television crime shows like, *Castle* (2009 – 2016) and *Hawaii 5-0* (2010-) and Zoos, where attempts of showing 'real' dinosaurs are all the fashion at the moment<sup>1</sup>.

In these days of reruns and remakes being produced in a constant flow, the grand old ladies of science fictions are dusted off and introduces to a mixture of lifelong fans and new acquaintances. Comic book superheroes have enjoyed over a decade of world domination in the field of entertainment. New hits have been produced almost yearly, this year seeing multiple blockbusters of the genre hitting the big screen including both *Thor 3: Ragnarok*, *Guardians of the Galaxy Volume 2* and *Lego Batman The Movie*. Not only the old comics have received renewed fame, also more science based science fiction, are part of the new focus on the genre.

In 2009 *Star Trek* launched a new beginning to the epic adventures of Kirk and Spock, featuring some of Hollywood's finest both behind and in front of the camera. An international hit-trilogy later, they have added a new television show, and multiple books to the franchise. Even the cult classics, such as *Stargate* have taken part in the wave of the growing fascination with the genre of science fiction. Logically, the arguably biggest franchise of the genre; *Star Wars*, has also taken advantage of the flow. George Lucas' mastodon of a franchise have started producing new movies, embracing the modern developments of the genre. These new elements include a post-colonial worldview, a less war driven plot, and a growing equality in relation to race and gender.

Along with the revival – or rather reinvention, of the genre of science fiction, female characters have become more prominent and normal. This year's *Star Wars* instalment; *The Last Jedi* even introduces a female Jedi to the canon. This seems to allude to the fact that science fiction has taken quantum leaps in relation to gender equality, from the early days of the genre, where females was reduced to peripheral roles. An example of this can be found in the impossible short skirts of the

---

<sup>1</sup> According to their homepages both Pittsburg Zoo, Givskud Zoo, and Minnesota Zoo provides 'dinosaurs'.

female crew onboard the *USS Enterprise* or the rather limited usefulness of Princess Leia. The sexual fantasy about Princess Leia in her gold bikini was so common, that mainstream sitcom *Friends* even took a stab at it in 1996. These characters are a far cry from Jaylah in *Star Trek: Beyond* (2016), where the powerful female warrior was used as a comical juxtaposition to engineer Scotty, who is rather useless in a combat situation.

On the other hand, the increase of screen-time for female characters is repeatedly linked to an increase of romantic sub-plots to the great adventures in time and space. The development of Uhura from a space-secretary to one that can hold her own in fights, and who repeatedly turns down the womaniser Kirk, has also landed her in a relationship with her teacher, the iconic Spock. A relationship, which is used to making the apparent emotionless half-Vulcan more approachable to a wider audience. In *Star Trek: Into Darkness* (2013), this relationship is given a prominent role in the interactions between the leading trio of the franchise, with Kirk as the nosy mediator. Subtler, is the relationship between Jyn Erso and Cassian Andor in *Rogue One: A Star War* (2016). In this movie, the rebellion against the evil empire gets to stay in focus, although it is arguable down to his feelings for Jyn, that Cassian to recruit an army for her suicide mission, while the council is still arguing.

Turning to our side of the pond, science fiction also has a long history in the United Kingdom. From the introduction of regular programming to the BBC there has continuously been at least one science fiction show on the schedule. On November 23<sup>rd</sup>, 1963, a new show saw the light of day. This show had been long in the making, but the BBC was finally ready to broadcast their new family show, which was meant to be a mixture of learning and entertaining for the children. To this end, two of the protagonists were teachers; one history and one science. To aide them on their adventures, they were introduced to an old man, who possessed a machine which could travel in time and space, and a young girl for the audience to familiarise themselves with. The advantage of having this spacecraft was that it enabled for an easy change between a trip to an alien planet – full of science to teach the children, and back in time – to teach them about history. The show would be named after the old man; *Doctor Who*.<sup>2</sup>

The popularity of the show saw many highs and lows during the more than 20 years it ran. In 1989, however, the BBC closed it down, deciding to invent other science fictions shows to take its place. Then in 1996, the old premise got another chance, as a television movie was produced,

---

<sup>2</sup> Although the people behind the show have repeatedly stated that the Time Lord is called The Doctor, not Doctor Who, he continues to be listed as such in much of the classis show's credits.

hoping to create enough popularity to start the show up again. When this failed, it was not until a group of men, who had been fans as children, and who had grown up to become employed by BBC, ensured a relaunch in 2005. From this time the show has gain a massive international popularity, reaching a high in 2013, when the anniversary special was broadcasted in movie theatres all over the world. Today it continues as a huge franchise which has moved into every platform conceivable.

Once a Doctor, always a Doctor is a truth which all actors who have ever played the Time Lord can vouch for, as they continue to contribute to the franchise by voicing audio adventures, are invited to conventions, and are asked to participate in documentaries about their time in the TARDIS. Even the black sheep of the Doctor's past; the Sixth Doctor, continues to have new adventures added to his cannon in the form of; comics, short stories, audio adventures, and novels. Also the Doctor's trusted companions continue to be around, William Russell, who played the science teacher, who was kidnaped by the Time Lord in the premiere episode still continues to led his voice to Ian Chesterton, as old, lost stories are uncovered and new written.

Along with Ian and the Doctor, Barbara Wright and Susan Foreman also travelled the TARDIS in the premiere episode. And apart from two short intervals, both within the first years of the show, the Doctor has always had a female companion on board. The male companion, on the other hand, has become rarer as the show has continued. The Third Doctor was to first to take of on an adventure with no male companion, as he and Jo sneaks away from UNIT to have an adventure on Peladon. As the show has continued, the average adventure has come to include the formula of one male Doctor plus one female companion – with the odd visiting male companion, who is mostly someone from her life before the Doctor.

Since the show of *Doctor Who* has run for more than 50 years, it should follow that the females who travel with the Doctor has gone through a number of changes in relation to gender roles and gender expectations – as these have changed considerably between 1963 and 2017. Some gender related changes have certainly taken place, as next year will bring the first female Doctor to the canon. But does this mean that gender is no longer important in *Doctor Who*? Was it ever really important, as even the pre-relaunch cannon (also called Classic Who) includes female leaders, and soldiers? Or has the science fiction show always been somewhat ahead of its time in relation to gender roles and gender expectations?

## 2.0 Problem formulation

The purpose of this chapter is to formulate the problem, which this project aims to answer through analysis and discussion. This problem formulation will be based on the topic which has been chosen, and introduced in the introduction; gender in *Doctor Who*. Having chosen this topic, it is now necessary to narrow this broad field, down to a concise problem formulation. Before formulating the problem, which this project will answer, a number of selections and focuses must first be made. For starters a narrowing of the research material is necessary. Based on the fact that *Doctor Who* was originally created as a television show, and that this remains the centre of the ever-growing franchise this project will maintain the same focus. As a consequence of this selection other media forms such as; comics, novelisations, Lost Stories<sup>3</sup>, books, audio adventures, and more, belonging to the franchise will not be included in this project. Furthermore, all spinoffs and non-canon movies such as *Torchwood*, *Dr. Who and the Daleks*, and *The Sarah Jane Adventures* have also been left out of the research material. All of these exclusions might seem to leave the project with a rather limited field of research material, however this is not the case. Limiting the focus of this project further, to exclude both completely missing, and partly missing episodes from the first six seasons a vast amount of material still remains. As of November 1<sup>st</sup>, 2017, more than 680 hours of the show has been produced.

With more than 50 years of broadcasted storylines, the amount of characters of all genders, ages and species is practically innumerable. As an illustration of this, the 50<sup>th</sup> storyline; *The War Games* has 34 named characters. Considering that there exist more than 270 storylines the amount of characters for research is too vast to ensure a thorough, systematic analysis of the topic of gender in *Doctor Who*. Therefore, a handful of the most prominent characters have been selected as focus for the analysis of this project. Since the show itself focuses on the characters of the Doctor(s) and companions, this has also been selected for this project. With this in mind, a handful of companions and Doctors have been chosen as focuses for the analysis of gender in *Doctor Who*. Logically, the focus storylines of the analysis, is based on the chosen characters. The process of these selections is outlined in chapter 3.

---

<sup>3</sup> The Lost Stories is a term designated to a group of audio adventures, which have been adapted from original scripts for the television show, that was rejected in the end, yet remains. Most of these Lost Stories have been dramatized using members of the original cast of Doctors and companions.

For the purpose of this project, all the selected companions are female. This choice is based on the fact that as of November 1<sup>st</sup>, 2017, all broadcasted episodes have featured a male Doctor, thus making the juxtaposition with a female companion favourable for this project. Furthermore, with the research material of this project being a television show, a number of methods presents themselves as optimal for the analysis of gender in *Doctor Who*. When studying gender, it is prudent to include gender theorists in the scientific material used in this project. Furthermore, since the medium of the research material is a television show the theories of poststructuralism provides a desirable method base.

From the above-mentioned selections of research material and theory, it is possible to formulate the problem of this project. The following problem formulation has thus been selected;

*What is the importance of gender in relations to the characterisation of the Doctor and his female companions, in BBC's Doctor Who, and how have these followed the progress of gender relations during the 54 years the show has been produced?*

### 3.0 Selections

This section presents the characters and storylines, which have been selected as focus for the analysis of this project. The reason why it has been necessary to select focus points, is to ensure an analysis which is as deep and through as possible within the limitations of this paper. While arguments could have been made for every Doctor and companion, the selection in this section is based on the theme of this project; gender in *Doctor Who*.

#### 3.1 Character selection

Choosing which characters to focus on in a show that has run for more than 50 years can be a staggering task. This section presents the process behind the chosen characters for this project. Since this project is concerned with gender in *Doctor Who* this has been the paramount focus in the selection process. At the time of writing this project all premiered episodes of the show have featured a male Doctor, so while it would be interesting to look at the 13<sup>th</sup> Doctor, who is female, this is not possible. Instead, the selection was between the 12 previous incarnations of the Time Lord. The selection for this project, however, was not based on the Doctor, but on his companions. In order to achieve the most extensive perspective on the theme of gender in *Doctor*

*Who* the characters selected represent different dynamics and aspects in relation to this theme. Before turning to the reasons behind each selected character, a definition of what is meant by 'companion' in this project must first be established.

During the years, a long line of humans, aliens and robots have aided the Doctor in his travels and adventures, but only a select few achieve the title of companion. For the purpose this project the following definition is applied; a companion is a character who is invited by the Doctor to travel with him in the TARDIS, and who does so for at least two trips, or who assist the 3<sup>rd</sup> Doctor for at least 2 storylines. Furthermore, only companions who appear in the TV show is of interest. This definition excludes a number of almost- or pseudo-companions such as; Sara Kingdom, Jackie Tyler, Nefertiti and Grace Holloway. By this definition the 8<sup>th</sup> Doctor does not have any companions who is usable for this project, and therefore he is not eligible as a focus character in this project (he will however, be referenced to). For a complete list of companions see appendix A.

Although, several male and robotic companions have traveled with the Doctor, it is only female companions who have been chosen for focus characters in this project. There are many reasons for this, first of all, during all of his times and lives the Doctor has only once travelled alone with a male companion (Steven Tyler). In addition, he has simply had more female companions than male. This indicates that the team behind *Doctor Who* has found it necessary to bring a female along with him – or add one when he was on his own (e.g. most of the 10<sup>th</sup> Doctor's specials).

Each companion of the Doctor, have been considered closely for this project, before the final selection landed on the following five. As mentioned above, each of these five women represents a different variation to the binary male/female companionship. During the analysis, (when possible) the other companions who have fulfilled equal positions are related to as well. The chosen companions for this project are; Barbara Wright, Tegan Jovanka, Ace, Rose Tyler and Donna Noble. Along with these five women, the Doctor they (mainly) travel with make up the focus characters of this project's analysis of gender in *Doctor Who*. The rest of this section presents the reasons behind this selection.



### Barbara Wright

When history teacher Barbara Wright was kidnapped by the Doctor, along with colleague Ian Chesterton, in the premiere episode of *Doctor Who*, she became the first human female companion of the Time Lord. This means that Barbara gets to set the tone for the Doctor's interactions with adult females, since his only other companion until then has been his granddaughter. Furthermore, as the first adult female companion of the show, Barbara also gets to set a standard for what audience expect from a female companion, and this only adds to her importance for this project. For most of the show, the Doctor spends his time travelling alone with a female companion, and Barbara Wright is where it all started.

### Tegan Jovanka

Opinions as to the likability of Tegan have been many, and even young *Doctor Who* fans who has only gotten to know her through reruns and DVDs are not always as positive in their reactions to her. This in itself makes her an interesting character since, many have argued for disliking her with her habit of being too bossy and critical of the Doctor. This reaction hints that her actions and personality somehow overstep her boundaries, more than other companions of the Doctor, some of which have been equally sceptic and critical towards the eccentric Time Lord. Most memorably is Brigadier Lethbridge-Stewart, who forces the Doctor to work for him and UNIT for three seasons. In spite of this, fans are fonder of the Brigadier, than Tegan, so perhaps her unpopularity is linked with her gender. In any case Tegan is an interesting companion of the Doctor because of this, and because of the fact that the 5<sup>th</sup> Doctor spends almost all his life travelling with her. He even takes her to visit her grandfather, which is the first time the Doctor uses the TARDIS to travel somewhere just to visit a companion's family (something the newer Doctors does quite a bit).

### Ace – Dorothy Gale McShanne

Ace is undoubtedly one of the most fascinating companions in all of *Doctor Who*. Once the 7<sup>th</sup> Doctor meets her, his life and travels seem to all focus on her. Furthermore, he spends a great deal of time teaching her his ways, albeit in the standard indirect manner of the Doctor. With Ace, the show also welcomed a new type of female to the show – one that did not need a man to protect her. Always armed with her homemade bombs and the courage of a cheetah, Ace is not afraid of anything, nor does she walk away from the verge of danger. All of this makes Ace a fascinating character in relation to gender in *Doctor Who*.

### Rose Tyler

When *Doctor Who* started producing episodes again in 2005, many things had changed. The Time War had turned the happy rebel into a broken veteran, and the show began to focus almost exclusively on the companions' history. Rose was the first of this new brand of companions, who got to travel to the end of the Earth with the Doctor, but still be home for Christmas. Furthermore, Rose did something that no other companion had ever done before (or since); she made the Doctor fall in love with her. From the beginning of the show in the 1960's and all the way through Classic Who, the Doctor had remained an asexual creature, who showed no romantic interest in anyone – or anything (it is Doctor Who after all). But Rose Tyler changed everything. This makes Rose an essential companion for this project on gender in *Doctor Who*.

### Donna Noble

Donna Noble is a companion like no other. First, she refuses to go with the Doctor – there is a first time for everything, and then she tracks him down, intended on joining him without pausing to ask permission. The relationship between the 10<sup>th</sup> Doctor and Donna is one that resembles old pals of equal stands. While Donna is far from the first companion to question the Doctor's actions, or to disagree with him (in fact Barbara does both), his reaction to her reproach is sincere and accepting. Donna and the Doctor has a partnership that is unparalleled in the history of the show, and this makes her paramount for the topic of gender in *Doctor Who*.

### The Doctor

Based on these five companions the following five Doctors have been chosen; the 1<sup>st</sup> Doctor, the 5<sup>th</sup> Doctor, the 7<sup>th</sup> Doctor, the 9<sup>th</sup> Doctor and the 10<sup>th</sup> Doctor. Both Tegan and Rose travel with more than one Doctor, namely the 4<sup>th</sup> Doctor and the 10<sup>th</sup> Doctor. In the case of Tegan, however, she only meets the 4<sup>th</sup> Doctor shortly before his regeneration, while the 5<sup>th</sup> Doctor spend almost his whole life with her, this is why her relationship with the 5<sup>th</sup> Doctor have been selected for this project. Turning to Rose, the choice is less simple. Arguments could be made for choosing the 10<sup>th</sup> Doctor as well as the 9<sup>th</sup>. When the 9<sup>th</sup> Doctor has been selected for this project, this is based mainly on two factors. Firstly, the 9<sup>th</sup> Doctor is the first of the new Doctors, and as such is a kind of First Doctor version 2005. Additionally, the romance between Rose and the Doctor, which set the tone for the show for more than 5 years, started with the 9<sup>th</sup> Doctor and Rose.

### 3.2 Story selection

Having chosen the focus characters of this project, it is now necessary to choose the focus episodes for the analysis as well. In *Classic Who* the episodes of 20 minutes a piece was divided into storylines which ran for 2-12 episodes. This is why, in *Doctor Who*, it makes more sense to talk about story numbers, than episodes and or seasons. Furthermore, a number of the shows' earliest episodes are missing, creating storylines which are either partly missing, or completely lost. Due to the storage system at the BBC, however, all soundtracks still exist, so are large number of the so-called missing adventures are available in audio form, as well as in animated reconstructions. For the purpose of this project, however, only those storylines which still exists in their full length has been chosen as focus stories, while the rest are merely referenced to. This choice is based on the fact, that only having the audio, or a reconstruction, tempers with the original and creates a risk of misunderstandings of the original intention behind a sentence or scene. For a complete list of the storylines in *Doctor Who*, see appendix B. With these restrictions in mind, the following storylines have been chosen for the analysis of gender in *Doctor Who*;

Barbara and the First Doctor: 1-3,5-7,9-13 and 15-16. A total of 13 stories.

Tegan and the Fifth Doctor: 116-133, a total of 18 stories.

Ace and the Seventh Doctor: 147-155, a total of 9 stories.

Rose and the Ninth Doctor: 157-166, a total of 10 stories.

Rose and the Tenth Doctor: 167-177b, a total of 14 stories.

Donna and the Tenth Doctor: 178, 189-198 and 202, a total of 12 stories.

### 4.0 Theory and method

In order to arrive at a conclusion on the problem formulation of this project; “*What is the importance of gender in BBC’s Doctor Who, and how does this enable / limit The Doctor and his companions?*” a number of theorist and methods have been chosen to control the analysis of this project. Since gender is a central topic in the problem formulation this is also evident in the selection of theories used in this project. A total of four theorist who have specialised in gender

studies have been chosen for this project; Simone de Beauvoir, Judith Butler, Chimamanda Ngozi Adichie and Raewyn Connell. The first three are feminist theorists, while Connell is focused on masculinity. Throughout this project Connell will be referred to as “she” since this is the chosen gender of Connell herself.

Apart from gender related theories this project will also use the works of Michel Foucault and Jacques Derrida. Especially in relation to post-structuralism and deconstruction. Before turning to the theories and methods used in this project, an insight to the field of gender studies in science fiction is provided. The purpose of this is to place this project in the frame of the appropriate research field.

#### 4.1 Gender and Science Fiction

This section will present some of the trends in the junction between gender and science fiction; including both feminist science fiction and feminist science fiction critique. The presentation given here serves to provide an overview to the type of critique used in this project, as well as introducing a number of terms which will be used throughout this project, and which a profound connection to the subgenre of female science fiction. First of all, it is prudent to look at the distinction between female science fiction and feminist science fiction. There are those who argue that all science fiction written by a female author is in fact feminist science fiction, but others bring up the example of James Tiptree Jr. as an argument against this point. Before Alice Sheldon acknowledged that she was the writer behind the pseudonym of James Tiptree Jr. a number of influential science fiction writers was outraged by the suggestion that Tiptree’s texts were written by a woman, since they were thought to be too masculine in its writings, for such a suggestion (Roberts, 77). On the other hand, it can just as well be argued that the mere fact that it is believed that the form of writing reveals the gender of the writer is in itself evidence of the former statement that all science fiction written by a woman is in fact feminist science fiction, since the definition of this subgenre is science fiction written with an underlining policy of equality for genders, ethnicities and religions. In other words, the fact that a female writer can produce what is perceived as a masculine text is in truth the optimal form of gender equality.

Although many point to Mary Shelley’s *Frankenstein or the new Prometheus* from 1818 as the origin science fiction, for more than a century it was seen as an almost exclusively male genre, both in relation to audience and contributors. One of the reasons why science fiction was seen as a predominantly male hobby, was the tradition for linking technology with the male (Merrick, 241).

Things have, however changed drastically in this regard, and today science fiction is a popular genre for both the female reader, and the female author. In fact, there are so many female authors of the genre, today, that this has resulted in a growing influence of feminist theory within the genre as a whole (Hollinger, 129).

Between 1920 and now, the genre of science fiction has gone through a number of periods, each with its own usage of gender. In the 1960's and 1970's, for instance, the alien other of the fictional universes in the genre was used to signify all other types of humans that part from the young western white male, who acted like the norm. More often than not, 'the other' was female (Merrick, 243). Having the norm be a white male, stems from a long tradition, going back to the Enlightenment, to view white middle-class males as the standard of human nature (Hollinger, 125). In the 1980's, as more and more female writers contributed to the genre, along with the contemporary trends in feminism, a new type of worlds started to appear in science fiction literature. The female authors started using the genre of science fiction to play with biological gender norms, especially in relation to pregnancy and birth (Hollinger, 130). Furthermore, the increase in female authors of science fiction also lead to new norms in relation to female characters in the genre as a whole. Female characters, now became more complex and realistic instead of simply being female-males (Merrick, 246). Some authors even went as far as creating new biological genders, or even removing gender completely (Merrick, 247).

