

# THE LANGUAGE OF *DOCTOR WHO*

FROM SHAKESPEARE TO ALIEN TONGUES



Edited by

**JASON BARR** and

**CAMILLE D. G. MUSTACHIO**

In a richly developed fictional universe, Doctor Who, a wandering survivor of a once-powerful alien civilization, possesses powers beyond human comprehension. He can bend the fabric of time and space with his TARDIS, alter the destiny of worlds, and drive entire species into extinction. The good doctor's eleven "regenerations" and fifty years' worth of adventures make him the longest-lived hero in science-fiction television.

In *The Language of Doctor Who: From Shakespeare to Alien Tongues*, Jason Barr and Camille D. G. Mustachio present several essays that use language as an entry point into the character and his universe. Ranging from the original to the rebooted television series—through the adventures of the first eleven Doctors—these essays explore how written and spoken language have been used to define the Doctor's ever-changing identities, shape his relationships with his many companions, and give him power over his enemies—even the implacable Daleks. Individual essays focus on fairy tales, myths, medical-travel narratives, nursery rhymes, and, of course, Shakespeare. Contributors consider how the Doctor's companions speak with him through graffiti, how the Doctor himself uses postmodern linguistics to communicate with alien species, and how language both unites and divides fans of classic *Who* and new *Who* as they try to converse with each other.

Broad in scope, innovative in approach, and informed by a deep affection for the program, *The Language of Doctor Who* will appeal to scholars of science fiction, television, and language, as well as to fans looking for a new perspective on their favorite Time Lord.

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## Chapter Nine

# Brave New Words

### *Theatre as Magic in "The Shakespeare Code"*

Buket Akgün

BBC's cult classic TV series *Doctor Who*'s season 3, episode 2, titled "The Shakespeare Code," opens with a scene introducing three Carrionites, an all-female alien species and humanoids, reminiscent of the witches in William Shakespeare's *Macbeth*, whom Diane Purkiss calls "equivocal and unreadable texts."<sup>1</sup> The three Carrionites, namely Lilith, Mother Doomfinger, and Mother Bloodtide, have managed to escape from their banishment through the powerful words of William Shakespeare because of the grief and madness of the genius bard after the death of his son, Hamnet. They have assumed the form of hags as their disguise in London at the end of the sixteenth century. Before the title sequence, Lilith announces that they will rise again, "Soon, at the hour of the woven words . . . and this fleeting earth will perish,"<sup>2</sup> which echoes the first scene of *Macbeth*, where the three witches depart to meet again: "When the hurlyburly's done, / When the battle's lost and won."<sup>3</sup>

The phrase "woven words" brings to mind Roland Barthes's association between weaving and writing, in that "etymologically the text is a cloth; *textus*, from which text derives, means 'woven.'"<sup>4</sup> Kathryn Sullivan Kruger argues that "through weaving . . . women create signs."<sup>5</sup> Justyna Sempruch also draws attention to the fact that *herstory* "has the capacity to weave her/story in reminiscence of Ovid's Arachne."<sup>6</sup> The Carrionites, however, employ shapes and words to create signs and turn the phallogocentric universe upside down by playing the role of witches, who, like their species, were oppressed and persecuted. They create an energy convertor by using the right words (Shakespeare's plays) and shapes (the Globe Theatre) to destroy the

world by opening a portal for the rest of their species, which were banished by the Eternals into the Deep Darkness.

Speaking of their deliberate choice of disguise and similarities with witches in *Macbeth*, the Carrionites also have some abilities similar not only to those of witches but also to the French feminist theorists' discourse on *écriture féminine* and its infinite, fluid, and constantly changing nature, such as flying, altering their appearance, dematerializing and rematerializing where they like, communicating with their own species from a distance, and discovering someone's name and using the power of the name to control and/or harm them. Now that the three Carrionites have escaped from the Deep Darkness through the words of Shakespeare, they are using the bard to help the rest of their species to escape as well. The title of the episode itself hints that the words and works of Shakespeare will serve as codes as well as a power source. Shakespeare is "the man with the words," "the wordsmith," as the Tenth Doctor, a time-traveling Time Lord played by David Tennant, puts it, and the last few lines of his lost play *Love's Labour's Won* prompted to him by the Carrionites are nothing short of a spell, code, or weapon.<sup>7</sup> Like "the self-fashioning of the witch literally as a language of cultural negation, consisting of constant reformulations of negativity and difference,"<sup>8</sup> Lilith's dictating to the bard the final lines of his play and taking control of the bard's body and language is a rebellion in itself against the phallogocentric order and the male body/sun dominating "the culture, the environment, the language."<sup>9</sup> The "millennium of blood" that the Carrionites are trying to introduce to the entire universe draws a contrast with the sun and "an entire [male-oriented] civilization based on it."<sup>10</sup> The Carrionites prefer the nighttime to perform their spells and to kill their victims, which also associates them with the moon. The only exception is the killing of Peter Streete, the architect of the Globe. Doomfinger kills him in broad daylight before the Doctor can make him tell more about the Carrionites. Although Elizabethan-era plays were often performed during the day in the open-air public theaters, in "The Shakespeare Code" both *Love's Labour's Lost* and *Love's Labour's Won* are performed at night with Lilith and then all three Carrionites, respectively, watching the performance and controlling the bard from the balcony via his straw doll. The witches in *Macbeth*, who are subject to Hecate, the goddess of the moon, are, likewise, called "night's black agents," "black, and midnight hags," and "the instruments of darkness."<sup>11</sup>

