

**UNIVERSIDADE FEDERAL DA BAHIA  
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**"É com a Amy desta vez, a escolha é dela"**

**Uma análise do discurso feminino no episódio "Amy's Choice", da série  
Doctor Who**

Salvador  
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Trabalho de Conclusão de Curso apresentado ao  
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## **DEDICATÓRIA**

Dedico esta monografia à minha família  
Não me limitando aos de sangue  
Mas a família verdadeira que esteve ao meu lado

## **AGRADECIMENTOS**

Em primeiro lugar, a Deus, que me deu forças e condições de realizar este trabalho.

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## RESUMO

Este trabalho visa analisar o discurso feminino e as relações masculino-feminino na série Doctor Who através do episódio *Amy's Choice*, com a intenção de verificar o silenciamento feminino, as relações de poder, e a subalternidade feminina no episódio em questão. Para isto, foram usadas teorias da análise do discurso, pós-modernistas, de mídia e dos estudos feministas. Estabelecemos um diálogo com estas teorias e buscamos refletir à luz destas sobre a condição de Amy no episódio em questão.

**Palavras-chaves:** feminismo, doctor who, análise do discurso, silenciamento feminino, amy's choice

## **ABSTRACT**

This work has the intention of analysing the female discourse and the male-female relation in Doctor Who series through the episode Amy's Choice with the intention of checking the silencing of women, the power relations, and the subalternity of women in that episode. For that, this work used the discourse analysis, post-modernist, media and feminism theories. Establishing a dialogue with these, it sought reflection about Amy's condition during the episode.

**Keywords:** feminism, doctor who, discourse analysis, women silencing, amy's choice.

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## 1. INTRODUÇÃO

Doctor Who é uma série de ficção científica produzida e veiculada pela BBC One desde 1963 no Reino Unido. Sua premissa básica é a de um alienígena viajante (O “Doctor”), pertencente a uma raça conhecida como Senhores do Tempo, que possui uma máquina (*TARDIS*, acrônimo em inglês para *Time and Relative Dimension in Space*, ou seja, Tempo e Dimensão Relativa no Espaço) capaz de viajar no tempo e espaço. A produção é distribuída para diversos países do mundo, e atualmente é veiculada pela TV Cultura para a TV aberta e pelo canal SyFy para a TV fechada no Brasil.

A série traz diferentes atores para cada “regeneração” do personagem principal, que é um processo pelo qual o Doctor se utiliza para regenerar seu corpo quando está ferido mortalmente, assumindo uma nova aparência, o que permite aos diretores da série modificar o ator que o interpreta e, por este processo, também permite a continuidade da mesma. Até o momento, todos os atores que interpretaram o Doctor foram do sexo masculino e apesar de não existir nada que impeça uma regeneração feminina do Doctor na série, já que um outro personagem (denominado *Master*) da mesma raça dos Senhores do Tempo recentemente regenerou-se como uma mulher, até o momento isto não aconteceu com o personagem que quase sempre está acompanhado de pessoas que viajam com ele, os denominados *companions*.

Apesar da série ter tido uma pausa durante a década de 90 e início dos anos 2000, e ser retomada somente em 2005, esta foi sequenciada como uma continuação direta. Desde sua volta em 2005, o “New Who”, chamado assim para separar dos episódios de 1963 a 1989 que são chamados de “série clássica”, dois produtores assumiram a série em dois momentos distintos, cujos episódios normalmente são referidos como “Era Russell T. Davies” ou “Era Moffat”. Neste meio tempo, houveram quatro atores interpretando o personagem principal e cinco diferentes *companions*, todas do sexo feminino<sup>1</sup>, cada uma com sua história e personalidade.

Ora, *companions* em Doctor Who tem uma relevância enorme para a história, pois aparecem em quase todos episódios de seu arco, e permanecem por várias temporadas<sup>2</sup>. Elas

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<sup>1</sup> Apesar de existirem diferenças entre as eras, algo permanece intacto entre elas: A partir do “New Who”, todos os *companions* presentes tem sido do sexo feminino.

<sup>2</sup> Os arcos de Doctor Who, por contarem a história da *companion* que está acompanhando o Doctor no momento, normalmente se prolongam por mais de uma temporada

são escolhidas pelo próprio Doctor e não passam despercebidas durante a série, logo, uma pergunta necessária é “*por que somente mulheres?*”

Levando-se em consideração a nova série produzida a partir de 2005, faz-se necessário pensar que discurso é utilizado pelas *companions* na série, especialmente no tocante às relações de gênero. Tais discursos representariam a cultura britânica sobre este aspecto, pois é esta cultura que a série veicula aos fãs de outras partes do mundo.