Along with the increase in female contributors and users of science fiction, the last two decades of the 20<sup>th</sup> century also a growth in the field of feminist science fiction critique. As with all other types of feminism the theories of science fiction are also heavily influenced by the political ideology of feminism. In the chapter on feminist theory and science fiction in *The Cambridge Companion to Science Fiction*, written by Veronica Hollinger, co-editor of *Science Fiction Studies*, the goal of feminism is "nothing less than to change the world" (Hollinger, 126). Something which many female contributors of science fiction takes literal, be it in a fictional sense. In the context of literary analysis of science fiction feminist theory tends to focus on how the genre portrays the influence of the advances of science and technology on the lives of women (Hollinger, 125). Furthermore, feminist science fiction critique seeks to investigate not only how women are portrayed in the genre, but also how the female audience decodes the re-representations of the female and women (Hollinger, 126).

One of the ways in which female authors challenges cultural and biological norms in science fiction, apart from removing gender altogether, is by eliminating compulsory heterosexuality (Hollinger, 128). By eradicating expectations and possibilities of heterosexuality in the texts, the authors also eliminate hegemonic masculinity from their worlds there by creating new societies (Merrick, 248). Hegemonic masculinity, which will be examined further below, is one of the stables in dominant culture which feminist theory often deals with. This is done by questioning the presents of hegemonic masculinity in the texts of the genre and how it works to create a distance between the observer and the observed to question authority (Hollinger, 129).

Hollinger, however, advocated that while the tendencies above is often present in feminist science fiction, the definition of this field simply means science fiction written by female authors and as such the subgenre is as versatile as women in general (Hollinger, 128). As Adam Roberts puts it in his book *Science Fiction* (2006); “female SF is not a straightforwardly or narrow single quantity” (Roberts, 71). It is an ever-growing entity, which really started to take form in the 1960 with the premiere of the iconic show *Star Trek*. *Star Trek*, it has been argued, brought the wide public in to contact with a genre, which, like no other, provided a field where metaphors and stereotypes could be easily unmasked, and its autonomy brought in question (Roberts, 83).

This leads us to the last junction between gender and science fiction, which will be discussed here; gender in male produced / mainstream science fiction. Using science fiction as a platform to puzzle over and pull apart gender assumptions is not only present in the works written by woman. In fact, after since the increase in female audience took off, starting in the late 1950’s, gender was given a larger role in all science fiction texts. The connection between gender and science fiction has only deepened through the years, and today gender (and race) are dominant themes of the genre (Roberts, 74). Most of the alien encounters taking place within science fiction is created with the debates of gender and ethnicity in mind (Seed, 45). And during the years, large science fiction productions including the blockbusters belonging to the *Terminator* and *Alien* franchises have played with gender and gender identities (Seed, 39). Contrary to what could be expected, it is not only female characters who have changed since gender became a stable theme in the genre, the same is the case with male representations. In the Golden Age of science fiction, the male characters of the genre were mainly nothing more than two-dimensional heroes looking for adventures and excitement (Roberts, 72).

In other words, gender has gone from being practically non-existent in science fiction text, to be a fully integrated part of the genre. A high proportion of science fictions texts handles the debate of gender and gender identity in one form or another (Roberts, 71). And as the quality of female characters (both written by men and women) have increased, the genre of science fiction has brought into focus the female perspective to the patriarchal system of dominant culture (Roberts, 75).

## 4.2 Feminist Theory

Feminism can mean a large variety of things, but in the shortest form it is a movement which strives to achieve equal rights to women compared to those of man. Mary Wollstonecraft's text *A Vindication of the Right of Women* from 1792 is by many viewed at the founding text for this movement (Osborne, 7). One of the main goals for the original feminist movement was to achieve voting rights for women, and the suffragettes, like most other political movements at the time was willing to fight and die for this right; as was the case with the Peterloo Massacre (Housego, 5). In 1918 the goal of universal suffrage had reached a point in The United Kingdom, where Nancy Astor could take her place in the House of Commons, as the first female Member of Parliament (Housego, 51). In other words, feminism started out (and have in part continued as) a political movement.

The close connection between politics and the feminism was once again made evident, when Simone de Beauvoir's text *The Second Sex* was translated into English in 1954, along with Betty Freidan's *The Feminine Mystique* (Osborne, 25). This time the goal was 'liberate' women on a number of taboo subjects such as; equal pay and abortion (Osborne, 30). During the 1980's the feminist movement once again became less visible. In 1996 a group of feminists started what they called the Third Wave Foundation, and its emphasis was on social security reform (Osborne, 32-33). However, the Third Wave is not a collected movement, as some focus more on the inequalities based on race, sexual orientation or wealth, and some argue that instead of Third Wave feminism it might better be called post-feminism (Osborne, 32).

In the last couple of years new types of feminist are starting to emerge and the, where the focus is on equality in general not just a focusing on women's rights, but on people of all genders, ethnics, religions and sexualities. Some, like biologist Betsy Cario even claims that feminism is limiting in procuring equal rights, as it keeps viewing the world in a binary fashion (*Why I am not a feminist*).

Feminist theory or feminist criticism is linked to the political and cultural movement of feminism, just as other ideologies have fostered theories and methods of their own e.g. Marxism and liberalism. And while the continued history is important to truly understand feminism, feminist theory is particularly linked to Second Wave Feminism. Literature demonstrates society, sometimes even clearer than society itself. For years literature was seen as go-to manuals on how to behave and what was expected. And so, looking at classical literature we find male protagonists going out on adventures, as in Jim Hawkins in Robert Louis Stevenson's *Treasure Island*, while female protagonists are focused on and fighting for the ideal husband, as with the Bennet sisters in Jane Austen's *Pride and Prejudice*.

The purpose of feminist theory is to look at the lives of women represented in a text, using this to uncover what is "acceptable versions of 'feminine' and legitimate feminine goals and aspirations" (Barry, 117). According to Peter Berry, modern feminist theory can be divided into two leading groups; the 'Anglo-American' and the 'French' (Berry, 119). While the first mainly focuses on themes, motifs and characterisation using critical theory, it is the latter approach which has been chosen for this project. French feministic theory, argues Berry, is mainly concerned with language, representation, psychology and philosophy and it used post-structuralism to reach its goals (Berry, 120). Furthermore, the French method often used other texts than literature, which makes it even more ideal for the purpose of this project.

Since feminism has existed in one form or another for more than 200 years, there are many theorists to choose from. Feminism is also one of the theories most loyal, or rather depended on older texts, so is it not necessary the newer the better. Instead, the three feminist theorists chosen for this project are decades between in publication dates, but their theories build on each other, creating a continuum within feminist theory. The three feminists chosen are Simone de Beauvoir, Judith Butler and Chimamanda Ngozi Adichie, each's presented based on a fundamental text in their theoretical career.

Firstly, Simone de Beauvoir's *The Second Sex* from 1949, and translated into English in 1954 is outlines, as a representation of second-wave feminism. Secondly, Judith Butler's *Gender Trouble* from 1990 presents her version of third-wave feminism. Lastly, Chimamanda Ngozi Adichie's book version of her 2012 TED talk gives an insight into the new movements in feminism, including the growing concern for male's limitations as well as female's.



### 4.3 Simone de Beauvoir and *The Second Sex*

Simone de Beauvoir was a French author and sociologist, who's book *Le deuxième sexe* (The Second Sex) from 1949 became the manifesto for the women's rights movement. A full analysis or complete presentation of this 1200-page long text is not feasible for this project. This section will present those parts of her famous book, which is important for the analysis of gender in *Doctor Who*, in this project.

*"One is not born, but rather becomes, woman"* (Beauvoir, 293)

This phrase is what Beauvoir is most famous for. What it establishes in this notion is the idea that customs, or what we now call culture, is the culprit behind what is acceptable behaviour as a woman, and what is not. In other words, according to Beauvoir, therefore; it is not biology, but her upbringing that makes women passive (Beauvoir, 293). The reasons for women's passiveness, in the opinion of Beauvoir, relays on the fact that there must be one active and one passive gender in order for our society to work. Furthermore, she claims that between men and women the role of passivity will always fall upon the female (Beauvoir, 25). This role of passiveness in the female, Beauvoir claims, stems from the active role men takes in sexual activities (Beauvoir, 24). According to Beauvoir, this proves that biology controls gender roles. On the other side, however, she argues, biology alone does not explain why woman is subordinate to men (Beauvoir, 45).

In the opinion of Beauvoir there are four elements which acts together both to create, and maintain gender roles – in particular the female role. These four elements are; biology, upbringing, costumes, and social context. Each of these elements play a vital role in the construction of women's role in society, and each add to the suppression of women, according to Beauvoir. As will become evident from the following, all of these elements are interlinked and inseparable.

Starting with biology; a number of facts are brought up by Beauvoir, as reasons for the female situation. From nature, women have been created weaker than men, both in relation to physical strength and health (Beauvoir, 46), but this is only the top of the iceberg. According to Beauvoir, the female life is closely linked to her biology through almost her entire life. With the onset of puberty, the female loses control of her own body. She becomes fearful of this unknown, and invisible force, which alienates her from her own body (Beauvoir, 332). This fear need not be built on ignorance, of what happens, nor of what is to come, but according to Beauvoir, females teach each other to fear their reproductive organs (Beauvoir, 303). A fear which lasts through life. And once the

female has entered puberty a long list of life controlling elements follows in its part; menstruation, pregnancy, birth and eventually menopause. All of these biological factors, Beauvoir argues, control and constrains female lives (Beauvoir, 44).

Upbringing, is the second factor in constructing women's life, according to Beauvoir. In spite of the fact that the attitude of boys and girls during their first three to four years of living are the same, their upbringing still separates the two genders. Beauvoir, lists a long line of elements in the upbringing, which influence the life of women later on in life, the two she gives most attention in her text are; urination and self-image. These two also works to reinforce each other. When girls are taught how to pee, they are taught to do it quickly and cleanly, while covering herself as much as possible. This creates in the girls a feeling of shame over her own body (Beauvoir, 298). Boys on the other hand, are taught to stand up, and be proper men by showing off their genitals, while peeing (Beauvoir, 299). According to Beauvoir, this is just one of the ways which boys are brought up to be full of confidence. Girls on the other hand are under constant critique, both from herself and the outside world. This critique is also part of a girl's upbringing, where her parents often contributes to her shamefulness over her body, by pointing out her flaws (Beauvoir, 333).

Naturally, upbringing weighs heavily on costumes, but the latter on their own are also of great importance, according to Beauvoir. Costumes and traditions control desires, fears, and expectations of the individual – both men and women (Beauvoir, 48). Female's lives are however, much more restricted than that of males. Most of the costumes, which control women's life are connected to her role as wife and mother. According to Beauvoir, the female destiny equals marriage, and failure to achieve this, results in her being branded as a social pariah (Beauvoir, 451). Men on the other hand, often experience a crisis when they enter marriage. The reason why this phase of life creates a crisis for the man, is that he is forced to limit his sexuality, while earlier in life he has been encouraged to broaden it (Beauvoir, 504). However, while costumes of marriage and childbearing controls much of the female life, Beauvoir stresses, that biology alone does not explain these. In the opinion of Beauvoir, it is important to understand that the fact that the female carries the foetus, does not automatically link her to the home (Beauvoir, 29). In spite of this, costumes in society result in the female only being able to act as the male's equal, when she does not have young once to look after (Beauvoir, 37). This, however, is where social context comes into play.

While reproducing absorbs the females lives, men rarely takes direct interest in the children (Beauvoir, 38). On the contrary, men are completely independent individuals (Beauvoir,

452). This is still the case, although marriage is less of a naturalised servitude, than used to be (Beauvoir, 451). Housewives still take pride in their homes, and feels as part of community by creating 'loving' homes (Beauvoir, 491). These facts are down to social context which also contributes in creating and maintaining gender roles. Social context dictates the female's ability to achieve goals outside of maternity and housekeeping. The fewer births society demands of a woman the greater is her freedom and individuality (Beauvoir, 47). According to Beauvoir, the importance is in finding the balance of female lives, where they are able to gain individuality, while still realising her 'natural' state of motherhood (Beauvoir, 524). In the opinion of Beauvoir, having a job provides women with a sense of ease and freedom in her life, which in turn gives her the courage to embrace both her femininity and her sexual desires (Beauvoir, pp. 742). According to Beauvoir, female eroticism takes the form of her making herself into prey for the man's desire. In doing so, the female establishes herself as an object (Beauvoir, 360).

Viewing herself as an object, for the man is something which women do on multiple occasions. According to Beauvoir, this need for women to become objects belonging to a man, stems from the invention of the patriarchal system (Beauvoir 25). Patriarchy has also influenced the social context of marriage, in Beauvoir's opinion. Reasons for marrying is very different for the two genders, she argues (Beauvoir, 451). Women's reasons for marrying are based on her desire of gaining more possessions, that she would be able to attain to gain on her own, and her need for protection; economically as well as socially (Beauvoir, 454). Men, on the other hand, marry in order to secure a stable sexual partner, and to have someone to take care of the household chores for him (Beauvoir, 452).

Speaking of relationships, Beauvoir also stresses the argument, that mutual affection; reciprocated love between the two genders, will never exist. The reason Beauvoir gives for this announcement is the fact that men does not possess the ability to love. In her opinion, men cannot be in love, they can only be in want of possessing a woman (Beauvoir, 699). Women, in their part, consummates her being in love, by surrendering all her powers of individuality to her 'master', as Beauvoir labels it (Beauvoir, 699). This is yet another point, where the 'nature' of the two genders will never meet; and never become equals, according to Beauvoir. It also illustrates that the elements of gender roles are so interlinked, that one cannot be said to be fully responsible for creating and maintaining them.

#### 4.4 Judith Butler and *Gender Trouble*

In 1990 sociologist Judith Butler polished her book *Gender Trouble*, which has since come to be viewed as the founding text in queer theory. One of the reasons why this text is credited with this, is the focus Butler holds throughout the text of the implication of compulsory heterosexuality. According to Butler, one of the problems, with the institution of compulsory heterosexuality, is that it creates a binary connection between masculine and feminine (Butler, 31). As with all binary connection, this results in a “us” vs. “the others” structures. Binary structures of masculine and feminine also works to constrain what *can* be female identity (Butler, 6). Furthermore, compulsory heterosexuality works to uphold the culture of heterosexual desire. In addition, the institution of heterosexuality produces invisible concepts of universal gender structures (Butler, 31). However, according to Butler, sex, gender and desire, can only be seen as a unity when sex necessitates the cultural constructed gender (Butler, 30). In other words, Butler argues that by assuming a universal sexuality structure, the natural variations of individuals become invisible in culture.

In Butler’s opinion, this is also the problem feminist theory. One of her main arguments in her book, is that there is no such thing as a universal female identity (Butler, 18). Feminist theory, however in the words of Butler; feminist theory has assumed that there is some existing identity, understood through the category of women (Butler, 2). Nevertheless, there is little agreements as to what should constitute the category of women (Butler, 2). This results in feminism creating its own obstacles, by alienating and misrepresenting a majority of the group it claims to represent. And representation is, according to Butler, important to feminist theory. Representation is the function of language to reveal what is true about a given category – to feminist theory; women (Butler, 2). And the problem of creating *a* type of woman, is that representation then becomes focused on how each female belong to this subject (Butler, 2). Contrary to this tradition, Butler argues that feminism would see a steep increase in women fighting for gender equality, if feminist theory would accept that there is nothing as a unified female identity (Butler, 21).

One of the notions which feminist theory, according to Butler, is relying heavily on is that of universal patriarchy (Butler, 5). The main reason, why feminism strives to proof this notion, is that they believe that by establishing women as universal suppressed category, this then creates a

shared female experience, on which universal feminism can built (Butler, 5). As a result of these notions, feminism actually helps to limit the identity of women, according to Butler (Butler, 6). Butler's argument against the notion of universal patriarchy is that it limits the possible explanations and analysis of culture. According to her, once the notion of universal patriarchy is accepted, feminist criticism becomes wholly focused on finding examples and illustrations of it (Butler, 5). These examples are, however only obvious when they are expected to be found, according to Butler (Butler, 5). Another myth, which feminist seeks to create, and uphold, is that of a precultural female identity, which was free from patriarchy structure, and as such what women should strive to become today (Butler, 49).

This myth too is false in Butlers opinion, because, as she argues, all gender is constructed in connection to culture and this makes a precultural female impossible (Butler, 5). According to Butler, gender cannot be separated from political and cultural factors (Butler 4). In fact, politics and culture both produces and maintains gender (Butler, 5). The difference between gender and sex is important to understand, in order to comprehend Butler's more radical notions of feminism. From a scientific point of view gender is a product of culture, while sex is a biological concept (Butler, 8). In practicality, however, culture is so all consuming, that it is close to impossible to distinguish gender from sex (Butler, 10). As a result of this, an unequal relationship occurs, where the physical body takes on a passive part, onto which culture establishes meaning and structures (Butler, 12). Therefore, it appears that gender is exclusively determined by culture (including politics), in spite of the scientific evidence (Butler, 11).

Judith Butler's view on gender roles is that the goal must be to distinguish gender and sex so completely from each other, allowing society to reach a level, where a 'man' might as easily inhabit a female, as a male body (Butler, 9). This point, however, will never be achieved as long as culture creates a universal heterosexuality. When all culture see is a clear distinction between 'feminine' and 'masculine', it will continue to create and maintain limited notions of gender roles, according to Butler (Butler, 24).

#### 4.5 Chimamanda Ngozi Adichie and *We Should All Be Feminists*

Adichie was born in 1977 in Nigeria, who spends her time divided between Nigeria and America. She is a novelist, who has also made a name for herself in academia based on her TED talks

and writings on feminism. The speech “We Should All Be Feminists” was originally given in December 2012 at TEDx Euston – a conference focused on the new generation of Africans. Two years later a modified version of the speech was published in book form, and it is from this that the following section on Adichie is based.

Belonging to a modern group of feminists, Adichie has gone through a period of coming to terms with the label feminist. According to Adichie;

*“The word feminist is so heavy with baggage, negative baggage; you hate men, you hate bras (...) you think women should always be in charge, you don’t wear make-up, you don’t shave, you’re always angry, you don’t have a sense of humour, you don’t use deodorant”* (Adichie, 11).

In this sense, Adichie is not a feminist, but more what some call equalist. Adichie believes that both male and female (and everything in between) should have equal opportunities and rights. She argues, that the historical need for a physically strong leader to ensure the tribes survival is no longer required. Instead, she reasons, success in modern society is based on intelligence, innovation, and creativity – none of which is biologically linked to one gender above the other (Adichie, 18).

Although there is no biological reason for linking specific traits to each gender, the way children are being brought up and formed by culture, creates groups of male and female acceptable behaviour. Girls and women are, according to Adichie, constantly being told to act nice, and that being likeable is paramount to their success in life (Adichie, 24). The importance of living up to this vague concept of being “likable” is directly linked with the chances of being married. In her book, Adichie list a long number of anecdotes about women (including herself) who have been told to be nicer, less dominant at work, and even to hide or get rid of their fortune in order to procure a husband.

*“We teach girls to shrink themselves, to make themselves smaller. We say to girls; ‘You can have ambition, but not too much. You should aim to me successful but not too successful, otherwise you will threaten the man’* (Adichie 27-28)

To be perceived as a threat to men is, according to Adichie, something that that is held over girls and women for no good reason. Not only does it limit females in how they are expected and accepted to act, but it also brings on a negative association for men and boys. Adichie states that the reason behind females being told to be submissive to males is that otherwise the man is in danger of ‘emasculatation’. To Adichie, this one word is the worst in the English language, as it acts as a sort

of explanation and justification for some male's tendency to act primitive (Adichie, 33). Accepting that men and women act and must act differently based on their biological gender is as unhealthy for men as it is for women. In the words of Adichie "We do a great disservice to boys in how we raise them" (Adichie, 26). While we raise females to be submissive, we raise males to hard. We teach them that being afraid, or sad is a weakness, it is 'feminine behaviour', and since sociocultural norms are still stuck in the old ways of thinking, where men had to be physically strong protectors, this is seen as un-manly (Adichie, 18).

Apart from being strong and unemotional, men are also expected to be the breadwinners of the family. And while most of Adichie's examples of this is based on incidents in Igbo<sup>4</sup> culture, it is in no way excluded from 'western' culture. Neither is her next topic – the difference between male and female accepted sexual behaviour. While girls are prised for staying virtues, it is not the same thing for boys, so once more our culture is based on limitations for both genders – since it is just as easy to produce a non-virgin girl, as a virgin boy; and thus, both fail to live up to gender expectations. In the words of Adichie;

*"The problem with gender is that it prescribes how we should be rather than recognizing how we are. Imagine how much happier we would be, how much freer to be our true individual selves, if we didn't have the weight of gender expectations"* (Adichie, 34).

This quote further illustrates Adichie's modern view of feminism, where the goal is equality and acceptance for all – not just the change of female lives. While feminism has a long history, as seen with Beauvoir and Butler above, modern theorists have, like Adichie, started to look at the limitations and expectations in male behaviour, and this is where we turn to next.

## 4.6 Masculinity

While dealing with Beauvoir and Butler it was repeated numeral times, that the female has long been viewed as 'the other', but if being female is a long list of what is not male, then reason would argue that the concept of masculinity is as limiting as femininity. This section presents the theories of one of the leading contributors to the field of masculine behavior analysis Raewyn Connell, who, if anyone, knows what it is like to feel alienated from gender expectations. Born in

---

<sup>4</sup> Ethnic group of people native to south-central and southeastern Nigeria, and the culture in which Adichie was born and raised.

1944, it was not until 2005, that Connell stopped using the gender-neutral signature of RW (for Robert William) and truly embraced her gender-identity of being Raewyn. The following section on Connell, presents her view of male studies and its importance both for feminism and gender equality. Secondly, one of the central notions in gender studies ‘hegemonic masculinity’ is introduced. This notion, which was originally introduced to gender studies by Connell, in collaboration with Tim Carrigan and John Lee, is today a central part to all gender studies.