Although the words act as binding agents in "The Shakespeare Code," the power of the name works only once, and being out of one's own time weakens the binding power of the name. When the Doctor's human companion, Martha Jones, played by Freema Agyeman, tries using the power of the name by naming Lilith a Carrionite, it does not work because the Doctor has already used it once on Doomfinger, which merely transported her back to their house on All Hallows Street. When Lilith tries to kill Martha by using



her name, all she can do is put Martha to sleep. Being a time traveler, Martha is out of her time; for this reason, her name has less impact. Moreover, Lilith cannot even discover the name of the Doctor and, much to her surprise, admits that there is no name. Accordingly, Lilith in Hebrew mythology can defy God's authority because she knows his ineffable name. It should also be noted that the characters point at their victims with their index finger while naming them. Using the index finger to kill, yet again, upsets the phallogocentric order. On the ceiling of the Sistine Chapel, Michelangelo painted God breathing life into Adam by depicting God reaching out his index finger and touching Adam's index finger. Therefore, the index finger represents giving life in biblical terms. Doomfinger can kill her victims by touching them on the chest right above their hearts with her index finger as well. As if to emphasize the power and danger of words, Doomfinger says, "Too many words,"<sup>12</sup> before killing Peter Streete, who has already told the Doctor where the witches live. In a related manner, the name of the street where the three Carrionites live, All Hallows Street, strengthens the Carrionites' disguise as witches. Halloween, influenced by the Gaelic festival Samhain and celebrated on October 31, is derived from All Hallows' Evening. It marks a time when the door to the otherworld is opened and hence is parallel with the Carrionites' trying to open a portal.

The Carrionites need a straw doll and/or a marionette, as well as a lock of hair from their victim, to be able to control the person, which is yet another reason why it is so easy to mistake their word-based science for witchcraft. The Doctor, however, calls it a DNA replication module. By snipping a lock of each person's hair and attaching it to his straw doll, the Carrionites try to prevent the bard, Lynley, the master of the revels, and the Doctor from cancelling the play's performance. As already mentioned, Lilith controls the bard via his straw doll at the Globe after the performance of *Love's Labours Lost* to make him announce that there will be a sequel. Then again Doomfinger makes him fall asleep onstage when he tries to stop the performance of the play. Lilith also makes him add to the end of his play the last few lines at the inn via his marionette with a quill in its right hand. Since the Carrionites use a word-based magic, they almost always chant together a rhyming, octosyllabic couplet to work their spell: "Wind the craft of ancient harm, / Time approaches for our charm," "Upon this night, the work is done, / A muse to pen *Love's Labour's Won!*" and "Bind the mind and take the man, / Speed the words to writer's hand!"<sup>13</sup> Lilith drowns Lynley; she submerges his doll in a bucket of water, then pricks its heart with a needle, and finally pops off its head. At the same time, all three Carrionites chant together yet more short-lined rhyming couplets: "Water damps the fiercest flame / Drowns down girls and boys the same / Now to halt the vital part / Stab the flesh and stop the heart!"<sup>14</sup> As for the Doctor, Lilith pricks his doll's heart with a needle and stops one of his two hearts. That the Carrionites chant, more often

than not, in octosyllabic couplets also brings to mind the witches on stage, in that “rhyming couplets with very short lines were one of the hallmarks of the representation of witches on the Jacobean stage,” and “the octosyllabic couplet became a simplistic convention which divides evil from good.”<sup>15</sup> Just like the words of the witches in *Macbeth*, the rhyming couplets of the Carrionites are not only ambiguous words, “inviting a variety of interpretations,” but also “hieratic or prophetic statements, not communicative utterances.”<sup>16</sup> The binding power and “nightmare hold”<sup>17</sup> of the witches’ rhyming couplets in the tragedy are emphasized when Macbeth recites the couplets but distorts both the rhymes and the couplets, which makes the critics question whether it is Macbeth that controls the couplets or the couplets that control him.<sup>18</sup>