Neste trabalho, escolhemos uma *companion* do New Who, chamada Amy, para ser analisada. O episódio em questão escolhido para isto chama-se *Amy's Choice*.

*Amy's Choice* é o sétimo episódio da quinta temporada da série atual de Doctor Who. Escrito por Simon Nye, dirigido por Catherine Morshead, e produzido por Tracie Simpson sob a supervisão de Steven Moffat, o episódio foi exibido pela primeira vez no dia 15 de maio de 2010 pela BBC One.

Este trabalho está organizado em capítulos: Introdução, quatro capítulos e Considerações Finais, sendo que na Introdução, busco falar sobre Doctor Who e a necessidade de falar sobre as *companions*. Falo também sobre o recorte utilizado dentro da série para este trabalho.

No segundo capítulo, faço uma revisão do referencial teórico utilizado neste trabalho e busco apresentar a teorização necessária para esta pesquisa.

No terceiro capítulo, “‘A garota que esperou’ e o contexto da espera”, é feita uma breve contextualização sobre Amy tanto enquanto criança, quanto adulta, refletindo sobre sua personalidade demonstrada na série.

No quarto capítulo, “‘A escolha de Amy’ e o silenciamento feminino”, a dedicação é ao resumo do episódio *Amy's Choice*, e propor uma breve análise do discurso veiculado durante este episódio.

Por fim, nas Considerações Finais, exponho uma conclusão, ainda que não definitiva, sobre a pessoa de Amy como representativa da visão feminina em Doctor Who.

## 1.1 OBJETIVOS E JUSTIFICATIVA

Com o objetivo geral de estudar as representações femininas no tocante às relações feminino-masculino na série Doctor Who, a partir da análise do discurso de Amelia Pond (Amy), *companion* do Décimo Primeiro Doctor, este trabalho visa verificar que discurso é transmitido sobre a mulher, no que concerne a sua relação com o masculino dentro da série, afinal o que se diz, se diz *motivado por algo*. Se não se tem o direito de dizer tudo (pois existe um direito privilegiado de algumas pessoas dizerem certas coisas), precisa-se verificar se isto acontece e de que forma acontece. (Cf. Foucault, 1970)

Também, este trabalho visa contribuir com estudos sobre o feminino na área do discurso crítico e também na área de estudos contemporâneos através de uma análise crítica sobre como a mulher é vista e representada no segmento da mídia britânica do qual Doctor Who faz parte. É de suma importância que hajam estudos sobre o feminino em diversas mídias, especialmente no tocante ao discurso, pois esta análise nos ajuda a conhecer mais sobre a visão britânica sobre a mulher.

## 2. ALGUMA TEORIZAÇÃO

Neste trabalho, existe a proposta de analisar o discurso de e sobre Amy no episódio *Amy's Choice*. Para tal, foi feita uma leitura prévia de diversos autores, principalmente nas áreas de estudos femininos, análise do discurso crítica e mídia.

Em primeiro lugar, partimos do pressuposto de que existe uma relação de poder que permite que alguns discursos sejam valorizados em detrimento de outros. Existe um controle da produção do discurso através de procedimentos de exclusão. Para este trabalho, a *interdição* é uma importante estratégia discursiva utilizada, conforme Foucault:

Em uma sociedade como a nossa, conhecemos, é certo, procedimentos de *exclusão*. O mais evidente, o mais familiar também, é a *interdição*. Sabe-se bem que não se tem o direito de dizer tudo, que não se pode falar de tudo em qualquer circunstância, que qualquer um, enfim, não pode falar de qualquer coisa. Tabu do objeto, ritual da circunstância, direito privilegiado ou exclusivo do sujeito que fala [...] (1970, p. 9)

Foucault traz três tipos de interdição em seu texto. Destas três, este trabalho se foca em analisar a terceira: o direito privilegiado ou exclusivo do sujeito que fala. Através desta, analisamos o sujeito subalterno, ou seja, *aquele que não pode falar*. Este papel de subalternidade normalmente é atribuído à mulher, conforme Spivak (2010): “O subalterno não pode falar. Não há valor algum atribuído à ‘mulher’ [...]”. Partindo deste pressuposto, buscamos identificar se a série corrobora ou não com o conceito de subalternidade feminino, direta ou indiretamente através do discurso das mulheres presentes na série, analisando qual é o seu “valor”, através de seu papel.