#### 4.6.1 Raewyn Connell

Raewyn Connell was one of the first to address the lack of a field of male studies, within gender studies. In an article from 1985, she expresses the need of understanding men, before one can fully understand gender dynamics (Connell, 1985, 260). According to Connell, male studies started as a response to feminism (Connell, 1998, 476). This response was required based on feminisms tendency to forget male identities in their criticisms of culture and society. This tendency can be found in both Beauvoir’s and Butler’s views on feminism, outlined above. As Connell sees it, feminism is inclined to view men as one collected group, while all that really links them is, as she puts it is “their penises” (Connell, 1985, 265). It is easy to see the problem with this tendency, as it fails to address even the most basic dynamics of gender relations (i.e. homosexuality vs. heterosexuality). It seems ironic that while feminism progresses towards a deeper understanding of the individual femininity, they become less inclined to address the different types of masculinity (Connell, 1985, 267). A reason for this, might be the fact that by acknowledging that males are as different as females, it follows that not all men contains the same amount of power, and suddenly feminist have to weaken some of their own goals in order to ‘help’ the weaker men (Connell, 2005, 1807). According to Connell, feminism is focused on seeking power for themselves, when they might as easily be focused on undoing the need for power structures within society (Connell, 1985, 264). These are some of the basic factors as to why Connell finds in paramount to have male studies, as well as feminist studies, since most feminist tends to be single minded towards female advanced in society. This experience is also why some modern feminist prefers to be called equalists, as they want to better the standards for both sexes (see Adichie).

The goal of male studies, Connell argues, is to discuss the ways in which gender order defines, empowers, and limits men in their lives and actions (Connell, 2002, 1). One of the main problems with the present understanding of masculinity is, according to Connell, the many ways in which masculinity as seen as something negative, yet stationary. Above all, Connell, criticises the



way that violence and power has a habit of being explained away by the notion of patriarchy. Connell argues, that this is partly due to the discourse of masculinity, where biology creates a 'natural' explanation of patriarchal power (Connell, 1985, 265). In this sense, it is only 'natural' that the strong, independent, masculine, male dominates the female. A clear example of this is seen in pornography and rape, which in the tradition of patriarchy can be explained by the 'natural' male dominance over females (Connell, 1985, 264). Phrases like 'male authority' 'male power' 'male violence' also assists in maintaining the traditions of accepting a number of negative behaviours as 'natural' male (Connell, 1985, 266). Especially violence seems to have an unbreakable connection to masculinity. In fact, physical strength is the dominating trait in all dominating masculinities (Connell, 2005, 1814). Violent behaviour, and physical domineering is among the most basic ways of dividing 'males' from 'females'. According to Connell, it can be argued that this continued connection is a result of the fact that the role of men in society has scarcely changed throughout history (Connell, 2005, 1808). Men are still the most dominating gender in dangerous and security based jobs (e.g. police officers, soldiers, firefighters, and the like), and because of this it is seen as 'natural' to stimulate male's physicality in their upbringing (Connell, 2002, 6).

One of the basic notions of male studies is that 'gender' is a result of social and cultural connections and institutions (Connell, 2002, 3). Dividing all living beings into 'male' and 'female' is one of the practices which is thought to us even in infancy. On the hospital a new-born baby is wrapped in a blanket based on their biological gender; pink for girls and blue for boys, and this division continues all through life. The tendency of dividing men and women can be found in one of the major structures, which can be found in all documented societies (Connell, 2002, 3). Schools are divided into masculine and feminine subjects, and at times it is even encouraged to teach the boys and girls separately (Connell, 2002, 4). Actions like these assist in maintaining the expected behaviour of men and women, in other words; stereotypical gender behaviour.

In his texts on male studies, Connell uses the notion of 'role theory' as a way of studying gender. This notion is inspired by SIMONE's theory that 'female' is a role played by women (see SIMONE). The method behind role theory is to examine the expectations of social behaviour, based on stereotypes (Connell, 1985, 263). According to Connell, role theory is a result of gender theory's tendency to emphasise stereotypes as a way of explaining gender 'norms' (Connell, 1985, 262). Stereotypes are an easy way of judging a person's level of 'success' as well as their ability to fit into society. Connell, argues that role theory is based on the assumption that people choose to

maintain gender norms, due to their fear of being submitted to social punishment as deviations, such as isolation (Connell, 1985, 263).

Social structure, however, are by definition unnatural in the sense that they cannot be deduced from natural structures (Connell, 1985, 269). So, while humans have a preference to view the 'natural' through social settings, it must be remembered that nothing in nature dictates gender norms (Connell, 1985, 268). Not only is there a habit of viewing gender behaviours as norms, most of the leading institutes (e.g. schools, the state, the workplace), view men as *the* norm (Connell, 2002, 2). This again leads back to the assumption that there exists only one type of male, however, not even on a biological level can men and women simply be divided into two neatly sorted boxes (Connell, 1985, 265). One of the reasons why men is viewed as one collected group, Connell, argues, is the fact that it was not until the late 1990's that studies in masculinity became a visible field in social studies (Connell, 2002, 4). There are, according to Connell, many reasons male studies have been long overlooked both academically and in mainstream journalism / culture. One of the paramount reasons, is the fact that gender systems in general favour men with a long list of advantages over women (Connell, 2002, 7). Furthermore, there is no international movement, that focuses on increasing men's living standard, while numerous exists for women (Connell, 2005, 1805). To Connell, however, male studies of great significance in order to achieve gender equality, as this goal cannot be reached until there is a deeper understanding of gender's tight grip on social interactions (Connell, 1985, pp. 266)

In Connell's opinion gender equality will never be achieved, before society toughly rejects the assumptions that biological differences are a basis of gender, which social patterns only elaborates (Connell, 1985, 268). However, while men's (and women's) lives depends on their relationship with the other gender, thereby making gender equality in everyone's best interest, Connell does not see this as a likely outcome for humanity (Connell, 2005, 1813). As mentioned above, wealth is one of the other major factors in social interactions, and this, Connell argues, is why gender equality will never be achieved. The fact of the matter is, that cultural authorities (e.g. politicians, religious leaders, giants of industry and the like) are often highly conservative, and this creates difficulties in achieving a collected opposition to sexism, one of the most typical syndromes of gender inequality (Connell, 2005, 1816). History provides a long list of examples to proof, that those in power are reluctant to give it up without a fight. In relation to gender, Connell argues, that since gender equality will lead to general equality, this will reduce the power of those currently in top of the pyramid, and thus it is simply not feasible to achieve a consensus for gender equality (Connell, 2005, pp. 1817).

#### 4.6.2 Hegemonic Masculinity

Within the growing field of male studies, a leading topic concerns the question of the autonomy of the gender order (Donaldson, 643). In an article from *Theory and Society*, from 1993, Australian sociology professor Mike Donaldson explores the notion of hegemonic masculinity entitled “What is hegemonic masculinity?” Relying heavily on research done by Reawyn Connell, Donaldson explores this topic, while questioning what it really means. This short introduction to the notion of hegemonic masculinity is based on that article.

The notion of hegemonic masculinity is the theory of an existing hierarchy between and within genders. The concept of hegemony was coined by Marxist theorist Antonio Gramsci, used to cover the relationship between those in power, and those without. In other words, it concerns the action of winning and containing power (Donaldson, 644). According to Donaldson, the crucial part of hegemony is the success of creating in the subordinate masses, an understanding that those in power’s right to rule is ‘natural’ and ‘normal’. Hegemonic masculinity, then is the notion that men are the ‘natural’ leaders over ‘the other’ i.e. women.

It is not, however, enough to be male if you want to belong to the ruling class; heterosexuality and wealth are crucial for a man to belong to the top of the power pyramid. Especially homosexuality is for many seen as a disruptive force to hegemonic masculinity – something which Donaldson finds illogical (Donaldson, 649). The threat from homosexuality towards the hegemony of genders relations is partly due to the fact, that many sees sexuality as an important part of gender roles, and thus the existence of homosexuality is a disruptive force in society (Donaldson, 648). Some cultures even use their hatred for, especially, gay men, as a way of affirming their own masculinity and through this their power (Donaldson, 654).

As Adichie also mentioned, it is a crucial part of masculinity to many, that the man is the breadwinner of the family. As such is it not easy to achieve agreement as to the ‘fair’ payment of ‘female jobs’. Changes in job possibilities, and other factors, however, have led to an increase in men who occupy jobs in the ‘soft’ sectors such as counselling, nursing and elementary school, and now men are starting to fight for a higher pay in these jobs, so to satisfy their own need of being the ones with the higher income in the family (Donaldson. 649).

Other men, however, leave the workforce behind, and become stay-at-home fathers, but while this might lead to a decrease in their assumed masculinity this appears not to be the full story. On the contrary, men who have taken this job, according to Donaldson, only grows as individuals. Suddenly they find themselves getting more in contact with their emotions by taking on an active role in the raising of their children. Studies even show, that children raised by active fathers appears to be some psychologically firm, better socially developed and even show a higher intelligence (Donaldson, 651). This 'new man' is present everywhere today, even in advertisement where the previous 'tough' men have been replaced by men who go shopping, or who cook for the family (Donaldson, 652).

This might lead to the conclusion that hegemonic masculinity is on the way out, since men are now applauded for being in contact with their emotions, but the trouble is that all of these positive examples on relates to the average man. Those in the top of the power pyramid lead completely different lives, where according to Donaldson; "Sexual politics are simply not a problem (...) Senior executives couldn't function as bosses without the patriarchal household" (Donaldson, 654). And even for the rest of the population, where men are encouraged to take an active role in the household, hegemonic masculinity still prevails. For while men who embrace both male and female gender roles are being applauded, women who take on male gender roles are still seen as social pariahs, who have to hide away their femininity in order to embrace the masculine world (Donaldson, 652).

#### 4.7 Poststructuralism

The notion of poststructuralism has its basis in structuralism, and was originally formulated as an answer to the gaps and issues, which some theorists found in this theory. As a result of this interaction between the two theories, it is necessary to look at some of the basics of structuralism as well as to outline the essential notions of poststructuralism. There are two thinkers, who has to be mentioned when dealing with poststructuralism; Michel Foucault and Jacques Derrida, the first who did much to develop the theory of structuralism, and the latter formulating the concept of deconstruction, which remains one of the focuses in poststructuralism.

The main focus of Foucault was the relationship between the discourses of knowledge and power (Edgar, 71). One of the reason why this relationship is of such importance, it that the two

concepts are closely linked, both influencing and construction one another (Edgar, 71). According to Foucault power is also responsible of constructing both society, and through it the individual (Edgar, 74).

Where Derrida attacks the theory of structuralism, is in the relation to stability and objectivity. Derrida proclaims that all meaning is fluid, and that there is no such thing as complete objectivity, in spite of what structuralists argue (Edgar, 46). According to Derrida it is important to keep challenge the presuppositions that dominate philosophical practice, which leads to the misunderstanding that some interpretations are more correct than others (Edgar, 46). On the contrary, according to him, all utterances changes meaning according to the context in which they are uttered (Edgar, 45).

As a response to these problems, which Derrida encountered in structuralism, he formulated the notion of deconstruction, which is a form of analysis, which aim at revealing the underlying presumptions, which meaning in based on (Edgar, 51). According to this notion, an analysis can never be said to be completed or universally correct. In fact, according to Derrida the is no such thing as universal meaning, because the constant change of context and society makes this impossible (Edgar, 51).

The reason why poststructuralism has been considered specifically useful for this project, is the notion, which it holds, that by analysing the usage of words and phrases, the underlying norms and values which our society takes for granted, can be unravelled (Belsey, 5). Writing a project, which is based mainly on discourse analysis it is fitting to choose poststructuralism, as it builds on the notion, that stripping down a single utterance, can help to illustrate how our society is build, what we value, how we assert power (Belsey, 10).

## 5.0 Analysis

The following chapter presents the analysis of the selected Doctors and companions of *Doctor Who*. Each section starts with a simple figure, presenting the basis facts of the individual character. This figure helps to provide an overview of the character in relation to the vast franchise of the show. The information provided in the companions' figures are; first storyline they are in, Doctor(s) they travel with, profession, reason for leaving the Doctor, and finally the time and place they join the Doctor. For the Doctors the information is; period of production of television episodes,

number of companions throughout their time, reason for regeneration and lastly the age of the actor, when production started. The reason why the age of the actor playing the Doctor is of importance, is based on the notion put forward by Gillian I. Leitch in her book “*Who Travels with the Doctor*” (2016); that the age of the actor behind the Doctor dictates the type of companions (s)he has, the companions’ age and the style of relationship between them and the Doctor (Leitch, 13).

The analysis is focused on the theme of gender, and only that which are of importance to this topic will be discussed below. Furthermore, notice that the theme of sexuality in *Doctor Who*, is only debated when this is of importance to the construction of character development and gender roles. The individual analysis’ of the characters are ordered in keeping with the chronology of their introduction to the show.

## 5.1 The First Doctor

Production	Companions	Reason for regeneration	Age of actor
1963-1966	9: 6♀ 3♂	Old age	55 (made to look older)

The character of the First Doctor was undoubtedly created in the spirit of having him be the centre of the show. Just like his many later incarnations, the First Doctor has a large and demanding personality, whom it is hard to ignore. He is, however much more controlling, than his latter selves. In many ways, the First Doctor acts as the strict leader, who decides what is going to happen next, who is handling what task, and what is the right form of action to take. This first incarnation of the Doctor is the very definition of a patriarch. Although it is made clear that he has no way of controlling the TARDIS, he is still the one who decides where to go exploring, when they land somewhere new. On the rare occasions that he is not the first to leave the TARDIS, he becomes furious when someone takes off without him (#6.1 3:04). Furthermore, when talking to the residents of the places and times they visit, he is often the one to lead the conversation, even when one or more of his companions knows just as much as him. His companions accept his role of leader, even if they sometimes question his commands and actions (#1.4 9:04). Arguably, the Doctor always returns their faith in him, by finding a way to save them all, although it at times seems more out of luck, than some master plan from his side (#15.4 15:25).

Another reason why he is given the leader position, is his authority on all things. Even though they rarely land somewhere he has been before, his knowledge of other planets and

technologies often comes in handy, when making sense of a new surrounding (#15.1 17:25). He does not, however, know everything, and he often relies on his sparring with especially Ian, to arrive at a conclusion or plan (#5.1 5:53). The air that he gives on these occasions, are on the other hand, that he does not need any assistance, and that the knowledge of the others are beneath his intelligence (#15.1 5:21). In relation to the First Doctor, it is also important to notice his development from being angry at the mere presents of Ian and Barbara, he come to care for them so deeply, that he sees their departure as an act of disloyalty towards him personally (#17.1 1:21).

Being moody and pouting when things does not go his way, is a habit the Doctor has had a long time, and Susan recommends that Ian and Barbara simply let him have his way, as this saves a lot of trouble (#1.3 19:24). Neither of the school teachers, however, are willing to let the Doctor control everything, and as a result the first TARDIS crew sees a lot more debates than anyone else. By the time Susan has left, and Vicki has joined them instead, the tone has become a lot friendlier, as the Doctor has become more accustomed to thinking about others. Selfishness is undoubtedly the most off-putting of the First Doctor's personality traits. This tendency is often the reason behind arguments among the TARDIS crew, and sometimes it even leads them into mortal danger (#2.2 3:38).

Going from demanding their eminent departure on a random planet, or even leaving them behind to get killed by the Daleks (#2.2 4:13), to being rendered speechless from missing them when they leave him, is a straightforward analogy of how the First Doctor goes from being a childish, self-absorbed dictator, to becoming a loving and caring leader of his companions. This development continues throughout his first life, and the kindness he portrays becomes a centre part of all his later lives (although arguably the Sixth Doctor did lack some basic manners).

Being affectionately is not something altogether new for the Time Lord. From the beginning of the show, it is clear that he regards his granddaughter Susan highly, breaking his own rule of staying in the same place for long, just to make her happy (#1.1 14:58). And this affection only seems to deepen, as he becomes freer with his emotions, and less selfish. In the end it is the Doctor, who decides that Susan must stay behind to marry David Campbell following their defeat of the Daleks in 22<sup>nd</sup> century London (#10.6 22:10). He makes the choice for her, knowing that *she* would never be the one to leave *him*. Here, once more the patriarch comes forward in the Doctor, as he is the one to decide when she leaves him. It is not, however, an easy decision for him as is clearly show when he musters up all his strength to lock the TARDIS doors for her (#10.6 21:17). To label

the union between David and Susan the Doctor's choice, however, would be wrong, as the storyline shows the two young people slowly falling in love throughout the 6 part long storyline. David is the one to propose marriage to Susan, independent of what the Doctor might think, and Susan struggles to let him go because of her love for him (#10.6 21:06). In truth, letting go of Susan is the most selfless act the First Doctor ever makes. She is the first of his companions to part, and the separation from her is when he first learns that in the end all his companions must leave for their own good. A lesson which his later incarnations still struggle to accept.

After Susan leave, the Doctor forges a close bond to the orphan Vicki, whom he, Barbara and Ian save from being marooned on a far-away planet with the murder of her parents (#11.2 9:39). The Doctor is quick to take to her, and she to him, already in their second adventure together, they are thick as thieves, as they make mishap in the court of Nero (#12.2 17:40). While there was never any doubt of the Doctor's affection towards Susan, he is much more open with his love for Vicki, than he ever was towards his granddaughter. Furthermore, when they are on their own, they often laugh and plot schemes (#12.2 10:40). With Susan, on the other hand, it was more a bond of family responsibility, as she was the one to help him walk, when he was weak (#2.1 19:11), and he automatically reached out to protect her, when they were faced by danger (#1.3 10:25).

The reason why the First Doctor sometimes need Susan to help him walk, is that his body is that of a very old and fragile man. This is also why he has Ian as a companion, so that there is someone there to battle the Aztec warriors or overpower the Voord, while the Doctor can sit in the garden and plan or go to the metropolis and rest (#5 and #6). Whenever the Doctor is facing physical danger, he proves himself an easy target. On Marinus, when they are drugged, Susan and the Doctor are the first to give in (#6.2 5:35), and when they are exposed to radiation on Skaro, the Doctor is the one closest to death (#2.1 19:21). The Doctor accepts Ian as the warrior in the group, allowing him his own level of leadership among them (#15.1 11:08). This mixed with his deep sense of patriarchy is why the Doctor only sees Ian as a contender for the role of leader. Ian, on his side, allows for the Doctor's greater knowledge, and admits the Doctor being the one in charge, when approached by strangers (#1.4 9:04).

In the end, it is also old age, which forces the First Doctor to regenerate into the Second, leaving him to take a younger body, and a less stubborn mind. The stubbornness of the old man is not always a bad thing, however, as it allows for his mind to stay clear, even when his body is failing



(#2.2 10:21). In fact, apart from fixing the TARDIS, the Doctor never meets a problem that he cannot solve.

## 5.2 Barbara Wright

Story	Doctor(s)	Profession	Reason for leaving	Time and place
#1	1 <sup>st</sup>	History teacher	Going home with Ian	1963, London

Barbara is a woman of great strength and a brave heart. Again, and again she proves herself capable of both great kindness and strong will. Her actions are often influenced by her own instincts, but she rarely goes through with them right away. In spite her instincts being better, than the others, she is not secure enough in herself to act on them (#2.2 7:02). When she does voice her instincts she always does so in a quiet tone, with the sense of submission, which she normally never shows (#3.1 11:08). Interestingly enough, when she finds herself separated from Ian and the Doctor, however, she appears more than capable of taking over the leader role (also over men), as she does when her and Susan seeks to rescue Ian from the death penalty on Marinus (#5.6 0:15).

It is not only her instincts that Barbara prefers to keep for herself. Most of the time she also hides her knowledge out of a sense of ineptness compared to the men. While Ian and The Doctor often debate science, Barbara's expertise in history is often played down. And though they often end up somewhere in Earth history Barbara prefers to keep quiet, although she uses her knowledge herself to get a deeper understanding and sympathy of those they meet (#8.6 1:58). An example of this, is when they end up in an Aztec temple (not knowing that they are about to meet Aztecs in person) Barbara tells Susan about their society. However, when Susan expresses her admiration of Barbara's knowledge, the teacher belittles herself, by explaining that is was her focus of study at school (#6.1 1:21).

Following the habit of the time, Barbara accepts that the men are in control. When they set a set of actions, she follows – or rather she follows Ian's instructions. Often, she is arguing with the Doctor because he expects her to follow him blindly, but the fact that Ian is willing to listen to her and hear her point of view make her more willing to obey him. The Doctor's tendency of not listening to her, makes her exasperated with him, but in the end, she often lets him have his way (#2.3 24:22). During their travels the Doctor also becomes more concerned with her feelings, even to the point of

coming back and apologise, when he realises that he has been unkind to her (#9.1 3:41). Barbara's unwillingness to follow the Doctor blindly at any cost is, however, not the same as her taking a stand on all gender expectations made on her.

Barbara is a true 1960's women in relation to her strong sense of mothering Susan and Vicki, whom she sews new dresses for, comforts when they are scared, and nurture when they are ill (#13.1 7:10). She also puts their wellbeing over her own; pretends not to be scared to keep them feel calmer, even in dangerous situations (#16.4 3:30). In fact, Barbara only ever lets her guards down, when she is alone with Ian, and the danger has passed. Meanwhile, she accepts that food and provisions are her responsibility (once the Doctor has shown her the machine), so when mealtimes come Barbara automatically goes to arrange the food, even though most of the time it is only protein bricks from the TARDIS (#7.1 13:26). And while they vacation in ancient Rome Barbara prepares a three-course meal for them all, by herself, although it must have taken her all day (#12.1 9:11).