As the witch’s “speech perverts the language of philosophers; laughter, spells, and evil incantations flow from her grotesque and filthy mouth,”<sup>19</sup> the very first act of Lilith in the episode is to subvert the fairy-tale conventions, which are a part of the phallogocentric discourse. A young lover, on being seduced and invited home by Lilith, is shocked to see such a beautiful woman live in such a “foul” place—dirty, decorated with a cage, masks, dried herbs, witchcraft ornaments hanging and symbols drawn on the walls, and a cauldron sitting over a fire in the middle of the room. When Lilith kisses the young man, the kiss, which in fairy tales magically transforms a frog back into a prince and, for example, wakes Snow White and Sleeping Beauty from deathlike sleep, instead transforms Lilith from a red-haired, green-eyed, young and beautiful woman into an old hag with wrinkled skin, sharp-pointed teeth, and a long, crooked nose. The young lover, expecting to consummate his love, is instead consumed by the three Carrionites who, cackling, fall on him. The fairy-tale tradition is thus inverted when the lover’s and the audience’s expectations remain unfulfilled, or rather, the “happy” ending proves to be exactly the opposite of their expectations. Similarly, in Hebrew literature, Lilith, the first wife of Adam, objects to always lying beneath him in intercourse, pointing out that she is his equal. When he tries to force her, she runs away, for knowing the secret name of God gives her the ability to fly. She is believed to be the first woman, a female demon akin to a vampire, and a patroness of witches who kidnap newborn babies and suck their blood and marrows. Because of her name, which means “screech owl” in Hebrew and is related to the Semitic root word meaning “night,” she is associated with death, the night, the moon, and the owl. In “The Shakespeare Code,” instead of an owl, there is a crow, yet another bird associated with death and the otherworld, perching on Shakespeare’s window lintel before Lilith flies into his room through the window. Like Lilith in “The Shakespeare Code,” Lilith in Hebrew literature can assume the form of an old hag or a beautiful young maiden with either red or black hair.<sup>20</sup> In Hebrew literature, Lilith’s “body has an indefinable status, and hence it is depicted in different, often contradictory, forms that convey her status as a variable, ambiguous contain-

er of divergences, deviations, and deferrals.”<sup>21</sup> Just as the witches of *Macbeth* appear on a blasted heath to greet Macbeth and Banquo, and just as Lilith, in mythology, lives in the wild, so Lilith the Carrionite claims the world will become a blasted heath after the Carrionites open the portal. Furthermore, the word “foul” that the young lover uses to describe Lilith’s home recalls once again the reversed and backwards words of the witches in *Macbeth* with double meanings right before they exit scene 1: “Fair is foul, and foul is fair.”<sup>22</sup> After all, “indeterminacy, and hence chaos,” as Purkiss states, “is the witches’ meaning.”<sup>23</sup> By equating the binary opposites “fair” and “foul,” the witches negate the phallogocentric discourse based on such dichotomies, favoring one end over the other. Most importantly, the first line of *Macbeth* echoes the above-mentioned line of the witches: “So foul and fair a day I have not seen.”<sup>24</sup> In a manner of speaking, *Macbeth* mimics the words of the witches like Shakespeare mimics the words of the Carrionites.

Feminist literary theorists such as Hélène Cixous, Catherine Clément, Susan Rubin Suleiman, and Ann-Janine Morey associate *écriture féminine*, women’s writing, with flying, in that it breaks “automatic functions, border runners never subjugated by any authority.”<sup>25</sup> Both *écriture féminine* and flying are “a deliberate transgression of accepted physical and verbal boundaries, and flying is not just a metaphor in women’s writing, but a way of speaking about women’s writing.”<sup>26</sup> The flying metaphors in literature delineate “stealing the language” since the French word for “fly,” *voler*, means both “to fly” and “to steal.”<sup>27</sup> The Carrionites, correspondingly, transgress both physical and verbal boundaries. Lilith, Doomfinger, and Bloodtide have managed to break free from their banishment and escape to Earth through Shakespeare’s new, glittering words. Moreover, Lilith invades Shakespeare’s public space, the Globe, disguised as a noble audience, as well as his private space, his chambers at the inn, disguised as a maid. Pretending to clean up the bard’s room, she lingers, eavesdrops, and kills everyone who stands in the way of the Carrionites’ plan to invade Earth. She also breaks into his room by flying in through the window. As regards verbal transgression, Lilith intrudes on the bard’s speech and writing as well; she makes him say what she wants him to say onstage at the Globe and write the words that will open a portal for the rest of her species. Cixous asserts that *écriture féminine* demonstrates the “infinite and mobile complexity” of the sexuality and body of woman, which by “sweeping away syntax, breaking that famous thread . . . articulate[s] the profusion of meanings that run through in every direction.”<sup>28</sup> Around the turn of the sixteenth century, portrayals of women flying are invested “with sexually charged meanings”; they “represent a world of disorder or misrule, a world upside down, a world of carnival, a world with woman on top. They designate the threats felt by an essentially male culture and authority structure.”<sup>29</sup> The male culture’s fear of uncontrolled sexuality with woman on top can be traced back to Lilith, the first woman according to