Com essa falta de valor atribuído à mulher, existe um silenciamento. A mulher não tem voz, precisa se manter em silêncio. Se ela não se mantém em silêncio, é calada pelos outros discursos ao redor, notadamente por uma prática de desacreditamento do seu discurso. Ou seja, seu discurso passa a ser visto de modo semelhante ao discurso do louco, presente em Foucault (1970):

Desde a alta Idade Média, o louco é aquele cujo discurso não pode circular como o dos outros: pode ocorrer que sua palavra seja considerada nula e não seja acolhida, não tendo verdade nem importância [...]. A palavra do louco não era ouvida [...] rejeitada tão logo proferida

Independente, porém, de seu discurso na vida em geral, na mídia, a inserção de mulheres tem uma função de natureza social, cultural, econômica ou mesmo de alguma quota

pela lei. Esta função, no entanto, baseia-se em relações de poder. Relações de poder, estas, baseadas em “assimetrias entre participantes”<sup>3</sup> (Fairclough, 1995, p. 1, *tradução nossa*). Levamos em consideração, as propriedades ideológicas e o controle do discurso. O que entendemos por este controle está nos termos de Fairclough: “O poder de controlar o discurso é visto como o poder de sustentar práticas discursivas particulares com investimentos ideológicos particulares em dominância sobre outras práticas alternativas (inclusive oposicionais)”<sup>4</sup> (p. 2, *tradução nossa*).

Refletiremos também, sobre a ideologia. Linda Hutcheon nos diz que “todas as práticas sociais (inclusive a arte) existem na ideologia e por meio da ideologia” (1991), ou seja, que não há nada que não seja ideológico. Desta forma, podemos dizer que todo discurso reflete, ainda que não explicitamente, uma ideologia. Esta por sua vez, se liga às relações de poder, sendo estas últimas um dos objetos de estudo deste trabalho.

“O discurso não é simplesmente aquilo que traduz as lutas ou os sistemas de dominação, mas aquilo [...] pelo que se luta, o poder do qual nos queremos apoderar” (FOUCAULT, 1970).

Os conceitos aqui mencionados serão de utilidade para a análise do *corpus* do trabalho. As situações de relações assimétricas, a condição de interdição do discurso feminino, a posição ideologicamente marcada pela dominação masculina no mundo científico – ambiente em que se passa a série sob análise – o local de fala identificado pela subalternidade da *companion* Amy são elementos-chave para o esclarecimento do jogo discursivo contido no episódio em questão. Sem estes conceitos, a análise poderia correr o risco de resvalar para o senso comum.

Neste trabalho, a teorização brotará dentro do texto sempre que se fizer necessária a dimensão teórica para esclarecer situações de trocas discursivas, não cabendo apenas a este capítulo conter os aspectos teóricos. Assim, sempre que a situação de análise requerer, voltaremos a estes teóricos com citações de passagens contextualizadas.

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<sup>3</sup> “Power is conceptualized both in terms of asymmetries between participants in discourse events”

<sup>4</sup> The power to control discourse is seen as the power to sustain particular discursive practices with particular ideological investments in dominance over other alternative (including oppositional) practices.

### 3. “A GAROTA QUE ESPEROU” E O CONTEXTO DA ESPERA

Amy, também conhecida como “A garota que esperou” e cujo nome real é Amelia Pond, conhece o Doctor no primeiro episódio da quinta temporada, quando tinha somente sete anos de idade. Vivendo com uma tia na cidade inglesa de Leadworth (Amy é escocesa), ela pede ajuda ao Doctor, pois através de algumas rachaduras em sua parede, a menina podia ouvir vozes. Prometendo voltar em cinco minutos, o Doctor acaba “se atrasando”, e devido a isto, as pessoas mais próximas de Amy acreditam que ela tem um amigo imaginário. O Doctor retorna quando Amy já é adolescente, e ela acaba se tornando sua *companion*, embarcando a bordo da TARDIS apesar de ser a véspera de seu casamento com Rory, e então ganhando seu apelido, por ter esperado muitos anos pelo Doctor.