The characteristics of mothering and nurturing are strong factors in Barbara's life, and it often brings her into dangerous situations. Although stroked with amnesia she is more concerned for Susan's headache (#3.1 2:15). And her unwillingness to leave the wheelchair bound Dortmund behind to fend for himself, in spite of the fact that he will slow down her own escape from the Daleks is of no importance to her (#10.3 19:41). Her feelings of protectiveness are so strong, that once she realises that the threatening John is mentally crippled, her fear immediately switches to concern, leading her to have a crying John cradled in her arms, and a frightened Susan clinging to her arm, while she becomes steady and secure in her role of nurturing them (#7.1 20:10).

Her instincts also make her physically stronger, like when she pulls Dako all the way through the museum to safety, when they are attacked by Zaphra gas, although arguably, he as the soldier, should have been the strongest (#15.4 4:50). Barbara's kindness even extends to her enemies, as when she tries to pull one of the Aridian slaves to safety, although he has just delivered her and the Doctor to the Daleks (#16.2 17:06). And while she is dying from poisoning, she still finds it more important to save a stranger, than herself (#9.3 15:01). The impressive strength of Barbara is a constant present in the story *Planet of Giants* this story shows her realising that she is slowly dying from poisoning, and choosing to keep it all to herself, pretending that nothing is wrong and playing it down, when the others catch on (#9.3 6:45). Once Barbara is even shown as the strongest of them all, when she is the one left standing in their battle on Vortis. Here she really gets to show her strength in both

body and mind, as she battles and defeats the Animus, while the others have either been captured or blinded (#13.6 15:00).

As evident from all these points, the biological gender of Barbara plays a significant role in her characterisation. This is further underlined, by the way she is admired by multiple men throughout her travels with the TARDIS. Already in the second story, the Thal Ganatus takes an instant liking to Barbara, and it seems she like him as well, as they travel the caves at Skaro alone together (#2.6 4:13). During the storyline, Ganatus shows a gentlemanly affection towards her, by way of long looks and keen smiles, all of which are fondly appreciated, and to an extent returned by Barbara. Nevertheless, none of her other admirers holds a candle to her fellow traveller Ian, with whom she is shown to have a close bond from the very introduction of their characters (#1.1 4:15).

The relationship between Ian and Barbara is mostly played out between the lines, never leading them to kiss or openly declare their feelings for one another in the televised storylines. Interestingly they do both in the novelisations of their adventures, such as *Doctor and the Crusaders*, where she proves her strength and independence (from everyone but Ian) by being the one to initiate their first kiss (Whitaker, 156). The times that their feelings for one another does show in the televised stories it is often in the face of danger. When she is frightened by something Barbara automatically calls out Ian's name and he always comes running. No matter what he is up to, the sound of Barbara's voice (even if she just calls to him without panic in her voice) always leads Ian to drop everything and hasten to her (#2.1 4:01). If they are faced with the danger together, they automatically reach out for each other, Barbara clinging on to Ian, and him placing his body between her and danger (#1.3 10:25). Their complete confidence in one another never comes up empty and when they are separated, they will face any danger to be reunited (#10.4 12:57).

In spite of their feelings never being outwardly addressed their comfortableness in each other's company betrays them on multiple occasions. Ian and Barbara often share private moments, while they travel with the Doctor (#16.3 14:45), and they are frequently in physical contact either by handholding, while traveling through swamps (#2.5 19:30) or Barbara casually hold one arm linked in Ian's, with his other hand resting lovingly on top of hers, while they joyfully examine the view on an alien planet (#11.1 9:00). On the rare occasions that the travellers get a rest from danger and adventure, Ian and Barbara enjoy affectionately everyday moments, either by teasing one another (#13.1 2:05) or by sharing a private joke (#11.1 7:27). Contrary to her relationship with Ian, Barbara is also exposed to rude and unwanted attention from other men, while traveling in the TARDIS.

During her 16 stories, Barbara is exposed to rape-attempts in three of them. None are successful, and they are all kept on a level that 1960's family television can allow. It is, however, rather frightening that Barbara so often needs to fend off attackers of this kind. The first time Barbara is in danger of being raped is on Marinus, in her fifth story. The attacker is the hermit trapper Vazor, who is big, strong and shown as a callus brute. Barbara is fully aware that she has no chance of overpowering him, but she still tries to keep him off, by running away and assaulting him with words, as she waits for Ian to save her (#5.4 7:16), which of course he does. The second time that Barbara is threatened with rape is during The French Revolution. This time it is an alcoholic and somewhat parietic excuse of a man, who works as their jailer. He offers to set Barbara free and Susan if she volunteers in becoming his "special friend", but this time Barbara reacts differently. Both as a result of the growing self-confidence after having travelled for an entire season, and because she needs to keep Susan safe, Barbara answers this proposition by slapping his face and staring him down furiously (#8.2 2:44).

The last time Barbara is almost raped is rather a puzzling story. This takes part during their visit in ancient Rome, and the keen pursuer is no other than Nero. This time Barbara is completely on her own in getting him away, although she is not alone with Nero. Both Poppaea and The Doctor is aware of Nero's chasing a servant girl all over the palace, and they both assumes that the girl must be ready and willing (#12.3 10:18). The long sequence of Nero chasing Barbara is put into a humoristic setting, with them constantly being interrupted, and Nero portrayed as a fool. As part of his pursuit of her Nero gives her a bracelet, which Barbara even wears in the following story (#13.1 11:20). This time Barbara also keeps the advantages to herself, and although he comes close at times she also seems to be able to outmanoeuvre him both with strength and cunning.

The strange humours manner of this attempted rape is made even more odd by the later playful fight between Barbara and Ian, when he chases her about their villa, and she shrieks and grins as she tries to escape (#12.4 18:58). This whole scenario creates in the audience the notion that women likes to be chased – literally, and that this is an accepted form of courtship.

### 5.3 The Fifth Doctor

Production	Companions	Reason for regeneration	Age of actor
1981-1984	6: 3♀ 2♂ 1-	Spectrox Toxaemia	30

Having a body that is considerably younger than previously, this Doctor is also a lot more active psychically than his previous incarnations. From the iconic choosing of a new outfit scene (which is an important part of any regeneration story, since it gives hint to the new Doctor's personality), it is made clear that the Fifth Doctor will take on the role of athletic and strong himself, as he chooses a cricketer's outfit. After his regeneration is completed he shows this new strength by running enthusiastically, while his young companions have a hard time following him (#116.4 21:48). The Doctor even gets a chance of putting his outfit to justice by proving himself as an excellent cricket player (#120.1 7:53).

Being able to take active part in fighting, does not make the Fifth Doctor keener on violence, however. He still prefers to avoid fighting and hurting others as much as possible. Often playing the role of ignorant to avoid confrontation (#117.2 14:44). Another reason for playing for time by any means, is to allow himself more time to figure out a plan, to get his companions safely away in the TARDIS. Whenever there is the smallest chance of danger, rather than adventure, the Doctor tells them to stay put inside the TARDIS (#117.1 3:01) – although they rarely listen. When it is impossible to avoid a fight, the Doctor stays clear of weapons as much as possible. The Doctor's strong body spends much of its time placing itself between the companions and danger (#121.4 6:14). Nyssa, Tegan, Adric and Turlough is everything to the Doctor and he is willing to do anything to keep them safe. On one occasion, he even goes off to face certain death by Daleks, while leaving Tegan and Turlough in the pre-timed TARDIS to take them away to safety (133.4 8:10).

While the Doctor prefers that his companions stay safe, he cannot help himself from going to investigate every small mystery. At one point, he is fascinated by a wall in an old manner house, saying that it is placed wrongly, and though they do not expect anything to come from it, none of his companions tries to get him to move on from the wall, or even question what he is doing (#119.1 21:43).

*“Why do I always let my curiosity get the better of me?”*

(#120.1 16:39)

So the Doctor asks himself as he has gotten himself lost during his explorations of Cranleigh Hall. But luckily for this curious doctor, who loves to find things he does not know (#118.3 14:20), his companions are more than capable of taking care of themselves. In fact, the Doctor prefers independent companions, instead of constantly being asked what they should do now (#118.3 4:04).

Compared to the strong leadership of the First Doctor, the Fifth Doctor and his companions are more a team, and they take joy in experiencing things together. The Doctor in particular prefers to have at least one of his companions with him, when investigation (that is if he does not sense danger) (#119.1 18:42) Once, when Tegan expresses her lack of excitement over their investigations, the Doctor tries actively to change her mind, by enthusiastically showing her a weird object he has found (#119.1 15:23). At one point, Tegan even chastises him for deliberately getting himself mix up in any mystery coming his way, however small (#122.1 9:48).

But while Tegan does not always share the Doctor's fascination of *everything* they are still close friends, and he trusts her completely. One example of this is when he designates her coordinator during his regeneration illness (#116.1 18:08). The Fifth Doctor has a close relationship with all his companions, and they follow him for a long time, compared to many others. One of the way in which this closeness is portrayed is by the Doctor's habit of being rather free with his hugs (#124.3 23:15) – only the Tenth and Eleventh Doctors share this joy of demonstrating affections. Another way in which his deep bond to his companions is shown, is by the fact that he has a tendency of keeping bad things from them, even when they are bound to find out anyway. For example, when Nyssa wakes up after an illness that took her out of a full story, he tells her that nothing happened, while in fact Tegan's mind had been highjacked. Neither girl seems surprised, that the Doctor tried to keep this from Nyssa, accepting that it is his way of trying to protect them (#119.1 6:29).

On those not so rare occasions, that the Doctor finds his companions in danger, he does what he can to keep the focus on him, either by talking nonstop or by pretending that they mean nothing to him (#119.2 4:33). His technique of presenting himself as less clever than he is, to lead the enemy to think them self in control, is something he also adds to his companions. Often, he talks about them as his children (#117.2 10:41). By doing so, he presents them as incapable of taking care of them self or of being any kind of threat, when they often are.

The Doctor's tendency of presenting his companions as children, is also caused by his feeling of paternal responsibility of them. His co-travellers are really everything to the Fifth Doctor; he does everything he can to please them; when they are happy, he is happy (#129 2:57), when they have disappeared or been taken from him, all his focus is on getting them back (#122.4 22:39), and when others fail in protecting them, hi lets his wrath down on them (#133.2 1:40). Even when he thinks that Tegan is nothing but an illusion, he is still not willing to let her be tortured (#123.3 12:51).

And it is not only his companions, that the Doctor is protecting of. On a spaceship full of people suffering from a plague, he does not hesitate to emerge himself in finding a solution, explaining that saving just one life will make it worth the cost of his own from plague (#126.3 11:23). But while he often risks his life for the sake of others he will not have anyone die for him and is enraged, when Nyssa tries to prevent his execution by the other Time Lords, risking her own life (#123.1 21:35). Even his arch enemy the Master is not beyond the Doctor's mercy and he freely begs for the life of his kin, when he is the one about to be executed (#128.2 2:30).

Existence in not necessary for the Doctor's compassion to be awakened. Locked inside an illusion created by the Master, populated by people that does not truly exist, the Doctor still does all he can to keep them alive, as the illusionary Castrolvala crumbles. Once he realises that he is incapable of bringing them in to real existence, the Doctor feels their disappearance as hardly as if they truly died (#116.4 20:49). In the end, it is also this deep seeded compassion for other beings that kills this Doctor, as he gives the only antidote against the Spectrox Toxaemia to Peri, leaving his own body on the balance. Unsure that his regeneration can overcome the deadly virus the Doctor receives the energy he needs to fight through from illusions of Nyssa, Adric, Tegan and Turlough (#135.4 23:08).

These four companions have all left him at the time of his regeneration, and the Doctor has felt all the departures deeply. Adric's death and Nyssa's decision to stay on Terminus both left the Fifth Doctor broken-hearted, but neither prepared him for when Tegan left. As she declares her intention of leaving him, because the death and pain have become too much for her, he tries to persuade her to stay – even running after her, as she walks away. Once he realises that she is truly gone, he is taken over by complete shock, with a blank face on the verge of tears and stumbling steps, showing that he has been paralysed by her leaving him (#133.4 23:02). In the next episode, Turlough expresses concern for the Doctor's mental state, because of his fixation on finding and destroying Daleks, as he blames them for making Tegan leave (#134.1 5:22).

## 5.4 Tegan Jovanka

Story	Doctor(s)	Profession	Reason for leaving	Time and place
#115	4 <sup>th</sup> and 5 <sup>th</sup>	Air Stewardess	Too much death	1981, London

The Australian flight attendant Tegan, is a woman of strong will and deep emotions, who does not need anyone taking care of her. Nor is she easily shaken. When she wanders in to the TARDIS for the first time thinking it is a regular Police Box, she hardly hesitates at the sight of the engine room, before she continues looking for a phone. Wandering the strange corridors, as well as the infinite number of TARDIS' within each other, she quickly concludes that this is some sort of plane. Neither does she become frightened when it starts to shake, instead she just expresses her desire to give the pilot a speaking to (#115.2 8:29). And indeed, on finding herself face to face with the Doctor at his controls, this is just what she does (#115.2 13:42). This first encounter with the Time Lord sets a precedent in their relationship with one another.

Unlike practically every other companion he ever has had or comes to have later (at least as of November 2017), Tegan is not in awe of the Doctor. Quite the contrary, one could argue. Practically from the moment she meets the Time Lord, she wants him to use the TARDIS to get her back to Heathrow so that she can start her career as an Air Stewardess. The repeated failures of the Doctor to get the TARDIS where she needs him to go is a constant cause of dispute between them (#119.1 8:44). To conclude therefore that they do not like each other, on the other hand, would be a grave mistake. Eventually, Tegan does choose to stay with the Doctor, and is saddened, when she thinks that he is getting ready to leave her behind (#120.1 1:47). During their adventures together, Tegan continues to bicker with the Doctor and these exchanges give them the air of an old married couple, like when the Doctor tries to take off on another adventure, although he has promised a holiday with Tegan's grandparents (#131.2 22:50).

Another thing which separates Tegan from other companions is the fact that she does not jump at any given opportunity to have an adventure. At one point she even states that being warm is more important to her than to investigate the unknown (128.1 9:50). On the other hand, when given the opportunity to stay behind in the TARDIS while the others go off, she chooses to go every time (#117.1 7:31). Further evidence of her lack of curiosity of the unknown is that when given the chance to decide where she wants to go – in all of time and place – she chooses to visit her grandfather in her own time (1984) (#131.1 2:43). Once an adventure has begun, however, she is not the one to first call quits or to simply stay in the background, while things unfold.

On the contrary, Tegan is quite comfortable being the one in charge, as she shows on several occasions. Finding themselves on the militant planet of Frontios, Tegan does not hesitate taking control of the soldiers, and ordering them about, when she finds their actions faulty (#132.2



22:29). This example also illustrates the deep confidence Tegan has in her own abilities. At times this confidence does come out as a rather unpleasant stubbornness when faced with others advise or commands. Never is her tendency at stubbornness, when ordered about more obvious, then when she meets the First Doctor. Treating her as he did Susan and Barbara, by ordering her to make tea, Tegan sends the Doctor's former incarnation a dirty glare, which gets the Fifth Doctor to jump between them, before she can set of on one of her rants to his most stubborn self (129 26:59). Tegan is far from the submissive personality of Susan, she even separates from her own co-traveller Nyssa a great deal, in relation to taking the Doctor's words as law.

Tegan's standard response to an order from the Doctor it to do the exact opposite. The reason for this being, that want he wants her to do most of the time, is to stay behind and remain out of danger. Here the likeness between the Doctor and Tegan is what results in their troubles. The Fifth Doctor (like most of his other selves) never can stay out of a situation. But he does like to keep Tegan and the others safe, so he often asks them to stay behind when walking in to danger (#117.3 12:30). And although her refusal of listening to this sometimes lands them both in danger, as when they are kidnapped by the Tractators on Frontios (#132.3 4:02). Despite Tegan not always listening to what he says, she does however grow to have a deep respect for his knowledge of the weird and unknown (#127.1 2:18), just like he accepts her ability to handle her own (#129 35:36).

Accepting that Tegan is not helpless in the face of danger, however, never stops the Doctor from wanting to protect her, just like she does with him. Taking care of the Doctor is second nature to Tegan, and when she finds (what she believes to be) the Doctor suffering from severe burns, she quickly starts to nurture him back to health (#125.2 4:51). She also declares proudly and confident, that the Doctor is her responsibility, when others try to take over his protection (#116.4 10:58). And it is only for the sake of the Doctor, that Tegan agrees to stay outside the control room on Seas Base 4, as she hates being passive (#130.2 9:07). Furthermore, as the Doctor takes ill on The Eye of Orion, Tegan, once more, immediately takes action to restore him back to health (#129 9:04).

Caring for the Doctor often takes great determination, as when she and Nyssa must carry him from the TARDIS to the city on Castrovalva (#116.2 19:46), but this does not slow Tegan in any way. Her opinion is, that if you want something done then you better do it yourself. No need to count on others for everything. Even when she is faced with the overpowering task of finding out how to fly the TARDIS, she simply set to work, scolding Nyssa for doubting that they can figure it out (#116.2 2:07). Sometimes, Tegan gives the impression, that the best way of getting her involved

in something, is by telling her to stay out of it - or by stating that she has no chance of succeeding. When she is told by Lieutenant Scott that she cannot possibly join the fight against the Cybermen in her stewardess uniform, she resolutely commanders a pair of overalls from Professor Kyle, who is unwilling to leave the safety of the TARDIS (#121.3 7:32). Joining the battle, she is neither a burden nor a hindrance to the soldiers – on the contrary, she encourages Scott and his men to help her confront two Cybermen, proving that determination can out win fear (#121.4 16:34).

Fear is not the only emotion, that Tegan finds inferior to determination. She often demonstrates that both intelligence and strength can be concurred by sheer willpower. Locked in a cell with Adric, she declares that she is more than capable of getting the hatch open, using pure determination (#119.2 17:35). When once more finding herself locked in, this time in Sea Base 4, Tegan once more demonstrates that even in a dress and high heels you can still climb a wall and liberate the Doctor (#130.4 7:03). Although the others question her chances of success she simply dismisses them, and declares that all you can do is try (#130.4 6:33).

Apart from determination, Tegan also demonstrates great compassion, and not just for the Doctor, as mentioned above. After she has just come out of a prolonged mind-control-prison, she still comforts Adric, when he is distressed over having failed – a hard truth for a self-confident teenager, by assuring him that everything will be okay (#118.4 9:41). And

It is interesting to notice that Tegan, unlike Barbara, is not met by a constant flow of admirers. Instead she has one; the Eternal Marriner, who is immediately drawn to Tegan, but while she is flattered by the attention, she remains sceptical of his sudden fancy. His persistence, however, wins her over and she agrees to accompany him to a ball, even taking the time to dress up (#127.3 9:01). Putting on a nice dress and fixing her hair does not, however take any of the strength from Teagan. In fact, most of her time on the TARDIS Tegan is wearing dresses and high heels, while still able to run, intimidate and even fight, along the others (#119.1 11:45).

Her shared room with Nyssa on the TARDIS, is also shown as very feminine, with bedsheets full of lace, a dressing table with a large mirror, and plants (#119.3 2:17). There is also a parade of fancy dresses and a display of porcelain figure, complete with a gold four-poster bed for each girl (#124.2 1:17). Furthermore, Tegan declares her fondness for other feminine enjoyments such as dancing all night long (#120.1 19:36) and getting a fancy new dress (#120.2 23:07). Dressed in a tight, short, leather skirt and high heels, might not be as practical for adventures as the long-sleeved pullover, legging and flat shoes, which Barbara adorned for travelling through the mountains

on Skaro. Contrary to Barbara, however, Tegan is only threatened with rape once on her travels, and this not even very enthusiastically (#331.1 20:17).

Only once does Tegan resemble a damsel in distress, luckily Turlough is there to save her (#131.1 10:47). Vislor Turlough is a fascinating character, only joining the Doctor in the hopes of killing him. The Fifth Doctor, however, includes Tegan, and as Turlough gets to know her, he starts to implement her example and advise into his personality (#130.2 4:50). What greater testament to the kindness and compassion can there be to Tegan, than her transformation of Turlough from a selfish would-be-assassin to a kind-hearted and brave man, who defends the Doctor and Tegan with a sword (#128.2 20:46).

## 5.5 The Seventh Doctor

Production	Companions	Reason for regeneration	Age of actor
1987-1989	2: 2♀	Killed by gun shot	44

The Seventh Doctor shares his other regenerations' fascination of the mysterious and the unknown. When he spots something, which peaks his interest he starts examining it immediately, even when Ace finds it uninteresting or unpleasant. Most of the time he succeeds in getting himself place in the heat of things. By a mixture of his unparalleled knowledge on everything, unbending inflexibility and sometimes a little charm, he gets people to trust him, and allow him to take over. Especially scientists are eager to take advantage of his knowledge (#148.1 5:29). Soldiers, on the other hand, tend to kick up a fight, before letting him take over (#152.3 14:37). In the end, however, the Doctor unavoidably ends up in charge of whatever is going on.