the Hebrew Bible, as discussed above. Andrea Dworkin maintains that the broomstick is “an almost archetypal symbol of womanhood,”<sup>30</sup> while according to Sempruch, the flying broomstick “denotes escape from housework, domestic rites, and oppressive confinement to the sphere of home.”<sup>31</sup> In “The Shakespeare Code,” Lilith takes the broomstick from Dolly Bailey, the innkeeper, to assist her flight, although she is seen flying without needing any such means of transportation in numerous other scenes. Dolly Bailey, having just finished sweeping the floors, enters Shakespeare’s room with a broomstick in her hand; she finds Lilith passionately ruffling the hair of the bard, who has fallen asleep after writing the last lines of *Love’s Labour’s Won* under the spell of the Carrionites. Lilith takes the broomstick from the innkeeper and kills her because she has seen Lilith in her Carrionite form. Then Lilith flies out the window on the broomstick across the full moon in the night sky, presenting a stereotypical image of the witch flying to the Sabbath. Cixous states that

Flying is woman’s gesture—flying in language and making it fly . . . for centuries . . . we’ve lived in flight, stealing away, finding, when desired, narrow passageways, hidden crossovers. . . . They [women] go by, fly the coop, take pleasure in jumbling the order of space, disorienting it, . . . dislocating things and values, breaking them all up, emptying structures, and turning propriety upside down.<sup>32</sup>

In “The Shakespeare Code,” thanks to the grief and madness of Shakespeare, the three Carrionites find a way of stealing away from their eternal banishment in the Deep Darkness, a crystal sphere acting as a pocket universe. They try to help the rest of their species to fly away from the same entrapment by controlling Shakespeare and Peter Streete. They disorient and leave the architect mentally disordered, and eventually they kill him along with everyone else who tries to stop them. They disrupt the very laws of physics to open a portal in the space-time continuum. The invasion of the Carrionites means chaos and desolation for Earth and extinction for the human race.

Lilith, Doomfinger, and Bloodtide make use of what Kristeva calls the semiotic to bring down the phallogocentric symbolic order so that the rest of their species can invade Earth, annihilate humans, and unlock the “tide of blood,” which will bring back blood and magic to the entire universe. What Julia Kristeva calls the semiotic is “the pre-linguistic states of childhood where the child . . . [is] trying to imitate his/her surroundings” and “a state of disintegration in which patterns appear but which do not have any stable identity: they are blurred and fluctuating,”<sup>33</sup> bringing to mind the fluidity of *écriture féminine*. The symbolic, according to Kristeva, is after the mirror phase and is when “the individual becomes subjectively capable of taking on the signs of language, of articulation as it has been prescribed.”<sup>34</sup> Peter

Streete's and Shakespeare's mimicking whatever the Carrionites dictate complies with Kristeva's semiotic. Purkiss illustrates that "magic and its remedies deal with borders, . . . insides and outsides, the limits of bodies, and also that which breaches those boundaries; . . . words that pass through the guard of the ear and enter the mind of the hearer."<sup>35</sup> The architect builds the Globe Theatre as a tetradecagon (with fourteen sides)<sup>36</sup> according to the design and measurements provided by the Carrionites. The fourteen sides of the Globe and the fourteen lines of a sonnet are in imitation of the Carrionites' planetary system with fourteen stars. The bard utters what Lilith whispers in the ears of his straw doll; he writes down "the magic words for the playwright's fevered mind"<sup>37</sup> contained in the vaporous green potion concocted by the Carrionites in their cauldron. When the Carrionites want to control the bard, they either make him fall asleep or put him in a trance. This state of unconsciousness, too, is associated with the semiotic. As "Cixous's rebellious conflation of the semiotic and the feminine is as likely to lead to madness as to recovery,"<sup>38</sup> the Carrionites' employment of the semiotic leads to Peter Streete's madness and Shakespeare's recovery. The architect ends up being detained in Bethlem Royal Hospital, whereas the bard recovers from his madness inflicted by grief over the loss of his son, Hamnet.

The three Carrionites use not only their cauldron but also the Globe, their energy converter, in the fashion of Kristeva's *chora*, a prelinguistic "matrix space, nourishing, unnameable . . . defying metaphysics"<sup>39</sup> and acting as "a receptacle,"<sup>40</sup> as well as Luce Irigaray's *chora*, "an invisible, formless being, a mysterious, intelligible but most incomprehensible receptacle of all things."<sup>41</sup> Actually, all the round-shaped symbols and objects, from the full moon to the crystal sphere, where the Carrionites are trapped, including the cauldron and the Globe, are metaphorical wombs. They are "a reminiscence of the semiotic *chora*,"<sup>42</sup> suggesting birth (escape of the Carrionites) and death (annihilation of the human race) at the same time. Just as the cauldron of the witch is transformed "from a sacred symbol of regeneration into a vessel of poison,"<sup>43</sup> so these objects in "The Shakespeare Code" are transformed into power converters to bring devastation. They designate "the maternal space of the semiotic *chora*, the womb/tomb of the burned witch-mother"<sup>44</sup> of the banished Carrionites.