A personagem é interpretada pelas atrizes Caitlin Blackwood (criança) e Karen Gillan (adolescente/adulta).

#### 3.1 “VOCÊ VEIO POR CAUSA DA RACHADURA NA MINHA PAREDE?” - AMY POND ENQUANTO CRIANÇA

O primeiro encontro de Amy com o Doctor, como já foi mencionado, se deu quando ela tinha apenas sete anos de idade, durante o episódio *The Eleventh Hour* (primeiro episódio da quinta temporada da série atual). Amy é uma criança órfã que mora com a tia em Leadworth, depois de terem se mudado da Escócia para o Reino Unido. Amy tem medo das rachaduras na parede de seu quarto porque consegue ouvir vozes através delas, e por causa disto, ela ora ao Papai Noel que envie alguém para consertá-las. Neste momento, o Doctor aterrissa com a TARDIS no quintal de Amy. Ele, no entanto, havia acabado de regenerar, estando bastante confuso. Ainda assim, a pequena Amy confia nele e lhe conta seu problema. Prometendo voltar em instantes, ele acaba retornando somente doze anos depois.

A Amy adulta menciona, no primeiro encontro com o Doctor, que enquanto criança ninguém acreditava nela e ela precisou passar por quatro psiquiatras que diziam que ele não existia e ela tinha um amigo de infância imaginário. Apesar de não sabermos muito mais sobre a Amy criança, podemos presumir que uma criança órfã, aterrorizada por uma rachadura e que esperou por cinco minutos que se tornaram anos, não teve uma infância normal.



Figura 1 - Amy Pond quando criança

### 3.2 AMY ADULTA E SUA VIDA APÓS OS DOZE ANOS DE ESPERA

Como já sabemos, Amy esperou doze anos pelo Décimo Primeiro Doctor voltar a encontrá-la, apesar da promessa dele ter sido de voltar em cinco minutos (cf. *The Eleventh Hour*, anexo 1, linha 169). Neste mesmo episódio, descobrimos que Amy se tornou uma *kissogram*<sup>5</sup>, que ela está “namorando” com Rory (Ela o descreve como *kind of boyfriend*). Após salvar o mundo com o Doctor, ele vai embora e retorna dois anos depois, chamando Amy para se tornar *companion*. O Doctor então a chama de “a garota que esperou”, e ela começa a viajar com ela. No fim do episódio é mostrado que Amy na realidade tem um vestido de noiva em seu quarto, dando a entender que ela está noiva.

Nos primeiros episódios, quase nada é mostrado sobre a vida de Amy antes do Doctor reaparecer para ela. Não sabemos muito sobre gostos, interesses nem amigos (com exceção de Rory), e apesar de acabarmos descobrindo algumas coisas mais para o final da quinta temporada, como por exemplo, um pouco mais sobre a família de Amy que o Doctor “recupera”, ao fim do episódio 13, quando resolve finalmente o problema das rachaduras do universo. Porém, fora da companhia do Doctor, e longe das viagens no tempo e no espaço, quase nada é realmente mostrado, ainda que os recursos cinematográficos permitam outras formas de expressar o que

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<sup>5</sup> Alguém que se veste com uma fantasia, e vai a festas para beijar pessoas por dinheiro. Normalmente, o beijo em questão seria enviado por outra pessoa, como um telegrama (cf. UrbanDictionary)

não é dito. O que nos é mostrado, no entanto, nos revela uma Amy *dependente*, seja de seu futuro marido ou do alienígena que a leva embora da realidade que ela tanto odeia.

Amelia Pond, no entanto, é aquela personagem que chama mais atenção por sua aparência física do que por seu desenvolvimento de personagem. Ruiva, alta, bonita, desde sua primeira aparição como adolescente, Amy consegue chamar a atenção pela aparência (ver figura 2). Apesar de sua vestimenta no início da série, especificamente no episódio *The Eleventh Hour*, “tentar demonstrar uma garota confiante e confortável com a aparência” (GILLAN, 2010), quando adicionamos as roupas a uma Amy que precisa esperar ser resgatada, salva ou cuja opinião importa menos que a de uma outra pessoa que não foi escolhida para viajar ao lado do Doctor, é importante buscar que mulher estamos representando.