A reason for this might well be that The Doctor is constantly doing *something*. His body is rarely still, and while his other regenerations have a fondness for a battle of words, the Seventh Doctor has no time for such nonsenses. If someone is keeping him from actions by talking or arguing, he has the ability to change their mind with a single look (#152.3 14:16). The Doctor has also gain the power to make people drop unconscious just by touching their forehead, which is another useful thing, when ignorant people are keeping him from the important business. Beyond that, the Doctor appears to have lost most of his basic “humanity”, while Ace gets hungry or tired, this Doctor never shows any need nor want for either. At times, the Time Lord even gets annoyed with Ace for having needs like food and rest, as this takes time from his adventures (#148.1 2:33).

In many ways, the Doctor has never been so alien, as he is in his seventh life. While he does, on rare occasions, come across the odd unknown species, the Doctor has never been as omniscient as he is in this incarnation (#153.3 12:48). Being in control of where the TARDIS lands is just part of the explanation. When they land somewhere it is as though the Doctor already knows what is going to happen. Be it; Daleks appearing in his old junkyard in 1960s London, or a Cyberman-neo-Nazi alliance with a connection to the British medieval aristocracy, he never flinches nor loses control. Even when he appears to have completely lost it, going directly in to an obvious trap, waiting for death in a space-circus, it turns out that he knew what was going on all along, and just bide his time to strike (#151.4 1:50).

That the Doctor knows what is going on it not the same as Ace understanding anything. He keeps almost everything to himself, restricting her to a “need to know” basis. More than once he even takes her deliberately to a time and place with connection to her troubled past, expecting her to work it out and put it behind her. The Doctor does all of this in the name of being her teacher. Never before has the Doctor taken such pains to educate any of his companions as he does with his Ace. While he has had a number of wards before her<sup>5</sup>, Ace is something special to him. He takes her on initiation tests and often encourages her to figure out what is going on, on her own (#153.1 2:50). This illustrates that the Doctor has plans for Ace to one day taking over from him.

Even when he is strict and lecturing towards her, he is still far more kind to her than he is to anyone else. The Seventh Doctor is an altogether darker and more dangerous Doctor than before. Declaring offhandedly that he knew that the Earth was going to end, and he just did not have the time to fix it yet, is just one example of this (#150.1 10:53). Another more frightening trait of this Doctor is his complete lack of sympathy, which is often enhanced by Ace begging him to help others, while he simply just stands there letting people and creatures die (#149.3 22:14).

Most of the time the Doctor shows no emotions what so ever, except for the chance show of affection towards Ace (153.2 11:33). One thing he does show repeatedly is his anger. While anger has never been foreign to the Doctor, his new habit of yelling wholeheartedly with his body in animation and spit flying out of his mouth is a fighting sight (#152.4 1:40). Even his firm belief in non-violence has become more fluid, as he often takes advantage of Ace’s homemade Nitro-9 (#148.1

---

<sup>5</sup> After Susan departs, the Doctor takes on a number of orphans/runaways, who becomes his de facto wards; Vicki, Katarina, Dodo, Victoria, Zoe, Adric, Nyssa, Peri, Mel and Ace.

12:39). Even the jokes in the show are darker, as they frequently revolve around these bombs and their unreliable fuses (#152.2 12:35).

To this angry, aggressive, Doctor, the safety of his companion is still important. However, he does it in a different way than the other Doctors. Ace is a strong and brave girl, who always have bombs and a baseball bat at the ready, and who freely jumps into danger by herself (#148.2 21:49). This forces the Doctor to accept, that it is impossible to keep her complete out of danger, instead he sometimes keeps her partly in the dark, in order to prevent her from marching in on her own, taking charge (#150.1 12:12). At other times, on the other hand, he will willingly place her in danger, relying on her to find her own way out (#151.1 15:50). Here, he once more demonstrates a darker tendency in the incarnation of the Time Lord.

Being a Time Lord, has never seemed a more fitting description of the Doctor as it does for the Seventh Doctor. As mentioned above, he uses his TARDIS to take Ace to places and times of importance to the person she has become, forcing her to put herself back together. Furthermore, there is his vast knowledge of everywhere and every time, which enhances his Time Lord persona. Never is the Doctor's control over time as evident, as when he uses his TARDIS to jump back and forth in the history of Windsor in order to play a game of Chess with an unknown foe – oh and stop the Cybermen when he can spare the time (#150.1 15:52). Apart from controlling time as he pleases a Time Lord, also shares a Lord's privilege of determining other's fate. And the Seventh Doctor enjoys this part enormously. While most of his other selves prefers to act in the hidden and to move on before explanations can be demanded, the Seventh Doctor barges in, controlling who lives and who dies – and even on occasion risking the life of his own companion (#155.3 8:03).

This alien Time Lord, who has chosen the name “Doctor” is often called “Professor” by Ace, and this name is a much more soothing to his personality. Being willing to jeopardise Ace, and completely lacking sympathy for anyone breaks so much with his other incarnations, that it is only fitting that he has a different name this time around. An old school British professor, who is intelligent, condescending, unsympathetic and verging on inhuman, is an appropriate association to the Seventh Doctor.

## 5.6 Ace – Dorothy Gale McShane

Story	Doctor(s)	Profession	Reason for leaving	Time
-------	-----------	------------	--------------------	------

#147	7 <sup>th</sup>	Waitress	Unknown	2.000.000, Iceworld
------	-----------------	----------	---------	---------------------

Ace is far from your average 16-year-old earthling. When she was transported to an alien world, as a result of a homemade bomb mishap, she easily found her own way; getting a job and a place to live. And although we are told that she flunked out of her A-levels, this is clearly more out of boredom with the curriculum, than with any kind of lack of intelligence. Not many teenagers are capable of making their own bombs – luckily, or keeping up with the Doctor as much as Ace does. From her first encounter with him it is clear that she is more than capable of taking care of herself, although she does have a habit of letting her temper get the better of her (#147.1 12:40) – which is something she shares with the Time Lord.

Just like her Doctor, anger is one of the basic emotions of Ace. But while the Doctor's anger is somewhat of a constant, Ace's anger is focused on people who hurt or betray her. Interestingly enough, she always forgives the Doctor, when he betrays her trust. Then again, he never puts her in harm's way, and there always seems to be a bigger picture with his treatment of Ace. Furthermore, the care that he shows for her, in spite of his harsh temper, has a way of melting away her concerns (#152.4 7:17). An important contributor to Ace's anger is her hatred towards her mother, who never became the loving and understanding mother, which Ace needed. Exactly what her mother did is never revealed, but after the Doctor brings her to meet her mother as a baby, Ace decides to let this anger go (#154.4 22:25) however, not all of Ace's deep seeded anger stems from her bad relationship with her mother. When the Doctor brings her to the last place in the universe she wants to go; Gabriel Chase, another reason for her anger is revealed. As Ace realises where the Doctor has brought her, she breaks down, explaining that she burned down the house as a child, because she was so angry at the world after her best friend had been killed in a hate crime (#153.1 20:20).

The weapon that killed her friend, Manisha, was a firebomb, and this might have something to do with Ace's fascination with explosives. Her own homemade nitro-glycerine bombs; Nitro-9 are her loyal companions on every trip, always ready in her backpack to be set at whatever she or the Doctor sees fit. Although, this seems rather violently for a show that normally lectures about the evils of weapons, these bombs are rarely aimed at anything living – apart from Daleks and Cybermen (#148.1 12:39). When bombs are too much, or unavailable, Ace makes do with other handy things, such as her baseball bat, SPGs (Self Propelled Grenades) or simply a slingshot armed with gold coins (#150.3 15:02). In other words, Ace never finds herself in a situation she cannot handle.

Ace's capability of holding her own, even in a battle situation, is not the same as her being incapable of feeling scared or needing the Doctor's help, or someone else for that matter (#152.4 1:21). Her two big fears are haunted houses and clowns. The reason for the first one is the memory of Gabriel Chase, however, her reason for fearing clowns are never explained. Typically for the Seventh Doctor, however, he brings her to both. In each case Ace is furious at him for having done so, but ultimately ends up facing her fear and putting it behind her – just as the Doctor planned all along. That Ace accompanies him to a circus, in spite of her clear reluctance, is just one example of her readiness to obey the Doctor (#151.2 4:10). Regardless of Ace's strong sense of independence, she blindly obeys the Time Lord. When he says jump, she gives it her best, even when she cannot see the purpose of it (#150.1 8:49). Her reasons for following his orders is not out of fear, although this incarnation of the Time Lord has most others terrified, he does show an affection towards Ace. She on her part, is also very fond of him, and proves is repeatedly by protecting him, as much as he protects her (#152.3 19:12). Just like Tegan, Ace feels very protective of the Doctor, and trusts his care to no one else (#152.3 19:12).

From a visual point of view, Ace is also very different from the other girls, who have travelled with the Doctor. One needs just to look at Mel, who is the Doctor's companion, when Ace meets him. Mel is a very feminine girl, who screams at any chance of danger, and who needs almost constant protection, while she travels through time and space in girly dresses and fluffy outfits (#145). Ace on the other hand, is dressed in an oversized bomber jacket, filled by badges (#147 16:43). And her practical hairstyle, with all her hair gathered in the back is far from Mel's girly hairdos (#147.1 2:58). As time goes by, Ace also gets a more mature - or rather sexual outfit, underneath her jacket (#152.1 19:03). A body-hugging, black, onesie with a deep cleavage and a green top under is far from her original loose skirt with leggings under and an oversized T-shirt – neither enhancing any kind of form (#150.2 9:55). Only once does Ace change her outfit and hair completely. This is done to fit in on a World War Two secret base in England. The result gives her a very female appearance; however, the Doctor only react by teasing her that the tight dress is impracticable for adventuring (#154.1 2:41).

In relation to the way Ace dresses, there is an interesting encounter, when they visit Gabriel Chase in 1883. Following the example of the Doctor, Ace keeps her normal clothing on for this trip, but unlike him, hers get unwanted attention, as she is perceived as practically naked by Redvers Fenn-Cooper (#153.1 5:41). Forced to change, Ace stays true to her rebellious self, and dresses in a man's outfit – even persuading the daughter of the house to follow her example (#153.1

14:02). It seems strange, that every time and place, they travel accepts the Doctor's rather strange attire, which never matches that of the locals, while Ace's is such a focus of attention on repeated occasions (#151.1 13:19). Ace, however, is the one companion to change her outfit the least while traveling with the Doctor. This fact further establishes her as less feminine in the sense that she does not take joy in having on a new outfit, or getting a new dress, unlike for example Tegan. That Ace chooses not to dress or act overtly feminine, is not the same as her not knowing how to do so, as is evident when she assists Control in becoming ladylike (#153.3 11:48).

While neither Ace's appearance or personality is overtly feminine, she still has no trouble getting the attention of the men, when she wants. Her mixture of intelligence and bravery especially gains the attention of two men; both of whom are professional soldiers. The first one is Sargent Mike Scott, who turns out to be a fascist. As Ace realises this, the Doctor having to drag her away from Scott, before she starts to attack him with her Time-Lord-enhanced-baseball-bat (#148.2 13:40). This reaction is not just based on her feeling of betrayal by him, but also because it was Neo-Nazis, who killed her best friend, simply for being Indian. The second man, whom Ace is attracted to, is a rather strange choice of love interest in a 1980's TV Show; a Russian Captain in the Red Army. Captain Sorin is obviously as drawn to Ace, as she is to him, and he even gives her a couple of tokens of his affections, which she receives with kindness (#154.4 8:57). Unfortunately, however, he is (just like her) linked to the Curse of Fenric, and is killed before things can get any further (#154.4 20:59).

Although Ace's style of dressing and her choice of men differs somewhat from the other female companions of the Time Lord she does share one key trait with them all; her innate feelings of compassion. As she travels alone with the Doctor, she does not have the chance to demonstrate this compassion in the same ways that Barbara and Tegan do – by taking care of *them*. Ace, on the other hand, focuses on the individuals she and the Doctor encounters on their travels in the TARDIS. Arguably she does this less often than Rose and Donna, however any degree of compassion is all the more evident contrasted to the angry and dark Seventh Doctor. The best example of Ace's ability for compassion is seen through her relationship with Kerra in *Survival* (#155).

As Ace finds herself wondering the strange planet of the Cheetah Planet, she gets into a fight with a female. The second time they meet, this female Cheetah person, called Kerra, is clearly on the brink of death. Realizing this, Ace forgets all malice and rushes to take care of her (#155.3 12:30). That fact that Ace is able to forgive Kerra's initial animosity, once she is in need of help,



speaks great volumes of her ability to show concern for others, as well as being able to forgive. This forgiveness, might be something she has learnt from the Doctor's act of brining her face to face with her mother as an infant, which led Ace to scream from the top of her lungs, that she has forgiven her all (#154.4 22:25).

## 5.7 The Ninth Doctor

Production	Companions	Reason for regeneration	Age of actor
2005	3: 1♀ 2♂	Absorbing the heart of the TARDIS	41

The Ninth Doctor is a new type of Doctor in many ways. First of all, he is the first Doctor in New Who, meaning that he was written to introduce a new group of viewers to the show. This means that the Ninth Doctor is a mixture of what old fans expects of a Doctor, along with a number of new traits. The most dominating of the Doctor's new personality traits is his inclination to all thins domestic. In spite of his order to Rose not to bring the domestic in to his TARDIS, this is precisely what he does himself throughout his life. Never before has the Doctor found himself in screaming matches with mothers (#163 20:00) or breaking the rules of time travel, just to allow a companion to say goodbye to a long-dead father. In this incarnation of the Doctor he even finds himself forced to sit in front of a TV, instead of being in the middle of the action – although he quickly makes amend for this (#160a 9:07).

From the get go, the Ninth Doctor breaks the convention of Doctor / companion relationships by getting involved with her home life. Before meeting the Doctor, Rose's life revolves around her mother Jackie and her sort-off boyfriend Mickey, and the Doctor cannot help but getting involved with them as well, as he enters her life. Until this Doctor, coming with the Time Lord has meant giving up all that the companions knew and loved, not knowing if they were ever able to return. The Ninth Doctor, on the other hand, does all he can to keep Rose in contact with her old life; giving her phone a boost so she can call Jackie whenever she wants, and even taking her home to visit, when she wants to. In fact, the only time prior to the relaunch that a companion gets to visit home is when Tegan get to check in on her grandfather (#131). Meeting Rose makes her the centre of the Doctor's life, and where she wants to go he goes (#163 2:57). Even more telling – who she wants to bring in the TARDIS, he allows to come (#161 43:30).

Rose, Rose, Rose. Everything seems to come back to Rose, when dealing with the Ninth Doctor. Their relationship also demonstrates a new path for the show. The Ninth Doctor not only have the ability to love – romantically – he also gets jealous, flirts and makes innuendoes; all of which is unprecedented in the *Doctor Who* universe(s). From the very beginning of the relaunch, the possibility of a romantic relationship between Rose and the Doctor is alluded to, as she describes their outing as a date (#158 43:07). That the Doctor has romantic feelings for Rose, is never in question, as he eagerly holds her hand given half a chance, likes to stay as close to her as possible, and even compliments her appearances (#159 8:07). Rose, however, is not the only one to flirt with the Doctor – in fact Jackie is the first one to hit on the Time Lord, but he determinedly turns her down (#157 11:33). However, while the Doctor's feelings for Rose are deep and lasting, he still enjoys flirting with other as well (#158 7:24).

You could argue, that the reasons for the Doctor's flirtations is to cover up his obsession with Rose. One example of this is when Jack and the Doctor flirts, while the 900year old Time Lord steals wounded glimpses as the 19year old Londoner hugs her kind-of, sort-of boyfriend (#165 3:49). This is all very domestic, in a show that deals with aliens, time travel and the end of the world. However, in a sense this sums up the Ninth Doctor in a nut shell; an alien who travels through time and space, pretending that he does not long for a family and domestic bliss (#163 24:29). A pretends, which only become harder, when he falls for a girl, who is partly taken – leading to a whole lot of jealous behaviour (#164b 19:01). Jealousy and protectiveness are two traits that the Ninth Doctor links closely together, as is evident in the way that he excuses his jealousy of Jack by doubting his morals (#164b 17:09). It does not make things better, that Rose seems to embrace her travels by finding a new guy on every journey. Luckily, they mostly turn out to be nothing but a pretty face.

The worst of Roses' crushes is Adam, who's greed makes him break the trust of the Doctor and Rose. The fuming Doctor, who confronts Adam, hints that the Doctor has the ability to hurt him deeply (#162 40:56). The Doctor's rage for Adam comes from the fact that the young man has demonstrated the sin of all sins in the Doctor's book; greed. While the Time Lord is willing to forgive much – even his old enemies the Cybermen (#161 1:13), he will not accept greed. Again and again, the Doctor becomes furious when face to face with other's greed, while he himself gives no meaning to money (#162 3:34). This is part of the reason why he is so enraged by the Slitheen family who tries take over earth only to sell it on to the highest bidder (#165 16:11).

While greed is a turnoff for the Doctor, danger and mystery is an undeniable pull. Not knowing what is going on brings a great grin on the face of the Time Lord (#159 2:41). If you add a potential for danger to the mix, his steps become all bouncy (#157 10:56). On the tail of something new or mysterious there is nothing which can stop the Doctor – except for the threat to Rose’s life (#160b 18:06). Once he even goes as far as being willing to let a Dalek on the loose, just to save her (#161 34:51). And it is not only her physical wellbeing, the Doctor will do anything to protect, as he risks Earth to keep her from having to lose her father all over (#163 36:23). However, when he is positive of her safety, he is more than ready to wander into any dangerous situation which crosses his way. In fact, most time he literally runs towards it (#159 11:33). His love of running towards danger might very well be another way of coping with what has happened to him before he met Rose.

*“I couldn’t save your world, I couldn’t save any of them”*

(#157 34:37)

This quote and his love for Rose, sums up all that the Ninth Doctor is and does. Although the Ninth Doctor spends a great deal of time with a big grin on his face, it is clear that the darkness is just beneath the surface (#158 38:24). Whenever Rose asks him about his past, or someone else discovers who he is, the Doctor becomes someone completely different. Gone is the laughter and joking (#157 16:02). The happiness has been replaced with anger and a pain so deep and so miserable, that it is beyond words. There is nothing funny or happy about the Doctor’s past; all that he sees is the Time War, and the great loss it brought with it. Just like the new fan has no idea what came before, the Ninth Doctor himself has also forgotten all his other lives. Thinking about his family, makes him think about their death (#163 34:28). And meeting the last Dalek forces him to talk about it all (#161 9:37).

The knowledge, that the Doctor caused the death of two species, helpless to stop the slaughter of the Time War in any other way, explains why the Doctor is willing to do just about anything to save someone else. While Classic Who was all about adventures and meddling with history, New Who is all about making amends for the genocide of the Time War, and it all started with the Ninth Doctor, and his need to redeem himself (#157 32:25).

## 5.8 Rose Tyler

Story	Doctor(s)	Profession	Reason for leaving	Time
#157	9 <sup>th</sup> and 10 <sup>th</sup>	Sales clerk	Trapped in parallel universe	2005, London

When BBC relaunched *Doctor Who* in 2005, the premiere episode was centred on the young Londoner Rose Tyler, who was introduced to the strange universe of the Doctor – an obvious metaphor for all the new viewers who had no idea what to expect. The first five minutes of this show is practically one long montage made to portray the everydayness of the 19-year old and her existence; boring job, nosy mother and boyfriend included (#157 2:03). The second she meets the Doctor, however, her whole life changes, and it becomes evident, that she is in fact anything but an ordinary girl. Once Rose gets away from her mother, Jackie, who is concerned that the job of sales clerk makes her daughter too high and mighty (#157 10:11) and a boyfriend, Mickey, who is more concerned with catching the game, than helping her (#157 8:50), Rose becomes a companion like no other.

In a sense, Rose bring together elements of the previous companions presented in this analysis; she has Barbara's willingness to insert herself in any adventure, yet keeping an eye on the Doctor's quirks, she embodies Tegan's way of protecting the Doctor from the world – and himself, while still working as equals, and she parallels Ace's preparedness and ability to combat any opponent. Where Rose separates herself from all other companions which the show has ever seen – and probably will see, if the fact that she not only falls in love with the Doctor, but has him falling completely for her as well – even to the extent that he is willing to risk the destruction of the world, just to save her (#160b 27:41).

And while Rose is not the only companion who has stayed with a Doctor through a regeneration (Tegan saw the fourth become the fifth as well, for example), the story which saw the Tenth Doctor through his initial illness was focused more on her acceptance of the new Doctor, than him discovery who he has become (#167 4:25). From a production point of view, this focus was partly made to ensure that the audience stuck with the show through something as radical as changing the main character. But on a storyline level, this fits in with the epic romance, which the first two season of the relaunch is all about. You get the feel from these two seasons, that there really is something to the discussion between the Ninth Doctor and Rose on their first outing; does the universe revolve around the Doctor, or does it revolve around her? (#157 14:29).

When Rose and The Doctor are together, they have a tendency to forget everyone and everything else (#168 39:33). Especially once he has regenerated, their behaviour has an air of them

feeling like all of time and space is their private plaything, made for their personal entertainment (#169 8:48). Even a meeting with Queen Victoria becomes all about inside jokes, and meeting werewolf (#169 7:16). This infatuation which Rose and the Doctor share for one another, plays a key role from the very beginning of their travels together, and influence where they go and what they do (#158 1:33). Having a science fiction show, which turns a story of regeneration into a story of a girl sobbing into the arms of her mother for fear of having been dumped by her dream guy, is far from the original format of the show (#167 28:44). In between it all, however, Rose has a lot more to offer, and once it all adds together it starts to make sense, why she is the first human ever to capture his heart.