The Globe is referred to as a container, "containing the man [Shakespeare] himself,"<sup>45</sup> by the Doctor when the theater is seen for the very first time in the episode. As a metaphor for language, reminiscent of "Cixous and Irigaray's attempts to write a feminine space radically other than Cartesian subjectivity,"<sup>46</sup> the Globe serves as a blank scroll. The Carrionites connect the architecture of the Globe, that is, the semiotic *chora*, which represents the mother, with the words of the play, that is, the symbolic, which represents the father. In that regard, the words of the play represent the ingredients boiling in the cauldron, such as the potion of magic words that the Carrionites con-

coct in the cauldron. When the Doctor, Martha, and Shakespeare try to solve the mystery of the Globe's architecture, the camera keeps panning round and round inside the Globe, thus suggesting the whirling of the ingredients of the potion in witches' cauldrons. Just as the Carrionites and the witches in *Macbeth* "round about the cauldron go,"<sup>47</sup> so the camera pans inside the Globe. When the portal is opened, the Globe is pictured like a giant, steaming cauldron from a distance and from above. A crimson light, dark gray clouds of fog, and twisted gusts of wind come out of its open ceiling and hover over it, insinuating "the sense of uncontrollable forces that . . . [the witches] release from their cauldron."<sup>48</sup> Once the portal is opened, the Carrionites are no longer swirling within the crystal sphere but flying round and round inside the Globe, assuming the role of the foul ingredients in the cauldron. Furthermore, the potion of magic words and the visions in the cauldron of the Carrionites exemplify "the contingency of the witch—her scattering of her self across the space, the leakage of fluids across her bodily boundaries, her transgression of the norms of such leakage, which also preoccupied early modern women and enabled her magic."<sup>49</sup> The Carrionites' association with the moon explains their control over water; hence Lynley's drowning, the visions in the cauldron, and the magic potion, not to mention the fluidity of their bodies and language. It is noteworthy that given how they look in their true form and their association with darkness, filth, foulness, madness, and devastation, the Carrionites bring to mind the Dementors in the Harry Potter series, too. While the Globe represents the world with its design and motto,<sup>50</sup> the crystal sphere serves as a pocket universe, a world of prison into which the Carrionites were banished and into which they are imprisoned yet again at the end of the episode. That the Doctor takes the crystal sphere to the attic in his TARDIS exhibits, in Irigaray's words, the phallogocentric desire to immobilize the mother, to "keep her under his control, in his possession, even in his home."<sup>51</sup> In "The Unicorn and the Wasp,"<sup>52</sup> a later episode in the next season, the Carrionites' sphere is seen, and the trapped Carrionites' screams are heard once again when the Doctor is looking for a novel by Agatha Christie in a chest of things starting with the letter *C*. It seems that the Doctor has been keeping the sphere in a chest under the control room of the TARDIS instead of in the attic.

Order is restored, albeit thanks to a word borrowed from a female author yet used at the expense of an all-female species. Gareth Roberts draws a canonical link from mythology, fairy tales, and William Shakespeare's plays to speculative fiction, thereby reflecting the fluidity and potential for reinvention of numerous literary genres and subgenres. To reverse the spell of the Carrionites and banish them back, Martha provides Shakespeare with the very last word he needs: "Expelliarmus!"—a disarming spell from J. K. Rowling's Harry Potter series. The manuscript of the play itself is consumed by the darkness along with all the Carrionites. It is the fluidity of time and

space that allows the Carrionites to escape and that interweaves an Elizabethan play with a contemporary young adult fantasy series. Furthermore, the fluidity of women's language provides a fluidity of genrefication in that Shakespeare makes use of Rowling's writing to fight back the Carrionites' writing. Being intertextual and belonging to many genres, "The Shakespeare Code" is a container, too, a container of literary works and genres. It refers to not only Shakespeare's but also other authors' literary works.