Figura 2 - Aparência Física de Amy

Existe uma ideologia por trás de Doctor Who, e da construção de Amy na série, especialmente porque existe uma ideologia atrás de tudo que nós vemos, ouvimos, vemos, etc. Também sabemos que a ideologia pode se tornar um “discurso de manipulação” (cf. HUTCHEON, 1988). Portanto, é de suma importância repensar qual representação feminina está sendo veiculada para aqueles que assistem a série.



Sabemos que a influência da mídia é reconhecida por estudiosos de diversas áreas, e claramente esta mesma mídia nos molda (ao mesmo tempo que é moldada por diversas variáveis, como época, público-alvo, entre outras). Conforme Guareschi (2004 apud SILVA; SANTOS, 2009), “a mídia constitui um novo personagem, presente em nossas vidas”, e ainda conforme Kellner (2001 apud LIMA, 2009):

Os meios de comunicação de massa e os produtos culturais midiáticos são mediadores de uma dada realidade – construída historicamente a partir de representações e discursos visuais e verbais tidos como oficiais provindos de diferentes instituições sociais – e ajudam a modelar uma visão predominante de mundo.

Apesar de termos consciência de que a mídia está presente em nossas vidas em todos os momentos e mediam nossa realidade, nós nem sempre desconstruímos criticamente todos os discursos, e acabamos por assimilar alguns (ou muitos deles) como se fossem naturais – quando na verdade, não o são.

#### 4. “A ESCOLHA DE AMY” E O SILENCIAMENTO FEMININO

Diante do que foi exposto até aqui, partiremos para uma análise cuidadosa do episódio *Amy’s Choice*, episódio escolhido como representativo deste trabalho.

Neste episódio, os personagens que aparecem são o Doctor, Amy Pond, Rory Williams (noivo de Amy), e o Dream Lord, que faz com que eles durmam e acordem, e a cada vez que isto acontece, eles estão numa “realidade” diferente. O Dream Lord faz com que Amy seja a pessoa responsável por decidir qual a “realidade” verdadeira.

A princípio, não há nada de errado com *Amy’s Choice*. Mas um olhar mais cuidadoso, nos permite verificar alguns pontos problemáticos, discutidos a seguir.

##### 4.1 ESCOLHAS: ELAS SÃO POSSÍVEIS? – UM RESUMO DE AMY’S CHOICE

O episódio começa com uma Amy vivendo cinco anos no futuro, com seu marido, Rory em uma cidadezinha (Upper Leadworth). Amy está grávida e sentindo contrações. Ela chama por Rory, mas quando ele chega, é somente um falso alarme. O Doctor chega para “visitar”. Tudo parece perfeito. Até que de repente eles estão na TARDIS e o Doctor fala que teve um pesadelo com eles. Porém, a “realidade” na espaçonave também se complica, e cabe a eles escolher o que para eles é o mundo real – a possibilidade de escolha lhes é dada pelo Dream Lord, e a responsabilidade recai sobre Amy. Mas *por quê?* Por que a escolha precisa ser dela e não de Rory ou do Doctor?

Conforme o próprio escritor que foi escolhido por Moffat para escrever o script do episódio:

Isto é ela escolhendo entre o Doctor e Rory, o marido iminente [dela]. A escolha é transformada em mais aguda pelo fato de que o episódio apresenta uma realidade dividida – uma das quais eles precisam decidir é um sonho, e a outra não. Uma das realidades está cinco anos no futuro, na qual Amy está grávida e casada com Rory. Ela está dividida entre se perguntar qual é real e qual realidade *ela quer*; continuar explorando o universo com o Doctor ou uma adorável vida estabelecida no futuro.<sup>6</sup> (NYE, 2010. Tradução nossa. Grifo nosso)

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<sup>6</sup> This is her choosing between The Doctor and Rory, her imminent husband. The choice is made more acute by the fact that the episode features a split reality - one of which they have to decide is a dream and one which isn't. One of these realities is five years ahead, in which Amy is pregnant and settled down with Rory. She's torn

Há uma escolha aí, porém que espécie de escolha é esta? Temos uma mulher, em seus vinte anos, no auge da juventude, escolhendo entre dois homens. A escolha dela poderia ser por uma profissão, uma faculdade, um emprego dos sonhos. Mas ela se dedica ou à família ou às aventuras com o Doctor. E por que não às duas coisas? O que a impede de viajar pelo tempo e espaço, casada com Rory e tendo uma família?