As mentioned above, Rose brings together many of the wonderful characteristics of the Doctor's former companions, adding to them her own twist. Rose is a strong individual both in body and spirit. She has the muskels to assist the Doctor in turning a big wheel (#169 37:45), she calls the Doctor out on his tendency to egocentrism (#157 14:33), and she has no trouble taking over control of a situation, when needed (#167 37:15). And above all else, she shares the Doctor's fascination with adventures and mysteries (#158 2:02). Rose's inquisitiveness is just as strong in her as in the Time Lord, even to the extent of her going off on her own at times, if they do not find the same thing intriguing (#176 6:25). Knowing the Time Lord(s) to the extent that she does, Rose have the ability of practically becoming him in his absence (#176 38:07). This should not, however, be seen as Rose just playing at being the Doctor, on the contrary, she takes what she gains from him and makes it her own.

The biggest change between Rose before and after meeting the Doctor, is her sense of self-confidence. On their first travel together, when they went to Platform One to witness the end of the world, there mere knowledge of being in a time and place without her mother made her homesick (#158 18:27), and made her question her original instinct of trusting the Time Lord (#158 13:01). Fast-forward to her next encounter with "the last human" Cassandra, and the Rose seen here has a completely different view on adventures, and a deep faith in her own abilities (#157 30:16). Arming herself at the first feeling of danger (#168 6:34) or going to explore, with a loaded gun, although the Doctor tells her to stay put, further enhances the image of her as self-reliable and cable of handling her own (#171 9:13). As shown in both of these examples, Rose has another relationship to weapons than the Doctor, although she never actually uses any of them.

Although Rose does gain much of her confidence from her adventures with the Doctor, it is evident that she is not foreign to responsibility. As the sole source of income for her and her mother, Rose is used to be the one to do all the work, but getting no credit (#157 8:03). And Mickey is no better. Meeting him as a child, he still clings to her instinctively (#163 25:55). Apparently being a mother, or four years senior to your girlfriend, does not equal being the most mature in a relationship. Having this be her everyday life, Rose even declines the Doctor's first offer to come with him, as she feels that she must stay back to take care of Jackie and Mickey (#157 41:22). Looking after her mother is so much second nature to Rose, that she continues to check in on her mother no matter where or when they are. And when she does not it is for the sake of her mother, not herself (#174a 23:27).

It is not only through phone calls, that Rose stay in contact with her mother, her and the Doctor also makes quite a lot of house calls – another first for the show. Out of their 21 adventures together, the TARDIS brings them home to Jackie a total of six times, a further two the join alternative versions of her, and finally there is one, where Jackie is more in the centre than either Rose or the Doctor. Add to that the three storylines where Mickey team up with them, and more than half the stories suddenly include all the things, which Rose tried to escape by going with the Doctor. An explanation for this might very well be that she does not trust neither Jackie nor Mickey to be able to function on their own. An assumption, which both proof by not being able to let go of Rose, before they have met someone else. For Mickey, this is the resistance and a new best mate, and for Jackie it is the alternative Pete.

Taking care of Jackie and Mickey is just the beginning to Rose's deep compassion for others. During all her travels in the TARDIS, Rose never fails to give comfort and support to those she met. Part of this is based in her endless curiosity, which makes her strike up a conversation with people everywhere; from janitors over serving girls to random people on the street (#176 5:51). In this sense Rose brings a very human feeling in to a science fiction setting. Furthermore, Rose uses her experiences with the Doctor to connect with all types of creatures. One example of this is when she tries to strike up a conversation with an Ood about their pay and benefits, basing it on her own experience as a canteen lady (#174a 18:36). Rose's compassion, however, goes far beyond union talk, and she is often the one to embrace and comfort distraught individuals, while the Doctor has a tendency of staying focused on the mystery (#173 12:48).

Roses' compassion for others goes far, not only when faced with the hurt and distraught, but also in relation to forgiveness. The strongest example of Rose's forgiveness, is when she first meets a Dalek. In spite of having witnessed the alien killing a dozen of people right in front of her, Rose still shows it deep compassion, as it longs to feel the sunshine on its body. When the Doctor comes to kill it, she even steps in between them (#161 38:46). Daleks are not the only creatures, to get at second chance by Rose. However, in the end Rose lets the Dalek go, by giving it the ability to die at its own choice (#161 40:50). Cassandra also gets a chance to die happily by the interfering of Rose, as she gets to die in her own arms – the perfect death for a narcissist (#168 41:15). Both of these examples demonstrate that no one is beyond the sympathy of Rose. Other's opinion does not influence her, as she shows when Toby has his whole crew turning against him, with only Rose to believe him (# 174b 6:27).

After having travelled through time and space with the love of her life, Rose is forced to accept the impact the Time Lord has on her life. Her meeting with an old companion of the Third and Fourth Doctor, Sarah Jane, Rose gets warned both in word and by comparison, that the Time Lord will one day leave her alone (#170 25:11). The ever-opinionated Jackie also repeatedly tells Rose, how she will end up broken and alone (#160b 39:40). And in the best style of a Greek tragedy, this epic love story also gets a teary ending, with our hero and heroine crying on each their side of a closed off universe (#177b 37:22). We even get the added heartbreak of the Doctor being pulled away before being able to complete the sentence "Rose Tyler, I-" (#177b 44:03). When Rose finally gets her happily ever after with the Meta Crisis version of the Tenth Doctor; a chance of growing old with him – her parents and brother close by, just as they planned long ago (#174a 24:27), it seems that all is right with the world. Luckily, they get to work at Torchwood, so they can continue to encounter aliens.

## 5.9 The Tenth Doctor

Production	Companions	Reason for regeneration	Age of actor
2005-2010	5: 3♀ 2♂	Radiation poisoning	34

When analysing the personality of the Tenth Doctor, it would be wrong to see it as one entity. His tenure in the TARDIS is best understood when divided in to four periods. First, there is the happy beginning where he travels around with Rose, followed by a second period, best described

as a time of mourning over the loss of Rose, thirdly is a period of healing, when Donna helps him regain some of his joyfulness, and finally there is a period, where he travels on his own keeping a distance, and hoping not to hurt anyone else. Demonstrating the great span of his personality through his time in the TARDIS we have only to look at the impression he has on two of his companions; while Rose sees him as the love of her life, Donna declares that he scares her half to death at times (#178 56:16). One thing is for sure; the Tenth Doctor embraces all that it means to be “the last of his kind” (#158 42:23).

The Seventh Doctor was previously designated as the most alien of all the Doctor’s incarnations, compared to him, the Tenth Doctor is the most human. Opposite to the Seventh Doctor, this Doctor never demonstrates any ‘alien’ abilities; on the contrary his emotions have never been as clear as they are in this incarnation, and they all make him very human. When contrasting human beings to other creatures (both in fiction and in real life) two emotions are predominantly emphasised as specifically human; the ability to love and the capacity of sympathise with others. The first one of these the Tenth Doctor demonstrates in abundance through his relationship with Rose. Holding hands, hugging, going on dates and sharing inside jokes are all constant elements in this relationship (#168 2:33). Even when participating in a conversation about what ever alien-related horror is going on, Rose and the Doctor find a way of standing so close to one another that they are practically touching (#174a 3:34). He also demonstrates a great depth of compassion, as when he allows the wolf to die on his own terms (#169 38:18).

Loosing Rose sends the Doctor down the deep darkness of despair and mourning. When he meets Donna for the first time even the act of saying Rose’s name out loud sets him on the brink of tears (#178 58:00). Unluckily for him, his next companion not only carries a crush on him, she even ends up having half her life destroyed simply by knowing him (#189 34:24). As a result of this, the Time Lord has decided to keep to himself, but Donna has other plans, and in the end knowing her makes him regain much of what he was before meeting Rose (#189 45:33). The path to recovery, however, is long and hard and loosing Donna as well, breaks him beyond repair. This is why one of the happiest, youngest and most human of Doctors end up being a hermit, who is scared of getting to know new people, knowing that he will ultimately have to give them up as well.

***Donna:*** *Just promise me one thing. Find someone.*

***Doctor:*** *I don't need anyone.*

***Donna:*** *Yes, you do. Because sometimes, I think you need someone to stop you.*



(#178 57:13)

These are Donna's parting words, after she declined his invitation for her to join him on his travels. And she is right. Leaving the Doctor on his own is never a good idea, as is demonstrated by his readiness to let the Empress of the Racnoss and all the kin die (#178 51:20) or when he has the weight in the whole planet on his shoulders, and stumble under the pressure (#190 39:15). Although Rose is the love of more than one of the Doctor's lives, Donna appears to do more good for him, as she helps him to remember just what being the Doctor means; solving mysteries, and saving those that he can. One group of beings, which he never tires of saving is the human race, whom he even declares himself protector of after an old school swords fight (#167 48:18).

But not only humans are under the Doctor's constant protections. All creatures large and small, who need him, will find themselves under the protection of the Doctor. Another trait of this Doctor is his deep faith in the goodness of all, even if you work for a slave trader (#191 22:34) or belong to the warrior spices of the Sontaran (#192b 40:35). In both cases he offers a second chance to those who might not particularly seem worthy of it. Another example of this, is when the Doctor helps the infant Adipose, in spite of the fact that they are made from human bodies (#189 42:27). What this example also demonstrates is the rather fluid sense of good and evil, which the Tenth Doctor follows. As Donna remarks after seeing Klineman Halpen being turned into an Ood right in front of her, as a punishment for his cruelty towards this otherwise peaceful species;

***Donna:** It's weird, being with you. I can't tell what's right and what's wrong any more.*

***Doctor:** It's better that way.*

(#191 40:01)

Among the many examples of differences between the newer Doctor's and those from Classic who, is the relationship between them and knowledge. As mentioned earlier, the Seventh Doctor demonstrated a practical omniscient relationship to all of creation, especially the Tenth Doctor appears to have forgotten quite a bit of this. Or it might rather be a question of the Tenth being more willing to acknowledge the holes in his knowledge, than the darker self he was in his Seventh life. Whatever the explanation, the Tenth Doctor is eager to learn new stuff, and to be presented to the hitherto unknown. An example of this can be found, when he and Rose meet the Abzorbalovian Abzorbaloff, a species he has never seen before, but who Rose realises as having a connection to the

Raxacoricofallapatorians. Discovering this, the Doctor is eager to learn what his home planet is called (#175 36:54).

It is not only knowledge to serve in his vast collection of galactic knowledge, which the Doctor finds fascinating, everything really, even the smallest of mystery peaks the interest of the Tenth Doctor, and on multiple occasions does he demonstrate that he prefers not knowing what is going to happen – as it makes for better adventures (#177b 29:16). Sometimes he even goes as far as proclaiming that there are somethings which is better never to know the answer to, because otherwise what is the reason for traveling through time and space? (#174b 44:45). Other times he rejoices in the investigation of the mystery to a practically unseemly degree, as when he forgets those who have dies at the sheer joy of discovering a creature similarly to the mythic werewolf, or gets too caught up in investigating alongside Agatha Christie to hold his grinning back when interviewing murder suspects (#194 10:09).

If you were to place the Tenth Doctor in a psychological setting, it would almost be fitting to call him a midlife crisis – with an added depression. This tenth life, the Time Lord spends partly devoted to find a way of living happily ever after with a much younger woman, and partly trying to remember just what made him leave Gallifrey in the first place. While previous Doctors have demonstrated a phobia of staying too long in the same place, or even just having to stay and answer a few basic questions, this Doctor longs to go back to his life before he stole the TARDIS – the life he can never have back; settling down and forgetting the galaxy around him (#170 32:07). Furthermore, the Tenth Doctor shows some strange gabs in his knowledge and abilities. He often lands a slight distance or time from where he aimed, in spite of the fact that the Ninth Doctor was able to go anywhere and anytime he wanted (#169 04:18). And his flying of the TARDIS either results in it igniting a fire in the control room, or he lands with the door against a container, so it cannot open (#176 2:57)

## 5.10 Donna Noble

Story	Doctor(s)	Profession	Reason for leaving	Time
#178	10 <sup>th</sup>	Temp	Mind wipe	2008, London

Everyone has their way of escaping the horrors of a disappointing, unfulfilling, life. For Donna Noble the solution to everything is marriage (#178 2:51). Between her nagging mother, who does nothing by criticise Donna's every move, and an unsatisfactory career template (#189 13:05), all Donna can think of as a way of getting out is to get married. Whom she gets married to is less important, as long as he has a solid income, which allows her to give up work, and shows the smallest bit of interest (#178 18:35). Lance seems to offer her the fantasy combination of; getting away from her mother, leaving the 'temp' business, and forgetting the failures in her own life, by focusing on her children. A fantasy which she does get to live out for a while in her own parallel universe (#195b 12:09). As this fantasy shows, her dream husband shares a great likeness to her grandfather – her mother's polar opposite. Wilfred Mott, or simple Wilf, is a grandfather like no other. Not only does he share the Doctor's sense of adventure, although in his own limited way, even eventually going on this own adventure with the Doctor<sup>6</sup>, he is also Donna's pillar in life showering her with affection and encouragements (#189 14:51).

Faced with the reality of the Doctor's world, as well as his dark side, Donna originally turns down his offer to come with him (#178 55:35). Before departing, however she pleads with him to find someone else, warning that he needs someone to stop him – just like she did (#178 51:37). Soon realising that she made a mistake turning down a solid offer to get just what she wanted all along – to get away and gain another perspective, she traces down mysteries hoping that one day the Time Lord will cross her path again (#189 23:42). While Donna uses the Doctor to change her life (#189 45:17), he gets a companion who helps him mend his scars (#193 29:24). This is just part of the reason why their relationship is one of equals. Another important part is the fact that Donna has a way of instinctively understanding the Doctor. She demonstrates this early on in their acquaintance, as she needs nothing but a glance at the Doctor before realising that the loss of Rose hit him a lot harder, than he lets on (#178 3:44). Later in the same episode, she understands that he cannot join another Christmas dinner, after the one he had with Rose (#178 57:07).

It is not only the Doctor's mourning over Rose, which Donna understands and guides him through, she also gets him to talk about the Time War in a different way than he did with Rose and Martha. Furthermore, she understands that what the Doctor really gains from traveling with a human is not only a new perspective on things and a person to enjoy his adventures with (#190 0:32),

---

<sup>6</sup> He travels with the Doctor in storyline 202, as well as playing a key role in two novels; "Beautiful Chaos" by Gary Russel (2008) and "In the Blood" by Jenny T. Colgan (2016).

nor is it all about getting a human perspective (#190 47:45). In truth what he really needs is someone to help him become the best that he can be. Donna has her own way of getting this from the Time Lord. No matter how pleased the Doctor becomes with himself and his vast knowledge, Donna is there to point out what he has forgotten, or what he has done wrong – just as Tegan did to her Doctor. When the Doctor chatters on about the great plan, Donna grounds him, by pointing out the flaws in his plan. One example of this is when the Time Lord is occupied planning how to help the Ood, Donna complains that he has not ability to get himself freed from their ropes (#191 32:35).

*“I don’t know what sort of kids you been flying  
around with in outer space, but you’re not  
telling me to shut up”*

(#190 11:44)

These words uttered in a hushed, angry tone by Donna, as she demands the Doctor do something to help the citizens of Pompeii, sums up the difference between her on the one hand and Rose and Martha on the other. The difference is not so much in the fact that Rose and Martha are both under 25, while Donna must be in her mid to late 30s – if her age is near that of actress Catherine Tate, who was 39 at the time, and who plays Donna. The big difference between Martha and Rose and herself, it that she is the only one not in awe of the Doctor. She neither worships him, like Martha has a tendency of doing, nor does she feel any kind of physical attraction towards him, which both Martha and Rose did. This makes her a special kind of companion in the New Who setting, as all of the (so far) four Doctors following the revival of the show are romantically linked to at least one companion<sup>7</sup>. Donna on her hand, never demonstrates any kind of infatuation with the Time Lord, in fact she repeatedly states that he is not her type (#189 46:21).

One thing, which Donna does share with the other companions, not only of the new generation, but all the way back to the original once is compassion. Donna looks at the small story behind the mystery (#189 5:47), she looks at the human ankle, which at times annoys the Doctor, but it often turns out she gets to the same conclusion as him. This fact is demonstrated in *Partners in*

---

<sup>7</sup> While the 9<sup>th</sup> and 10<sup>th</sup> Doctor(s) share a love for Rose, the 11<sup>th</sup> Doctor according to himself, acted like Clara was his boyfriend (#242 1:07:56), and the 12<sup>th</sup> Doctor went on a 24 years long romantic outing with River Song (262 55:04), on the other side Martha and Amy are both turned down by the Doctor.

*Crime*, where Donna and the Doctor lead parallel investigations, only to end up eavesdropping at the same office, at the same time (#189 24:00). In some ways their style of investigation does follow the same line, as when they both pretend to be working for “Health and Safety” (#189 1:20). On the other hand, however, Donna remains true to herself, as she follows the story to get the answers, while the Doctor follows the clues (#190 20:45). Sometimes she even takes time off from solving the mystery – knowing that the Doctor will get it done, to concentrate on an individual, who need a little attention and kindness (#195a 23:22).

Taking times off from adventuring, to fully enjoy herself, is perhaps the biggest difference between Donna and other companions. While on a planet famous for its pleasure dome, Donna prioritises taking time out to hang out by the pool, letting the Doctor go adventuring on his own (#196 0:44). She also complains to the Time Lord, when she thinks he has taking her somewhere with neither pleasure nor mystery (#195a 4:35). Her enjoyment of leisurely activities should not, however, be seen as evidence of Donna not loving a good mystery, as she demonstrates on multiple occasions (#193 0:55). Furthermore, once they are met with danger Donna never fails to do her part, or even going on to investigate on her own, if the Doctor gets side-tracked (#197 0:53).

As mentioned above, there are certain traits which Donna shares with Tegan, like their sharp tongue and tendency to look at the small story rather than the large picture. Another way in which the two are alike, is in their bravery and self-sacrifice. A characteristic which Donna demonstrates repeatedly. Realising that the Doctor is about to teleport her to safety, while staying behind himself, she tries to interfere, demanding to stay behind with him (# 195a 38:13). On another occasion she takes on a Sontaran, although she is sure she will die (#192b 26:13). Bravery of all is her decision to actively kill herself, as she knows this will save another her, in another universe (#197 44:17). With bravery on this level, it does not seem fair, that she ends up losing everything in the end.

Having just saved all of creation – again, Donna is rewarded with having her brain wiped, as a result of having activated a Time Lord gene in herself (1:00:22). This ending to her story is heart-breaking, as we witness the most important person in the whole of creation, falling back in to a routine of idle gossip and mindless concerns (1:02:47). Luckily, she too gets another chance as she gets her wish fulfilled in the end, and get a husband who can give her all that she dreams of.

## 6.0 Discussion

This section examines the findings from the analysis, with a focus on the theme of this project; gender in *Doctor Who*. The purpose of this is to answer the problem formulation; *What is the importance of gender in relations to the characterisation of the Doctor and his female companions, in BBC's Doctor Who, and how have these followed the progress of gender relations during the 54 years the show has been produced?*

In order to debate this question, it is first necessary to establish what gender is. Under the section of theory and method a number of theorists and vantagepoints have been presented, which provide essential knowledge of the topic of gender in general. Before turning to the examination of the analysis, however, a basic definition of gender roles taken from *The SAGE Encyclopaedia of Theory in Psychology*. Based on the two articles “Gender Stereotypes” (Peter Glick) and “Gender Roles” (Andrew P. Smiler), list the central traits linked to expected and accepted behaviour of the two basic genders have been created;

Female behaviour (communality): passive, nurturing, understanding, self-sacrificing, emotional expressive, vain.

Male behaviour (agency): active, ambitious, competent, competitive, emotional stoicism, independent, tough.

(Glick and Smiler)

With these traits in mind, the behaviour and characteristics of the female companions and the male Doctor will be discussed. Since this discussion is based on the analysis, the same characters will remain in focus, while others are still mentioned and referred to. The first thing that this discussion will look into is the traits and features of the Time Lord's female companion, and rather their roles and behaviour have changed from the beginning of the show in 1963. Following this is a debate on how the Doctor himself has developed through the years. The Time Lords included in this section are the twelve first numbered incarnations, as well as the War Doctor, Meta Crisis and The Curator, however with a focus on the five Doctors from the analysis.

## 6.1 The Women of the TARDIS

There is no denying that the role of the companion has changed a great deal from the first TARDIS crew entered a world of horrors and adventure, and to today. When Barbara first entered

the TARDIS looking for her student, the strange Susan, the audience knew next to nothing about her. During her travels, only small drops of information is given, and only when they were of use to the development of the storyline in question. One example of this is when we are told that she specialised in Aztec culture in school, just before she is mistaken as the incarnation of the God Yetaxa. In New Who, on the other hand, the companions are the ones in focus much of the time; their families are introduced and mixed up with the affairs of the Doctor one way or another, they pop to and from their normal life, and their individual experience is of great concern to the Doctor. This might be shown in a setting where the companions are the true mystery the Doctor tries to solve, as with Clara or by having the Doctor changes things around just to impress them, as with Bill.