"The Shakespeare Code" abounds with literary references. After Lillith murders Dolly Bailey, for instance, the Doctor cites a line from Dylan Thomas's poem "Do not go gentle into that good night": "Rage, rage against the dying of the light."<sup>53</sup> Martha draws a connection with the use of magic and witchcraft that they have witnessed and the Harry Potter series. Then the Doctor admits that he cried when reading the last novel of the series, which was not yet published when the episode was broadcast. Among the references to Shakespeare's works are *The Tempest*, *Love's Labour's Lost*, *Love's Labour's Won*, *As You Like It*,<sup>54</sup> *Macbeth*, *Hamlet*, *A Winter's Tale*, *Henry V*,<sup>55</sup> *A Midsummer Night's Dream*,<sup>56</sup> and one of the sonnets to his "Dark Lady," sonnet 18.<sup>57</sup>

Actually, the references to Shakespeare's works are the leitmotifs of the episode. The bard wants to use Dylan Thomas's line and the ones from his own plays, which he has not yet written, when the Doctor quotes them very appropriately. When Martha tells Shakespeare that he has written about witches in his plays, meaning *Macbeth* and *The Tempest*, the Doctor warns her that the bard has not written those plays yet. The Doctor refers to *The Tempest*, saying, "Outside this door . . . brave new world,"<sup>58</sup> before he opens the door of the TARDIS to London of 1599. He refers to the play once more at the end of the episode when a skull that he finds among the props reminds him of the Sycorax, an alien species. Looking at the skull in his hand while saying so, the Doctor pays homage to the graveyard scene in *Hamlet*, where Hamlet is holding the skull of Yorick in one hand while telling Horatio about him. So does the human skull candleholder on the table in Shakespeare's room at the inn. Moreover, when the Doctor, the bard, and Martha visit the Bethlem Royal Hospital, the bard comes up with the line "To be, or not to be" when he explains how his son Hamnet's death has made him question "the futility of this fleeting existence."<sup>59</sup> Right before the Doctor and Martha leave, the bard says he is going to write about fathers and sons, meaning his tragedy *Hamlet*. Returning to the skull and *The Tempest*, the "foul" and "damned"<sup>60</sup> witch Sycorax, reminiscent of the Carrionites, was banished from Algiers because of her mischief and sorceries. Since Sycorax is long dead, neither she nor her name has any power over Ariel or Prospero any longer.<sup>61</sup> Therefore, Caliban's cursing the usurper Prospero with all the charms of his mother has no effect. Similarly, the Doctor and the bard on stage resort to Martha and J. K. Rowling to fight back the Carrionites. As

opposed to the name and charms of Sycorax, the word that Martha provides, the disarming spell, proves to be quite powerful against the Carrionites.

Purkiss criticizes cultural materialism and new historicism as well as historical criticism for putting the theater "at the heart of the making of meaning in the early modern period"<sup>62</sup> and advises against assuming that the place of the theater was central. However, in "The Shakespeare Code," as the Doctor quotes on comprehending the plan of the Carrionites, "The play's the thing."<sup>63</sup> Almost echoing John Webster, a clergyman, physician, chemist, and occultist, who suggests that "there is some natural virtue in words and charms composed in a right way or Rhythme,"<sup>64</sup> the Doctor claims that the "theater's magic!":<sup>65</sup> "Stand on this stage. Say the right words with the right emphasis at the right time. . . . You can change people's minds just with words in this place."<sup>66</sup> Indeed, Judika Illes fosters the idea that "every culture on Earth possesses some sort of magical tradition incorporating spells."<sup>67</sup> In that regard, both the architecture of the Globe and the final words of the play *Love's Labour's Won* have a magical power, which works best when the two are woven together. Greer Gilman remarks that Shakespeare's language is "alien and yet familiar" and his words are "both the tempest and the raft."<sup>68</sup> Shakespeare's language, as seen in the rhyming couplets of the witches in *Macbeth*, is a challenge to the phallogocentric order in itself. It brings together and equates binary oppositions. Since language can act as a "spring, a medium of dissolution, and of transport,"<sup>69</sup> the bard's language, with a final word from Rowling, also serves as a portal through which the Carrionites both escape from and are banished back into the Deep Darkness. In "The Shakespeare Code," the English literary canon helps save humanity at the end of the day, which points to the fact that in the theater, the right words have the power to change not only the minds of the people but also the universe at large. Winkler claims that the theater, as a form of ritualized behavior, through role reversal, "reinscribes order and stability in a hierarchical society, clarifying the proper structure by reversing it. . . . The witches' onstage presence," for instance, "allows the spectator to consider the possibility that women *could* wield fantastic power."<sup>70</sup> Like the opening scene of the episode that shows the three Carrionites devouring the young lover alive, the millennium of blood, prophesied to purge the human race, is loaded with the threat of cannibalism of the witches' Sabbath. Not only the Carrionites, but also, eventually, Martha and J. K. Rowling take charge of the symbolic, the realm of the father. So the final scene at the Globe "provides a return to the regular rhythm"<sup>71</sup> like the witches' Sabbath does in the end.

## NOTES

1. Diane Purkiss, *The Witch in History: Early Modern and Twentieth-Century Representations* (London: Routledge, 2003), 207.