Vemos, então, que a escolha não é necessariamente sobre realidade(s), mas sobre desejo. Afinal, Amy é bonita, desejável, e já havia demonstrado interesse pelo Doctor (cf. *Flesh and Stone*), ao mesmo tempo em que está noiva, na véspera de seu casamento com Rory. Então, “*quem Amy deseja mais*” é a pergunta que vem através deste episódio, e não necessariamente qual é a realidade verdadeira – até porque esta não existe, ambas situações são sonhos.

O poder de escolha de Amy é limitado neste episódio. Limitado à mesma “categoria” de escolha: Homens. Amy pode escolher entre A e B, mas nunca entre ser uma mulher empoderada e estar sozinha. Não existe espaço para uma terceira opção em *Amy’s Choice*. Ou Leadworth (Rory), ou a TARDIS (Doctor). É como se não existisse nenhuma outra coisa que a Amy, como mulher, pudesse fazer a não ser decidir entre seus dois homens. O Dream Lord chega a dizer exatamente isto, ao falar que a escolha era dela, através da frase “*Amy’s men, Amy’s choice*” (Homens de Amy, escolha de Amy).

Nada é explícito. Em partes, talvez por causa do público-alvo, já que Doctor Who é uma série dita para crianças, apesar de grande parte do público que a assiste serem adultos que possivelmente cresceram conhecendo a série – afinal, estamos falando de uma série cinquentenária. Porém, o fato de não ser explícito, não significa que não esteja lá. O não-dito ou não-explicitado é tão relevante quanto o que está exposto – ou até mesmo *mais* relevante – bem como as pressuposições e implicações também o são (cf. Fairclough, 1995).

Levando o exposto aqui em consideração, não sabemos a razão pela qual *Amy’s Choice* foi pensado e escrito para, através das duas realidades, representar uma escolha entre dois homens, porém sabemos que esta escolha está presente. Uma escolha subalterna, pois não há uma real escolha. Amy se comporta como a *donzela em apuros* que necessita de alguém que a salve (cf. *The Pandorica Opens/The Big Bang*, da quinta temporada e *A Good Man Goes to*

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between wondering which is the real reality and wondering which reality she wants; to carry on exploring the universe with The Doctor or a lovely settled existence in the future."

*War* e *The Girl Who Waited*, da sexta temporada), se ela não houvesse escolhido, será que ela teria quem a salvasse posteriormente? Não sabemos, mas podemos presumir o quão importante a decisão de Amy é para ela mesma, considerando sua dependência masculina.

Não que haja algo errado em ser dependente, porém, Amy não tem escolha. Órfã, dependeu do Doctor para resolver o problema das rachaduras na parede. Provavelmente, Rory era um de seus poucos se não o único amigo que cresceu com ela, afinal, todos a achavam louca por acreditar num “amigo imaginário” que ela vira quando tinha sete anos de idade. Amy cresceu em idade, porém boa parte de suas atitudes, revela que ela ainda é uma garotinha.

*Amy's Choice* parece uma libertação à primeira vista, inclusive para o telespectador que acompanha Amy desde *The Eleventh Hour* e percebe sua dependência. Porém, não há uma libertação real pois não há poder em suas ações. Quem resolve o problema do Dream Lord, no final, é o próprio Doctor. Não existe uma saída que Amy pudesse tomar que não dependesse de uma terceira parte (e neste caso, todas as partes eram masculinas), afinal, se Leadworth era o sonho, ela o denominou assim pois Rory não estava (mais) lá.

Se ela tivesse uma terceira escolha, não podemos afirmar que ela a usaria, porém, o fato de *ter uma escolha* neste caso, seria significativo porque quebraria com a ideia de que Amy é uma mulher subalterna sem possibilidade de fala, pois não é ouvida. Uma mulher empoderada pode até escolher ser dona de casa, cuidar dos filhos, ter um marido e querer ser dependente. Porém o maior problema está em Amy não ter uma outra escolha senão a dependência.

#### 4.2 “HOMENS DE AMY, ESCOLHA DE AMY” – UMA BREVE ANÁLISE DO DISCURSO UTILIZADO POR E SOBRE AMY

Como foi dito anteriormente, em “*Amy's Choice*” não há uma libertação real, pois Amy não tem poder real sobre os acontecimentos, e suas decisões são limitadas: Ela apenas pode escolher entre o Doctor e Rory. Não somente isto, porém existe algo que a impede de dizer o que ela quer dizer, quando ela quer dizer. Sua voz não é ouvida. Analisaremos as partes mais significativas nesta seção.