During all the years of traveling through time and space the Doctor has hardly ever been without a female companion. The first to join him on his escape from boredom and rules, was his own granddaughter, Susan, who functioned much like a social worker, supporting him physically and warning others how best to treat him. Once the humans Barbara and Ian joined the Gallifreyans, however, the Doctor suddenly found himself forced to work with people who did not just obey him no questions asked. While Ian and the Doctor spend a lot of time arguing over who was the best leader of the group, Barbara's tactics of handling the Time Lord was subtler – most of the time anyway. When you look at the personality traits listed above as associated with females Barbara is without a doubt the companion to score the highest. While she does demonstrate a level of independence, for example when she tries to save the Aztecs, she still portrays a standard acceptance of having either Ian or the Doctor tell her what to do. In her own words;

***Barbara:*** *I do wish Ian wouldn't treat us like Dresden china.*

***Susan:*** *I think it's nice the way he looks after us all the time.*

***Barbara:*** *Yes, I know, but just once in a while*

***Susan:*** *You rebel.*

***Barbara::*** *Yes.*

(#5.3 2:22)

This type of behaviour would never come to happen with either Tegan, Ace nor Donna. Each of these companions have too high a level of independence to be satisfied by only rebelling once in a while. In fact, the attitude of these strong, self-sufficient women probably would not even see what Barbara does as an act of rebellion at all. Having to deal with companions, who wonders of on their own is something which practically all incarnations of the Doctor suffer through. Rose to

shares this habit, and the Ninth Doctor confess to a cat that one of these days he will find someone who stays put.

Returning to the quote above, it also demonstrates that the idea of having a man taking care of them, is a desirable situation for a female to be in. Also on this point would a number of later companions disagree. Especially Tegan and Ace are hard to imagine in a relationship where they have given up their 'power' to a man, accepting his superiority. In spite of this – or to some extent because of this, both Tegan and Ace attract powerful admirers. It is interesting to notice, that some of the things which attract men to Tegan and Ace, are the same as what attracted Ian and Ganatus to Barbara. In spite of all the differences which can be listed of the 41 companions, which have travelled in the TARDIS to date, there is one key element they all share; the joy of adventures.

Even those companions, who are mostly preoccupied with dreams of returning home, still demonstrate great pleasure in discovering new planets and meeting alien lifeforms. Five companions, in particular long to return home; Ian, Barbara, Polly, Ben and Tegan. What all of these companions share, is the fact that none of them entered the TARDIS knowing that they were about to leave their lives behind forever. This fact goes a long way in explaining why they are not always the happy explores, the other companions are. However, they all still illustrates a sense of adventure and confidence, just like every other companion to join the Doctor.

Turning to a more visible characteristic trait in the female companions, there is the importance placed on appearance. Some would argue that one of the most basic notions of being female, is a need to look ones best in order to attract a male. One thing, which never seems to change about female behaviour is the attraction of a new dress, or the joy of making herself look beautiful for some special occasion. On relation to this project, the same tendency is obvious. At one point or another every single female companion who has travelled with the Doctor has fussed about her appearance. And while the amount of time allotted to doing so has decreased from the first TARDIS crew, who always seemed to gain new outfits for each adventure, the newest companion, Bill, has also shown a preoccupation with her appearance. Noticeably, the only male companion who shared this tendency to fuss over looks and enjoy a new outfit, was Ian. He also joined Barbara and Susan or Vicki in changing for nearly every storyline, while other male companions such as Turlough and Adric share the Doctor's choice of keeping to a standard attire.

Turning to something completely different than the outwardly appearance of the companions, namely the ability to nurture and show compassion, the same trend is evident. As can



be seen in the analysis, the female companions of the Time Lord have a keen, unwavering sense of empathy. To each of the five focus companions there is a long list of examples of them giving all that they are for the benefit of someone else. The female companions of the Doctor all seem to share an instinct towards looking out for those who need them the most. And while most of the Doctor's incarnations share their need to help and protect, the fashion in which they do so are quite different. Apart from a handful of examples, the Doctor always focuses on the big picture. The Time Lord sees the planet which needs rescuing, and not the frightened family right in front of him, about to die from the volcanic eruption.

Whenever the Doctor talks about his need to keep humans around him, to stimulate his humanity, this is what he means. Just because you cannot save all of Pompeii, you can still save one family, and that makes everything a little easier to handle. This lesson is very much one which is typical of the post 2005 series, however, examples can also be found in the elder stories of the show. One example of this is when the Fifth Doctor saves Will Chandler after the young man was pulled from his own time, even using the TARDIS to take him home, making sure he is safe. The companions of the Time Lord all contain the same trait of compassion and self-sacrifice, although it comes out in a wide variety of ways. All of the female companions traveling with the Doctor demonstrate an instinct for looking after those weaker than themselves. From this also follows that the stronger the individual companion, the stronger are the creatures which they look after. This is why those companions, who are characterised as mere girls (i.e. Susan and Vicki) focus on supporting the elderly body of the First Doctor, while the much stronger ones such as Donna and Barbara can protect larger groups and even strong, young men.

One element which really separates the companion is the extent to which they take an active part in the stories they participate in. By taking an active role is not simply meant that they set off chain reactions by doing something random like trying to paddle in an acid pool or wondering of and in to the arms of an enemy. This type of role is exactly what Susan was created for and she does it well. Contrary to this type of behaviour is for example that of Rose when she cuts the rope and jumps in to save the Doctor. This leads to the big question; has the role of the female companion become more active and independent throughout the years, just as women are thought to, or has the show followed its own direction?

Looking at the five focus companions of this project, the answer is a simple affirmation. However, things are not as simple as that. From the very beginning of the show, there is a female

companion who takes on an active role in the decisions and actions of the TARDIS crew. Barbara Wright might be a well-behaved woman, who listen to the orders given to her by her beloved Ian, but she rarely follows the Doctor, no questions asked. Furthermore, the idea of checking out just what is going on with Susan is hers from the start, and only her socially enforced need to talk it over with a man first, sends her to consult Ian. Had he not volunteered to accompany her, as the proper gentleman he is, there is no doubt that she would have gone away.

While being a female in the 1960s is not a guarantee for passiveness, being from the rebellious 1970s or the modern 21st century is also not a guarantee for active participation. Among the most passive companions of the Time Lord are Jo, Mel and Martha. The first two hardly ever seem to have an original thought, instead they just follow their Doctor (the Third, Sixth and Seventh). Taking a huge step backwards compared to the intelligence of for example Barbara and Zoe, Jo and Mel appear to be little more than glorified secretaries, who follows whatever wimp the Doctor gets, not caring for an explanation or making up their own mind. And although she has almost completed her education of becoming a doctor, Martha's infatuation with the Doctor takes away practically all her power and independence.

Looking at the companions, who demonstrates romantic attachment to someone else traveling in the TARDIS, the conclusion is that being secured in a mutual interest, they gain power and independence, while unrequited feelings makes for weaknesses and co-dependency. The positive impact of this can be seen illustrated through companions such as Ian, Barbara, Polly, Rose and Clara, while the negative side can be found in Martha, Rory and River Song. In other word, the conclusion to this discussion appears to be that the presents or absence of love in the life of the companions, seems to play a paramount role in how much they strife from gendered stereotyping.

## 6.2 The evolution of the Doctor

Just as the discussion of the companions above demonstrates, there does not seem to be a straightforward development of the relationship between the Doctor and gender expectations. Lining up the twelve lives of the Doctor so far (even when adding the three special cases of Meta Crisis, the War Doctor and the Curator) they point in so many different directions, even if you narrow the facts down to only focusing on gender related issues. It is true, that the Twelfth Doctor with his youthful behaviour and agile body, is a far cry from the First Doctor, with his brand of stubbornness

and frail body. Furthermore, the Doctor's approach toward women and his notion of suitable female behaviour has also changed a great deal, but in between are Doctors who seem even more conservative in their values. Especially the Sixth Doctor presents a personality which can turn even the idlest woman into a glowing feminist.

Also the Third Doctor portrayed a rather limited understanding of the opposite sex, and what people can be capable of – even if they have the misfortune of being female. This behaviour is hard to reconcile when you compare it to the values demonstrated by Doctors such as the Fifth and Seventh. Both of these Doctors travel with competent females who can handle their own, and who are never looked down upon for the sake of their gender alone. If Nyssa, Tegan, Peri, Mel or Ace are handed with silk cloths on, it is purely because they matter so much to the Time Lord. An example of this can be seen when the Doctor's approach toward these companions are compared to the way they handle Adric, Turlough and Glitz. At one point or another all of these males let the Doctor down, but he still forgives them and protect them at best they can.

Perhaps the most gender-blind of the Doctor's incarnations is that of the Fifth Doctor, who is just as likely to get into a screaming row with Adric as with Tegan. Adding to that, he is just as comfortable bringing Nyssa or Tegan along, as he is Adric. Interestingly, when you compare the attitude of the Fifth Doctor to that of the Eleventh or Twelfth, it seems that their treatment of women has become so dominant, that they often forget the men. This is especially true of the Eleventh Doctor, who never really seems to accept or fully trust Rory. Once Amy and Rory marry, he even insists on calling them the Ponds, after her last name, in spite being repeatedly told that they were called Williams after Rory. In a sense, the attitude of the Eleventh Doctor has surpassed that of gender equality, and ended up favouring women.

Apart from the Doctor's approach toward women, it is also interesting, when taking about gender, to look at just what it has meant for the Time Lord to be male, especially knowing that the next Doctor is a female. The listed personality traits above, which are viewed as stereotypical male behaviour makes for a good starting point for this debate. Out of the seven male behaviour traits on this list, only one trait is shared by all incarnations of the Time Lord; activeness. However, this one trait is so paramount in the personality of the Doctor, that it seems to sum him up almost completely. No matter what storyline you choose, among the 270 available, the Time Lord can be found actively taking part in improving or changing where he can. Even in those episodes in which

he is struck down by one illness or another, he still commands the situation and wakes up, just in time to save the day – or the world.

Another trait, which most of the Doctor's illustrate is that of independence. The reason why you cannot find this in all of them, is that some, especially the Third Doctor, is bound to other commitments than just galivanting around on his own accord. However, those Doctors who are limited in their independence, either by working for UNIT or by other means, still find a way of gaining some sense of freedom, as when the Third Doctor stubbornly continues to try and fix the TARDIS, although the Time Lords have disassembled it.

Turning to the traits listed under female behaviour, a number of them actually fits the Doctor more than some of the male traits. Apart from an unending inquisitiveness and need for constant active and independent actions, the Doctor is also a rather vain individual. The fashion of this vainness, however, changes through the running of the show. With the First Doctor, vanity is a paramount fault, which along with his stubbornness makes for the frustrating side of the Time Lord. And although he continues to have an air of vanity, it is played down in most of his incarnations, only rarely brought to attention. One of the time, when the Doctor's vanity continuously shows itself, is in the times following a regeneration, when he reinvents himself. The process of the Doctor choosing his new outfit, is never illustrated as a mere random change of cloth, but something which he always takes time to ponder over. Choosing the right cape, or the blue tie, over the red one, is given an air of great importance, which demonstrates the importance which he himself places upon appearances. As time has gone by, and the Doctor have become more embracing of emotions in relation to his feelings for his companions, he has also come to give their opinion about his new look a great deal of attention. However, while he logs to here their thoughts on the matter, he is always to stubborn to change his mind, once it has been made; leading to discussions about Stetsons and bowties, among other. The very fact, that the Doctor is willing to debate his choice of attire on any level, illustrates how he has come to view himself more as an equal to his companions, rather than a superior being.

In conclusion to this debate on the development of the character of the Doctor, in relation to gender, it is evident that the Doctor has followed certain movements in society, yet still true to the original character of the ancient Time Lord. The way in which the Doctor has changed mostly in relation to women, is the attitude he has towards them. And even this development has been rather a case of two steps forward and one step back. During his years of traveling, the Doctor has met many females, and witnessed them performing every role in society; from the leaders of

government and military, to the practically society excluded wife of the lonely Medieval shoreside, even the odd female cannibal and murdering nanny has crossed his path. As the society outside the world of television has changed, so has the Doctor's behaviour towards them. This development can for instance be seen in the 25<sup>th</sup> anniversary special, where the First Doctor is faced by the strongminded Tegan, who has no plans of making tea, just because he demands it of her.

## 7.0 Conclusion

It has been the purpose of this project to examine what gender is, and how it has played and continues to play a part in the construction of the characters of BBC's *Doctor Who*. In order to tackle this topic, the following problem formulation has been formulated; *What is the importance of gender in relations to the characterisation of the Doctor and his female companions, in BBC's Doctor Who, and how have these followed the progress of gender relations during the 54 years the show has been produced?*

The theories used to answer the problem formulation of this project was mainly focused on gender theories. As a result of this, both feminist thinkers and the leading theorist in the field of male studies have been used as a theoretic basis of this project. The three feminist who constitutes the theoretical component of this project are; Simone de Beauvoir, Judith Butler and Chimamanda Ngozi Adichie, each have they formulated their own way of looking at the role of women in society. As the mother of feminism, Simone de Beauvoir and her text "The Second Sex" (1949) is a given element in any work on gender, the same can be said about Judith Butler and her "Gender Trouble" (1990). The text version of Chimamanda Ngozi Adichie's 2012 TEDx talk both by the title "We should all be feminists", is however, a new addition to the field of feminism, which explores the continued problems with gender equality for women as well as men. R. W. Connell's notions on hegemonies masculinity and the various styles of masculinity provide the theoretic basis for the male side of the analysis. Finally, the theories of poststructuralism and deconstruction is presented, as both of these provide a useful method for analysing the platform of the texts used for the analysis in this project; televised stories.

Having thus established the theoretic basis of this project, it is time to turn to the analysis part of this paper. Based on a through selection among the 41 companions, who have travelled with the Time Lord aboard the TARDIS during the shows long history, five have been selected as focus

characters. This selection has been based on a number of elements; firstly, the chosen companions must be female, allowing for a gender binary analysis, when compared to the male Doctors they travelled along. Secondly, they each demonstrate a different type of relationship with the Time Lord. And thirdly, they must all have gained the title of companion through their role in the broadcasted platform of the show, not by adventures in other media types such as audio adventures, comics, or novels. Furthermore, the five companions have been found in as wide a range of the 275 televised storylines as possible (a full list of which can be found in appendix B). The standard way of separating these storylines is by categorising those produced before 1989, along with the televised movie from 1996, as Classic Who, while those produced from the relaunch in 2005 onwards, as New Who. The five companions which have been selected as focus characters in this project are; Barbara, Tegan and Ace – all from Classic Who, and Rose and Donna, from New Who (a complete list of companions can be found in appendix A). Along with these companions, a Doctor who has travelled with them have been selected. The Doctors selected for the analysis is thus; the First Doctor, the Fifth Doctor, the Seventh Doctor, the Ninth Doctor and the Tenth Doctor.

The analysis of these ten focus characters from the show, was focused mainly on traits and behaviours which are influenced by gender related expectations and limitations. In other words, it is fixated on how the gender of the characters determines their actions and personality. What is demonstrated throughout the analysis is the many ways in which the characters of the companions and the Doctor look alike. The key traits for both; a sense of adventure and a capability for compassion is apparently necessary for traveling through time and space in the iconic Police Box. However, not all of the characters of the show behold these traits to the same degree. While some, such as Rose, Tegan, the Fifth Doctor, Donna and arguably the Tenth Doctor, demonstrate a feeling of sympathy and empathy towards all creations large and small throughout time and space, the others namely; the First Doctor, Barbara, Ace, the Seventh Doctor and the Ninth Doctor, demonstrate a degree of prejudice. These two notions of compassion and a love of the unknown might not be the first things you think to look for, when discussing gender related behaviour, they both however, demonstrate key elements such as the ability of selflessness, the natural instinct of nurture and the ability of independent action are all concepts which are closely linked to gender assumptions and gender stereotypes.

These elements are all prominent of the list of female or male behaviour, which have been combined based on two articles from *The SAGE Encyclopaedia of Theory in Psychology*, namely “Gender Stereotypes” (Peter Glick) and “Gender Roles” (Andrew P. Smiler);

Female behaviour (communality): passive, nurturing, understanding, self-sacrificing, emotional expressive, vain.

Male behaviour (agency): active, ambitious, competent, competitive, emotional stoicism, independent, tough.

(Glick and Smiler)

This list has been essential for the discussion in this project, since it provides a comprehensible view in to what is considered acceptable and expected behaviour for the two genders. What the discussion in this project revealed was a tendency of mixing from both sides of gendered behaviour when creating characters for the show. The reason for this is not only, that the lines between the genders have become more fluid during the last 50 years, but also that by being a science fiction show it has been possible for the writers of *Doctor Who* to manipulate stereotypes to a certain degree. From this should not be understood that the show has been all that innovative in its gender portraits, but rather that it has understood how to balance the trends in society along with a more old-fashioned tone. Examples of this can be seen both in *Classis Who* and in *New Who*.

Arguably the oldest example is found in the character of Barbara, who embraces both the tone of the time of accepting a patriarchal system, with her role as the homemaker, who even while traveling through time and space handles the responsibilities of setting the table, mending clothing, and screaming at approaching dangers. What Barbara further demonstrates however, is the ability of walking the line between accepting things and changing them when possible. She does not, for example, have any problem taking control over a situation – also over males, neither does she limit herself to household tasks, but rather widens her own horizons by joining expedition teams and by demanding to have her opinions heard when these is a debate going on what to do next.

A newer example of the shows usage of playing with the line of gender stereotypes is the Tenth Doctor. This version of the Time Lord spends a great deal of his time voyaging through time and space with a grin on his mouth and a bounce in his step, happy to spend eternity with the love of his life by his side. And once he loses her, he does not hold back on showing his emotions of utter depression. Having regained some perspective, he finds a new companion, on whom he relies as much, as she does on him – maybe even more. Just because you are an ancient being from a remote planet, does not mean that you know all there is to know, or that you always make the right decision. In this sense, the Tenth Doctor is a far cry from the average male protagonist, yet he still contains

some of the basic traits which he has inherited to his first incarnation; stubbornness, sulkiness and a great need for independence.

In conclusion, looking at the problem formulation; *What is the importance of gender in relations to the characterisation of the Doctor and his female companions, in BBC's Doctor Who, and how have these followed the progress of gender relations during the 54 years the show has been produced?* The answer must be that the show, like its leading hero has many faces and many nuances, and although it stays close to the trends of the society it is produced in, it still enjoys the odd playfulness at the audience's conceptions of what is accepted and expected behaviour of the two genders.



## 8. Cited works

Adichie, Chimamanda Ngozi. *We should all be feminists*. Fourth Estate, 2014

Beauvoir, Simone de. *The Second Sex*. Vintage, 2011

Belsey, Catherine. *Poststructuralism: A Very Short Introduction*. Oxford University Press, 2002

Butler, Judith. *Gender Trouble*. Routledge, 1990

Connell, R.W. "Theorising Gender." *Sociology*, vol. 19, no. 2, 1985, 260-272.

---. "Studying men and masculinity" *Resources for Feminist Research*, vol. 29, no. 1/2, 2002, 43-55.

---. "Reply" *Gender & Society*, August, 1998, 474-477.

--. "Change among the Gatekeepers: Men, Masculinities, and Gender Equality in the Global Arena" *Signs*, vol. 30, no. 3, 2005, 1801-1825.

Edgar, Andrew and Peter Sedwick, *Cultural Theory: The Key Thinkers*. Routledge, 2009

Glick, Peter. "Gender Stereotypes." *The SAGE Encyclopedia of Theory in Psychology*. Ed. Harold L. Miller. Vol. 1. Thousand Oaks,; SAGE Publications, Inc., 2016. 375-377. *SAGE Knowledge*. Web. 2 Jan. 2018, doi: 10.4135/9781483346274.n129.

Hollinger, Veronica. "Feminist Theory and Science Fiction." *The Cambridge Companion to Science Fiction*, edited by Edward James and Farah Mendlesohn, Cambridge University Press, Cambridge, 2003, pp. 125–136. Cambridge Companions to Literature.

Merrick, Helen. "Gender in Science Fiction." *The Cambridge Companion to Science Fiction*, edited by Edward James and Farah Mendlesohn, Cambridge University Press, Cambridge, 2003, pp. 241–252. Cambridge Companions to Literature.

Roberts, Adams. *Science Fiction (The New Critical Idiom)*. Routledge, 2006

Seed, David. *Science Fiction: A Very Short Introduction*. Oxford University Press, 2011

Smiler, Andrew P. "Gender Roles." *The SAGE Encyclopedia of Theory in Psychology*. Ed. Harold L. Miller. Vol. 1. Thousand Oaks,; SAGE Publications, Inc., 2016. 370-374. *SAGE Knowledge*. Web. 2 Jan. 2018, doi: 10.4135/9781483346274.n128.

Whitaker, David. *Doctor who and the crusaders*. BBC Books, 2011 (see appendix B).

## Appendix A

This appendix presents the list of the 41 main companions who have travelled with the Doctor in televised stories. The list includes their names and gender, as well as the Doctor(s) they travelled with. Furthermore, the list shows which episodes they feature in labelled by the storyline's number in the show, the reason for this form of labelling them is based on the fact that Classic Who episodes was linked in storylines running from 2-12 episodes of 20 minutes.

Please note that this list only contains the main companions, not almost- pseudo-, one-off- or peripheral-companions, as a list containing all of there, would simply be too long and beyond the point of this project. As with appendix B, this list is updated as of 1<sup>st</sup> of November 2017.