2. "The Shakespeare Code" (3.2). Note that the season numbers are rebooted in the "new" series.
3. William Shakespeare, *Macbeth*, 1.1.3–4.
4. Roland Barthes, "From Work to Text," in *Textual Strategies: Perspectives in Post-Structuralist Criticism*, ed. Josué V. Harari (Ithaca, NY: Cornell University Press, 1979), 74.
5. Kathryn Sullivan Kruger, *Weaving the Word: The Metaphorics of Weaving and Female Textual Production* (Selinsgrove, PA: Susquehanna University Press, 2002), 82.
6. Justyna Sempruch, *Fantasies of Gender and the Witch in Feminist Theory and Literature* (West Lafayette, IN: Purdue University Press, 2008), 54.
7. "The Shakespeare Code."
8. Sempruch, *Fantasies of Gender*, 1–2.
9. Frances Jaffer, quoted by Rachel Blan DuPlessis, "For the Etruscans: Sexual Difference and Artistic Production—The Debate over a Female Aesthetic," in *Feminist Literary Theory: A Reader*, ed. Mary Eagleton (Cambridge: Blackwell, 2005), 327.
10. *Ibid.*
11. Shakespeare, *Macbeth*, 3.3.53, 4.1.48, 1.3.124.
12. "The Shakespeare Code."
13. *Ibid.*
14. *Ibid.*
15. Purkiss, *Witch in History*, 210.
16. *Ibid.*, 211.
17. Roy Booth, "Standing within the Prospect of Belief: *Macbeth*, King James, and Witchcraft," in *Witchcraft and the Act of 1604*, ed. John Newton and Jo Bath (Leiden: Brill, 2008), 58.
18. Simon Palfrey, *Doing Shakespeare* (London: Thomson Learning, 2005), 97; Booth, "Standing," 58, 62.
19. Sempruch, *Fantasies of Gender*, 2.
20. Barbara Black Koltuv, *The Book of Lilith* (York Beach, ME: Nicolas-Hays, 1986), 85; Siegmund Hurwitz, *Lilith—The First Eve: Historical and Psychological Aspects of the Dark Feminine* (Einsieden, Switzerland: Daimon, 1999), 31–32, 46, 199, 224; Judika Illes, *The Element Encyclopedia of Witchcraft* (London: HarperElement, 2005), s.v. "Lilith," 399–401; Raymond Buckland, *The Witch Book: The Encyclopedia of Witchcraft, Wicca and Neo-paganism* (Detroit: Visible Ink, 2002), s.v. "Lilith," 303.
21. Sempruch, *Fantasies of Gender*, 43.
22. Shakespeare, *Macbeth*, 1.1.11.
23. Purkiss, *Witch in History*, 211.
24. Shakespeare, *Macbeth*, 1.3.38.
25. Hélène Cixous and Catherine Clément, *The Newly Born Woman*, trans. Betsy Wing (Minneapolis: University of Minnesota Press, 1986), 92.
26. Ann-Janine Morey, *Religion and Sexuality in American Literature* (Cambridge: Cambridge University Press, 1992), 207.
27. Susan Rubin Suleiman, *Subversive Intent: Gender, Politics and the Avant-Garde* (Cambridge, MA: Harvard University Press, 1990), 122.
28. Hélène Cixous, "The Laugh of the Medusa," trans. Keith Cohen and Paula Cohen, *Signs* 1, no. 4 (Summer 1976): 885.
29. Charles Zika, *Exorcising Our Demons: Magic, Witchcraft and Visual Culture in Early Modern Europe* (Leiden: Brill, 2003), 265, 267.
30. Andrea Dworkin, *Woman-Hating* (New York: Dutton, 1974), 148.
31. Sempruch, *Fantasies of Gender*, 26.
32. Cixous, "Laugh of the Medusa," 887.
33. Julia Kristeva, "A Question of Subjectivity: An Interview," in *Feminist Literary Theory: A Reader*, ed. Mary Eagleton (Cambridge: Blackwell, 2005), 352.
34. *Ibid.*
35. Purkiss, *Witch in History*, 120.
36. It should be noted that the Globe Theatre was actually a polygon of twenty sides. Simon Blatherwick, "The Archaeological Evaluation of the Globe Playhouse," in *Shakespeare's Globe*

*Rebuilt*, ed. J. R. Mulryne and Margaret Shewring (Cambridge: Cambridge University Press, 1997), 64.

37. "The Shakespeare Code."

38. Sempruch, *Fantasies of Gender*, 63.

39. Julia Kristeva, "Women's Time," trans. Toril Moi, in *Feminisms: An Anthology of Literary Theory and Criticism*, ed. R. Warhol and D. Price Herndl (New Brunswick, NJ: Rutgers University Press, 1997), 862.