##### 4.2.1 DOCTOR E AMY

Como dissemos, o episódio começa com um Doctor que aparece em Leadworth e encontra com uma Amy grávida. O primeiro momento significativo do silenciamento de Amy começa no momento em que Amy aparece ao Doctor. Ele diz que ela “engoliu um planeta” (*anexo II, linha 30*), e ela, de primeira sorri e o corrige, informando sobre sua gravidez. Ele a ignora, e continua “você está grande”. Ela torna a repetir a informação. O Doctor se vira para o Rory, fala que nada mudou, abraça a Amy e então faz a pergunta que a Amy já havia respondido: Se ela estava grávida (cf. *anexo II, linha 39*). Amy então para de sorrir, balança a cabeça negativamente e se retira. O Doctor então praticamente parabeniza Rory com uma batidinha no ombro.

Não há insignificância neste fato, ainda que alguns possam pensar assim. Temos aqui um alienígena, sim, porém que tem a aparência de um homem branco, por volta de seus trinta anos de idade que simplesmente ignora uma informação dita por uma mulher – até que esta informação se torna relevante para ele. A parabenização não veio para Amy, também, mas sim para Rory, que é homem. Amy, apesar de ser a mulher que irá ter a criança, não recebe felicitações porque irá ser mãe. Possivelmente, se o marido chegasse e dissesse “minha mulher está grávida”, ele seria escutado. Afinal, é sempre mais fácil que um homem escute a outro homem, pois quase sempre eles estão na mesma relação de poder: a do direito privilegiado de fala.

“Sabe-se bem que não se tem o direito de dizer tudo, que não se pode falar de tudo em qualquer circunstância, que qualquer um, enfim, não pode falar de qualquer coisa.” (FOUCAULT, 1970)

E quem tem o direito de dizer, no contexto de *Amy's Choice*? Uma garota em seus vinte anos, ou um alienígena que viaja no tempo e espaço há mais de novecentos anos? Claro, não é de se esperar que o silenciamento ocorra porque Amy não *pode* falar sobre tudo. Quem detém o conhecimento é o Doctor, pois ele é mais experiente, viveu mais, viu mais. É fácil calar alguém quando se está numa situação privilegiada não só de classe e gênero, mas de conhecimento. Existe um controle, através do silenciamento, afinal de contas:

“A linguagem é uma prática social, um instrumento para manipulação e controle” (HUTCHEON, 1988)

Quando se impede que haja fala, se impede também que ideias sejam colocadas, que ideologias possam ser discutidas e que aquele que foi silenciado possa expor o seu mundo, pelo

seu ponto de vista. Quando as ideias não partem do sujeito subalterno e silenciado, então, estas estão sujeitas a serem *relidas* pelo opressor.

Com Amy, no entanto, o que ocorre é uma interrupção de sua fala, em função do que o Doctor acha interessante fazer naquele momento: leia-se, fazer piadas sobre o tamanho da barriga de Amy. O feminismo chama este fato de *manterrupting*, ou seja, quando um homem interrompe a mulher, mesmo que ela esteja mais apta que ele para falar de um determinado assunto. E Amy certamente está mais apta que um homem para falar sobre sua própria gravidez: Ainda mais quando ela está bem próxima de dar à luz.

Além deste momento, existe mais uma situação relevante na fala do Doctor neste momento do episódio: quando ele diz que nada mudou com exceção da idade e do tamanho (*anexo II, linha 36, 37*). A Amy que o Doctor conheceu (depois de crescida), sempre foi uma mulher linda e desejável. A própria atriz brinca com o fato de que ela [a Amy] se veste de forma sexy porque ela está confortável consigo mesma. Mas agora, o Doctor a olha com um sorriso estranho e comenta sobre o tamanho dela – como se engordar fosse um crime para uma mulher como ela – e aí então ele pergunta se ela está grávida. Seria então a condição temporária de gravidez se tornado um atenuante para a diminuição do ar sexy de Amy, já que agora, ela também parece se vestir de uma forma menos provocante? (ver Figura 03)



Figura 3 - Vestimenta de Amy Grávida

Não temos resposta para esta pergunta, mas, baseando-nos na história da Amy, na forma com que ela aparece nos episódios e na forma com que se relaciona com Rory e Doctor, podemos sugerir que Amy está presente na série como a *assistente sexy* que precisa ser resgatada e salva, ou cujas ideias servirão para alimentar o currículo de benfeitorias de um homem (neste caso, o Doctor).