Name	Story numbers	Gender	Doctor
Susan Forman	#1-10+129+239	F	1
Barbara Wright	#1-16	F	1
Ian Chesterton	#1-16	M	1
Vicki	#11-18+20	F	1
Steven Taylor	#16-18+20-26	M	1
Katarina	#20-21	F	1
Dodo Chaplet	#22-27	F	1
Polly	#27-35	F	1,2
Ben Jackson	#27-35	M	1,2
Jamie McCrimmon	#31-50 +129+140	M	2
Victoria Waterfield	#36-42	F	2
Zoe Heriot	#43-50+129	F	2
Brigadier Alastair Gordon Lethbridge-Stewart	#41+46+51-60+64-65+69-71+74-75+80+125+129+152	M	2,3,5,7
Sergeant John Benton	46+53-57+59-60+64-65+69+71+74 -75+80+83	M	2,3,4
Liz Shaw	#51-54+129	F	3
Jo Grant	#55-69	F	3
Captain Mike Yates	55-57+59-60+64+69 +71+74+129		
Sarah Jane Smith	#70-87+129+170+198+202 <sup>8</sup>	F	4,10
Harry Sullivan	#75-80+83	M	4
Leela	#89-97	F	4
K-9	#93-113+129+198+202 <sup>9</sup>	-	4,10
Romana I	#98-103//	F	4
Romana II	#104+113+129 <sup>10</sup>		
Adric	#111-121	M	4,5

<sup>8</sup> Had her own spinoff; *The Sarah Jane Adventures*, from 2007, and to the death of actress Elisabeth Sladen, in 2011.

<sup>9</sup> Joined Sarah Jane in the show *The Sarah Jane Adventures*.

<sup>10</sup> As a Time Lady, she regenerated following #103, her time in the TARDIS is normally divided in to her times as Romana I and Romana II.

Nyssa of Traken	#114-126	F	4,5
Tegan Jovanka	#115-133	F	4,5
Vislor Turlough	#125-134	M	5
Kamelion	#128+134-135	-	5
Perpugilliam 'Peri' Brown	#134-143	F	5,6
Melanile 'Mel' Bush	#143-147	F	6,7
Dorothy Gale 'Ace' McShane	#147-155	F	7
Rose Tyler	#157-177+189+192+196-198+202	F	9,10
Jack Harkness	#164-166+187+198+202 <sup>11</sup>	M	9,10
Mickey Smith	#157+160+163+166-168+170-172+177+198+202	M	9,10
Donna Noble	#178+189-198+202	F	10
Martha Jones	#179-187+192-193+198+202	F	10
Amelia 'Amy' Pond	#203-230	F	11
Rory Williams	#203+207-209+212-230	F	11
River Song	195+206+212+214+218-219+223-224+230+239+262	F	11,12
Clara Oswald	226+231-261	F	11,12
Nardole	262-274	M	12
Bill Potts	264-274	F	12

---

<sup>11</sup> Received his own spinoff; *Torchwood*, which ran from 2006 to 2011.

## Appendix B

The following list presents all storylines in Doctor Who as of November 1<sup>st</sup>, 2017. They are ordered in chronological order, with the number of the storyline first. This list also informs of the names of the storylines, while leaving out the name of the individual episodes; as well as the Doctor(s) and companions featured in the storyline. Please note, that the companions listed are only those 41 main companions listed in appendix A.

Number	Title	Episodes	Doctor(s)	Companions <sup>12</sup>	Note <sup>13</sup>
#1	An Unearthly Child	4	1	Barbara, Ian, Susan	
#2	The Daleks	7	1	Barbara, Ian, Susan	
#3	The Edge of Destruction	2	1	Barbara, Ian, Susan	
#4	Marco Polo	7	1	Barbara, Ian, Susan	CM
#5	The Keys of Marinus	6	1	Barbara, Ian, Susan	
#6	The Aztecs	4	1	Barbara, Ian, Susan	
#7	The Sensorites	6	1	Barbara, Ian, Susan	
#8	The Reign of Terror	6	1	Barbara, Ian, Susan	PM
#9	Planet of Giants	3	1	Barbara, Ian, Susan	
#10	The Dalek Invasion of Earth	6	1	Barbara, Ian, Susan	
#11	The Rescue	2	1	Barbara, Ian, Vicki	
#12	The Romans	4	1	Barbara, Ian, Vicki	
#13	The Web Planet	6	1	Barbara, Ian, Vicki	
#14	The Crusade	4	1	Barbara, Ian, Vicki	PM
#15	The Space Museum	4	1	Barbara, Ian, Vicki	
#16	The Chase	6	1	Barbara, Ian, Vicki, Steven	
#17	The Time Meddler	4	1	Vicki, Steven	
#18 <sup>14</sup>	Galaxy 4	4	1	Vicki, Steven	PM
#20	The Myth Makers	4	1	Vicki, Steven, Katarina	CM
#21	The Daleks' Master Plan	12	1	Steven, Katarina	PM
#22	The Massacre	4	1	Steven, (Dodo) <sup>15</sup>	CM
#23	The Ark	4	1	Steven, Dodo	

<sup>12</sup> This is only companions who play a main part, and not those who are only visions, or introduced in the last scene of the storyline.

<sup>13</sup> CM stands for Completely Missing, and PM for Partially Missing.

<sup>14</sup> Following the 18<sup>th</sup> storyline, a single episode storyline was produced, titled; *Mission to the unknown* this is now completely missing. The story is the only *Doctor Who* story to have neither the Doctor nor any companions, instead it was meant as a teaser for storyline 21; *The Dalek's Master Plan*.

<sup>15</sup> Since Dodo is only introduced in the last scene, this is the only storyline, where the Doctor travels alone with a male companion.

#24	The Celestial Toymaker	4	1	Steven, Dodo	PM
#25	The Gunfighters	4	1	Steven, Dodo	
#26	The Savages	4	1	Steven, Dodo	CM
#27	The War Machines	4	1	Dodo, Polly, Ben	
#28	The Smugglers	4	1	Polly, Ben	CM
#29	The Tenth Planet	4	1,2	Polly, Ben	PM
#30	The Power of the Daleks	6	2	Polly, Ben	CM
#31	The Highlanders	4	2	Polly, Ben, Jamie	CM
#32	The Underwater Menace	4	2	Polly, Ben, Jamie	PM
#33	The Moonbase	4	2	Polly, Ben, Jamie	PM
#34	The Macra Terror	4	2	Polly, Ben, Jamie	CM
#35	The Faceless Ones	6	2	Polly, Ben, Jamie	PM
#36	The Evil of the Daleks	7	2	Jamie, Victoria	PM
#37	The Tomb of the Cybermen	4	2	Jamie, Victoria	
#38	The Abominable Snowmen	6	2	Jamie, Victoria	PM
#39	The Ice Warriors	6	2	Jamie, Victoria	PM
#40	The Enemy of the World	6	2	Jamie, Victoria	
#41	The Web of Fear	6	2	Jamie, Victoria, Brigadier	PM
#42	Fury from the Deep	6	2	Jamie, Victoria	CM
#43	The Wheel in Space	6	2	Jamie, Zoe	PM
#44	The Dominators	5	2	Jamie, Zoe	
#45	The Mind Robber	5	2	Jamie, Zoe	
#46	The Invasion	8	2	Jamie, Zoe, Brigadier	PM
#47	The Krotons	4	2	Jamie, Zoe	
#48	The Seeds of Death	6	2	Jamie, Zoe	
#49	The Space Pirates	6	2	Jamie, Zoe	PM
#50	The War Games	10	2,3	Jamie, Zoe	
#51	Spearhead from Space	4	3	Liz, Brigadier	
#52	Doctor Who and the Silurians	7	3	Liz, Brigadier	
#53	The Ambassadors of Death	7	3	Liz, Brigadier	
#54	Inferno	7	3	Liz, Brigadier	
#55	Terror of the Autons	4	3	Brigadier, Jo	
#56	The Mind of Evil	6	3	Brigadier, Jo	
#57	The Claws of Axos	4	3	Brigadier, Jo	
#58	Colony in Space	6	3	Brigadier, Jo	
#59	The Dæmons	5	3	Brigadier, Jo	
#60	Day of the Daleks	4	3	Brigadier, Jo	
#61	The Curse of Peladon	4	3	Jo	
#62	The Sea Devils	6	3	Jo	
#63	The Mutants	6	3	Jo	

#64	The Time Monster	6	3	Brigadier, Jo	
#65	The Three Doctors	4	1,2,3	Brigadier, Jo	
#66	Carnival of Monsters	4	3	Jo	
#67	Frontier in Space	6	3	Jo	
#68	Planet of the Daleks	6	3	Jo	
#69	The Green Death	6	3	Brigadier, Jo	
#70	The Time Warrior	4	3	Brigadier, Sarah Jane	
#71	Invasion of the Dinosaurs	6	3	Brigadier, Sarah Jane	
#72	Death to the Daleks	4	3	Sarah Jane	
#73	The Monster of Peladon	6	3	Sarah Jane	
#74	Planet of the Spiders	6	3	Brigadier, Sarah Jane	
#75	Robot	4	4	Brigadier, Sarah Jane, Harry	
#76	The Ark in Space	4	4	Sarah Jane, Harry	
#77	The Sontaran Experiment	2	4	Sarah Jane, Harry	
#78	Genesis of the Daleks	6	4	Sarah Jane, Harry	
#79	Revenge of the Cybermen	4	4	Sarah Jane, Harry	
#80	Terror of the Zygons	4	4	Sarah Jane, Harry, Brigadier	
#81	Planet of Evil	4	4	Sarah Jane	
#82	Pyramids of Mars	4	4	Sarah Jane	
#83	The Android Invasion	4	4	Sarah Jane, Harry	
#84	The Brain of Morbius	4	4	Sarah Jane	
#85	The Seeds of Doom	6	4	Sarah Jane	
#86	The Masque of Mandragora	4	4	Sarah Jane	
#87	The Hand of Fear	4	4	Sarah Jane	
#88	The Deadly Assassin	4	4	<sup>16</sup>	
#89	The Face of Evil	4	4	Leela	
#90	The Robots of Death	4	4	Leela	
#91	The Talons of Weng-Chiang	6	4	Leela	
#92	Horror of Fang Rock	4	4	Leela	
#93	The Invisible Enemy	4	4	Leela	
#94	Image of the Fendahl	4	4	Leela, K-9	
#95	The Sun Makers	4	4	Leela, K-9	
#96	Underworld	4	4	Leela, K-9	
#97	The Invasion of Time	6	4	Leela, K-9	
#98	The Ribos Operation	4	4	K-9, Romana I	
#99	The Pirate Planet	4	4	K-9, Romana I	
#100	The Stones of Blood	4	4	K-9, Romana I	

<sup>16</sup> This is the only classic story without a companion.

#101	The Androids of Tara	4	4	K-9, Romana I	
#102	The Power of Kroll	4	4	K-9, Romana I	
#103	The Armageddon Factor	6	4	K-9, Romana I	
#104	Destiny of the Daleks	4	4	K-9, Romana II	
#105	City of Death	4	4	K-9, Romana II	
#106	The Creature from the Pit	4	4	K-9, Romana II	
#107	Nightmare of Eden	4	4	K-9, Romana II	
#108	The Horns of Nimon	4	4	K-9, Romana II	
#109	The Leisure Hive	4	4	K-9, Romana II	
#110	Meglos	4	4	K-9, Romana II	
#111	Full Circle	4	4	K-9, Romana II, Adric	
#112	State of Decay	4	4	K-9, Romana II, Adric	
#113	Warriors' Gate	4	4	K-9, Romana II, Adric	
#114	The Keeper of Traken	4	4	Adric, Nyssa	
#115	Logopolis	4	4	Adric, Nyssa, Tegan	
#116	Castrovalva	4	5	Adric, Nyssa, Tegan	
#117	Four to Doomsday	4	5	Adric, Nyssa, Tegan	
#118	Kinda	4	5	Adric, Nyssa, Tegan	
#119	The Visitation	4	5	Adric, Nyssa, Tegan	
#120	Black Orchid	2	5	Adric, Nyssa, Tegan	
#121	Earthshock	4	5	Adric, Nyssa, Tegan	
#122	Time-Flight	4	5	Nyssa, Tegan	
#123	Arc of Infinity	4	5	Nyssa, Tegan	
#124	Snakedance	4	5	Nyssa, Tegan	
#125	Mawdryn Undead	4	5	Nyssa, Tegan, Turlough	
#126	Terminus	4	5	Nyssa, Tegan, Turlough	
#127	Enlightenment	4	5	Tegan, Turlough	
#128	The King's Demons	2	5	Tegan, Turlough, Kamelion	
#129	The Five Doctors	1	1,2,3,4,5	Tegan, Turlough, Susan, Jamie, Brigadier, Liz, Sarah Jane, Romana II	
#130	Warriors of the Deep	4	5	Tegan, Turlough	
#131	The Awakening	2	5	Tegan, Turlough	
#132	Frontios	4	5	Tegan, Turlough	
#133	Resurrection of the Daleks	4	5	Tegan, Turlough	
#134	Planet of Fire	4	5	Turlough, Kamelion, Peri	
#135	The Caves of Androzani	4	5,6	Kamelion, Peri	

#136	The Twin Dilemma	4	6	Peri	
#137	Attack of the Cybermen	2	6	Peri	
#138	Vengeance on Varos	2	6	Peri	
#139	The Mark of the Rani	2	6	Peri	
#140	The Two Doctors	3	6,2	Peri, Jamie	
#141	Timelash	2	6	Peri	
#142	Revelation of the Daleks	2	6	Peri	
#143	The Trial of a Time Lord	14	6,7	Peri, Mel	
#144	Time and the Rani	4	7	Mel	
#145	Paradise Towers	4	7	Mel	
#146	Delta and the Bannermen	3	7	Mel	
#147	Dragonfire	3	7	Mel, Ace	
#148	Remembrance of the Daleks	4	7	Ace	
#149	The Happiness Patrol	3	7	Ace	
#150	Silver Nemesis	3	7	Ace	
#151	The Greatest Show in the Galaxy	4	7	Ace	
#152	Battlefield	4	7	Ace	
#153	Ghost Light	3	7	Ace	
#154	The Curse of Fenric	4	7	Ace	
#155	Survival	3	7	Ace	
#156	Doctor Who	1	8		
#157	Rose	1	9	Rose, Mickey	
#158	The End of the World	1	9	Rose	
#159	The Unquiet Dead	1	9	Rose	
#160	Aliens of London	2	9	Rose, Mickey	
#160b	World War Three	-	9	Rose, Mickey	
#161	Dalek	1	9	Rose	
#162	The Long Game	1	9	Rose	
#163	Father's Day	1	9	Rose, Mickey	
#164	The Empty Child	2	9	Rose, Jack	
#164b	The Doctor Dances	-	9	Rose, Jack	
#165	Boom Town	1	9	Rose, Jack	
#166	Bad Wolf	2	9	Rose, Jack, Micky	
#166b	The Parting of the Ways	-		Rose, Jack, Micky	
#167	The Christmas Invasion	1	10	Rose, Mickey	
#168	New Earth	1	10	Rose	
#169	Tooth and Claw	1	10	Rose	
#170	School Reunion	1	10	Rose, Mickey, K-9, Sarah Jane	
#171	The Girl in the Fireplace	1	10	Rose, Mickey	
#172	Rise of the Cybermen	2	10	Rose, Mickey	



#172b	The Age of Steel	-	10	Rose, Mickey	
#173	The Idiot's Lantern	1	10	Rose	
#174	The Impossible Planet	2	10	Rose	
#174b	The Satan Pit	-	10	Rose	
#175	Love & Monsters	1	10	Rose	
#176	Fear Her	1	10	Rose	
#177	Army of Ghosts	2	10	Rose, Mickey	
#177b	Doomsday	-	10	Rose, Mickey	
#178	The Runaway Bride	1	10	Donna	
#179	Smith and Jones	1	10	Martha	
#180	The Shakespeare Code	1	10	Martha	
#181	Gridlock	1	10	Martha	
#182	Daleks in Manhattan	2	10	Martha	
#182b	Evolution of the Daleks	-	10	Martha	
#183	The Lazarus Experiment	1	10	Martha	
#184	42	1	10	Martha	
#185	Human Nature	2	10	Martha	
#185b	The Family of Blood	-	10	Martha	
#186	Blink	1	10	Martha	
#187	Utopia	3	10	Martha, Jack	
#187b	The Sound of Drums	-	10	Martha, Jack	
#187c	Last of the Time Lords	-	10	Martha, Jack	
#188	Voyage of the Damned	1	10		
#189	Partners in Crime	1	10	Donna	
#190	The Fires of Pompeii	1	10	Donna	
#191	Planet of the Ood	1	10	Donna	
#192	The Sontaran Stratagem	2	10	Donna, Martha, Rose	
#192b	The Poison Sky	-	10	Donna, Martha, Rose	
#193	The Doctor's Daughter	1	10	Donna, Martha	
#194	The Unicorn and the Wasp	1	10	Donna	
#195	Silence in the Library	2	10	Donna, River	
#195b	Forest of the Dead	-	10	Donna, River	
#196	Midnight	1	10	Donna, Rose	
#197	Turn Left	1	10	Donna, Rose	
#198	The Stolen Earth	2	10	Donna, Rose, Martha, Jack, Mickey	
#198b	Journey's End	-	10	Donna, Rose, Martha, Jack, Mickey	
#199	The Next Doctor	1	10		
#200	Planet of the Dead	1	10		

#201	The Waters of Mars	1	10		
#202	The End of Time	2	10	Donna, Rose, Martha, Jack, Mickey	
#203	The Eleventh Hour	-	11	Amy, Rory	
#204	The Beast Below	1	11	Amy	
#205	Victory of the Daleks	1	11	Amy	
#206	The Time of Angels	2	11	Amy, River	
#206b	Flesh and Stone	-	11	Amy, River	
#207	The Vampires of Venice	1	11	Amy, Rory	
#208	Amy's Choice	1	11	Amy, Rory	
#209	The Hungry Earth	2	11	Amy, Rory	
#209b	Cold Blood	-	11	Amy, Rory	
#210	Vincent and the Doctor	1	11	Amy	
#211	The Lodger	1	11	Amy	
#212	The Pandorica Opens	2	11	Amy, Rory, River	
#212b	The Big Bang	-	11	Amy, Rory, River	
#213	A Christmas Carol	1	11	Amy, Rory	
#214	The Impossible Astronaut	2	11	Amy, Rory, River	
#214b	Day of the Moon	-	11	Amy, Rory, River	
#215	The Curse of the Black Spot	1	11	Amy, Rory	
#216	The Doctor's Wife	1	11	Amy, Rory	
#217	The Rebel Flesh	2	11	Amy, Rory	
#217b	The Almost People	-	11	Amy, Rory	
#218	A Good Man Goes to War	1	11	Amy, Rory, River	
#219	Let's Kill Hitler	1	11	Amy, Rory, River	
#220	Night Terrors	1	11	Amy, Rory	
#221	The Girl Who Waited	1	11	Amy, Rory	
#222	The God Complex	1	11	Amy, Rory	
#223	Closing Time	1	11	Amy, Rory, River	
#224	The Wedding of River Song	1	11	Amy, Rory, River	
#225	The Doctor, the Widow and the Wardrobe	1	11	Amy, Rory	
#226	Asylum of the Daleks	1	11	Amy, Rory, Clara	
#227	Dinosaurs on a Spaceship	1	11	Amy, Rory	
#228	A Town Called Mercy	1	11	Amy, Rory	
#229	The Power of Three	1	11	Amy, Rory	
#230	The Angels Take Manhattan	1	11	Amy, Rory, River	
#231	The Snowmen	1	11	Clara	
#232	The Bells of Saint John	1	11	Clara	
#233	The Rings of Akhaten	1	11	Clara	
#234	Cold War	1	11	Clara	

#235	Hide	1	11	Clara	
#236	Journey to the Centre of the TARDIS	1	11	Clara	
#237	The Crimson Horror	1	11	Clara	
#238	Nightmare in Silver	1	11	Clara	
#239	The Name of the Doctor	1	11	Clara, River	
#240	The Day of the Doctor	1	11	Clara	
#241	The Time of the Doctor	1	11	Clara	
#242	Deep Breath	1	12	Clara	
#243	Into the Dalek	1	12	Clara	
#244	Robot of Sherwood	1	12	Clara	
#245	Listen	1	12	Clara	
#246	Time Heist	1	12	Clara	
#247	The Caretaker	1	12	Clara	
#248	Kill the Moon	1	12	Clara	
#249	Mummy on the Orient Express	1	12	Clara	
#250	Flatline	1	12	Clara	
#251	In the Forest of the Night	1	12	Clara	
#252	Dark Water	2	12	Clara	
#252b	Death in Heaven	-	12	Clara	
#253	Last Christmas	1	12	Clara	
#254	The Magician's Apprentice	2	12	Clara	
#254b	The Witch's Familiar	-	12	Clara	
#255	Under the Lake	2	12	Clara	
#255b	Before the Flood	-	12	Clara	
#256	The Girl Who Died	1	12	Clara	
#257	The Woman Who Lived	1	12	Clara	
#258	The Zygon Invasion	2	12	Clara	
#259	Sleep No More	1	12	Clara	
#260	Face the Raven	1	12	Clara	
#261	Heaven Sent	2	12	Clara	
#261b	Hell Bent	-	12	Clara	
#262	The Husbands of River Song	1	12	River, Nardole	
#263	The Return of Doctor Mysterio	1	12	Nardole	
#264	The Pilot	1	12	Nardole, Bill	
#265	Smile	1	12	Nardole, Bill	
#266	Thin Ice	1	12	Nardole, Bill	
#267	Knock Knock	1	12	Nardole, Bill	
#268	Oxygen	1	12	Nardole, Bill	
#269	Extremis	1	12	Nardole, Bill	
#270	The Pyramid at the End of the World	1	12	Nardole, Bill	
#271	The Lie of the Land	1	12	Nardole, Bill	

#272	Empress of Mars	1	12	Nardole, Bill	
#273	The Eaters of Light	1	12	Nardole, Bill	
#274	World Enough and Time	2	12	Nardole, Bill	
#274b	The Doctor Falls	-	12	Nardole, Bill	