40. Julia Kristeva, "Stabat Mater," trans. Léon S. Roudiez, in *The Kristeva Reader*, ed. Toril Moi (New York: Columbia University Press, 1986), 14.

41. Luce Irigaray, "Volume without Contours," in *The Irigaray Reader*, trans. and ed. Margaret Whitford (Cambridge: Blackwell, 1991), 56.

42. Sempruch, *Fantasies of Gender*, 70.

43. Barbara G. Walker, *The Crone: Woman of Age, Wisdom and Power* (San Francisco: Harper & Row, 1985), 122.

44. Sempruch, *Fantasies of Gender*, 94.

45. "The Shakespeare Code."

46. Purkiss, *Witch in History*, 41.

47. Shakespeare, *Macbeth*, 4.1.4.

48. Zika, *Exorcising Our Demons*, 271.

49. Purkiss, *Witch in History*, 81.

50. Although there is now a dispute among scholars as to whether any motto existed in the original Globe at all, the motto of the Globe Theatre was popularly believed to be "*Totus mundus agit historionem*," which is translated as "All the world's a stage" from *As You Like It*. *Collected Works of Northrop Frye*, ed. Troni Grande and Garry Sherbert, vol. 28, *Northrop Frye's Writings on Shakespeare and the Renaissance* (Toronto, ON: University of Toronto Press, 2010), 440, 736n.

51. Luce Irigaray, *Speculum of the Other Woman*, trans. Gillian C. Gill (Ithaca, NY: Cornell University Press, 1985), 53.

52. "The Unicorn and the Wasp" (4.7).

53. Dylan Thomas, "Do not go gentle into that good night," in *Dylan Thomas: Selected Poems, 1934–1952* (New York: New Directions, 2003), 122.

54. When Shakespeare questions the Doctor about his "constant performance," the Doctor evasively quotes the line "All the world's a stage" from *As You Like It* rather than giving the bard a proper answer. See endnote 56, William Shakespeare, *As You Like It*, 2.7.139.

55. The Doctor and Martha are to find the Carrionites, and Shakespeare is to stop the performance of *Love's Labour's Won*. Before they part, the Doctor says, "Once more unto the breach!" The bard first admires and then, much to his delight, recognizes his own line. William Shakespeare, *King Henry V*, 3.1.1.

56. The Doctor is wearing a hat with ass-ears when he comes onto the stage carrying other props, a skull and a ruff. The hat is obviously a part of the costume that is worn by the actor who plays Nick Bottom in *A Midsummer Night's Dream*.

57. Martha, whom Shakespeare calls his "Dark Lady," inspires the bard to write sonnet 18, "Shall I compare thee to a summer's day?"

58. "The Shakespeare Code."

59. *Ibid.*

60. William Shakespeare, *The Tempest*, 1.2.258, 263.

61. Sycorax is not a character seen in the play but a story told by Ariel and Prospero. That is to say, she exists in language only, the language of the ruling patriarch. The phallogocentric discourse of Ariel and Prospero represents her as a force of destruction. Her "meaning is confined to her womb," for she is referred to as Caliban's mother, and her story is told so that the audience can learn more about her son Caliban. Purkiss, *Witch in History*, 265. Owing to the etymology of her name and her ability to control the moon and create ebb and flow, Sycorax recalls both Medea and Circe. The name Sycorax might have been derived from the words meaning "swine" (*sus*) and "raven" (*korax*). For this reason, Sycorax reminds us of Circe, who turned Odysseus's men into pigs, and Medea, who is associated with the raven. Shakespeare, *The Tempest*, 167n, 5.1.269–70, 281n.

62. Purkiss, *Witch in History*, 179.
63. William Shakespeare, *Hamlet*, 2.2.600. After talking to the ghost of his late father, Hamlet needs more evidence to know for certain whether his uncle, King Claudius, murdered his father. Like the Carrionites, Hamlet includes a few lines of his own in a play. He plans to watch the reactions of his uncle while his uncle is watching the actors reenact the murder of his father.
64. John Webster, *The Displaying of Supposed Witchcraft* (London: J. M., 1677), 342.
65. "The Shakespeare Code."
66. *Ibid.*
67. Illes, *Element Encyclopedia*, s.v. "Spell-casting," 620.
68. Greer Gilman, "The Languages of the Fantastic," in *the Cambridge Companion to Fantasy Literature*, ed. Edward James and Farah Mendlesohn (Cambridge: Cambridge University Press, 2012), 137.
69. *Ibid.*
70. Amanda Eubanks Winkler, *O Let Us Howle Some Heavy Note: Music for Witches, the Melancholic, and the Mad on the Seventeenth-Century English Stage* (Bloomington: Indiana University Press, 2006), 21–22.
71. Cixous and Clément, *Newly Born Woman*, 19.

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