Outra parte igualmente problemática se dá ao longo do episódio. Amy e Rory são ditos para não acreditar em nada (pois o Dream Lord está manipulando os sonhos deles). Porém, enquanto Rory ouve somente uma vez esta instrução (*anexo II, linha 111*), Amy continua ouvindo que tudo que ela acredita que é real pode ser somente um sonho. Não importa qual realidade ela acredite que é a correta, o Doctor sempre responde que os sentidos dela a estão enganando, até o fim do episódio (*anexo II, linhas 111, 133-137, 152, 153, 192, 193*). À primeira vista, não parece realmente problemático, afinal, todos estão sendo questionados sobre o que é real, e o que é sonho. Porém Rory, ao lado dela, tendo as mesmas impressões, não é constantemente lembrado de que os sentidos dele estão enganados. A tentativa de *gaslighting*<sup>7</sup> presente nestes momentos visa simplesmente destituir o poder de fala a uma mulher, ao fazê-la parecer louca. Afinal, segundo Foucault:

“O louco é aquele cujo discurso não pode circular como o dos outros: pode ocorrer que sua palavra seja considerada nula e não seja acolhida, não tendo verdade nem importância” (1970)

A loucura desacredita totalmente a fala de Amy, pois ela não está em posição de falar. Ela continua achando, repetidamente, que ambas realidades são verdadeiras, que elas parecem sólidas. Ela mesma levanta dúvidas sobre porque ela escolheria Leadworth. A própria indecisão dela abre caminho para a “loucura”, ao mesmo tempo que esta loucura (que lhe é forçada) alimenta a indecisão de Amy.

O Doctor, em primeiro momento, deseja que todos escolham juntos qual é realidade e qual é sonho, porém o Dream Lord intervém. Este deseja que a escolha seja totalmente de Amy (*anexo II, linhas 565-567*). E é neste pequeno momento que podemos analisar Amy e o outro lado do Doctor e como esta dinâmica funciona.

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<sup>7</sup> Manipulação do sentido de realidade de alguém, onde o abusador distorce, manipula, omite ou inventa informações para que a vítima duvide de si mesmo, de sua sanidade ou capacidade. (cf. Liguori, 2015)

#### 4.2.2 DREAM LORD E AMY

Não há muito diálogo entre o Dream Lord e Amy. Num primeiro momento, somente o Doctor conversa com ele. Isto, porém, não é insignificante. O silenciamento e a impossibilidade de conversar com o Dream Lord até que nenhum outro homem estivesse presente é na verdade multi-significativo: é, ao mesmo tempo uma desqualificação da mulher como capaz de lidar com a situação sozinha e também uma reafirmação de que uma mulher não tem voz por ela mesma, porque se encontra subalternizada. A escolha nem sequer seria sua, e ainda assim, como foi visto na seção anterior, ela continua sendo vista como louca por expor sua própria ideia do que seria real.

No diálogo com o Dream Lord, isso muda. Amy parece confiante em um primeiro momento, apesar de deixar claro que não desejava aquela situação ao exclamar “*No, please, not alone*” (Não, por favor, não sozinha, cf. *anexo II, linha 516, tradução nossa*).

É curioso, no entanto, que a manipulação do Dream Lord funcione de forma diferente, sendo ele uma personalidade do próprio Doctor<sup>8</sup>. Ele não se demora em deixá-la com raiva, ou causar dúvida sobre sua própria realidade ou memórias. Ele quer que ela escolha. Ele lhe dá as opções: Doctor ou Rory. Ele a informa que, naquele momento então, os homens dela iriam ouvi-la sobre sua decisão. Ela é confrontada com a dúvida sobre quem ela deveria escolher, quem ela deveria *agradar*, pois minutos antes, na TARDIS, acontece uma briga entre Rory e Doctor, onde ambos queriam estar certos sobre qual era a realidade verdadeira (*anexo II, linhas 479-498*). Escolher Leadworth seria escolher Rory e dizer também que ele era quem ela escolhia. Isto implicaria em deixar o Doctor de lado. Escolher a TARDIS seria exatamente o oposto. Não existe uma terceira opção vinda *de* ou escolhida *por* Amy. A terceira opção é trazida até nós

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<sup>8</sup> Conforme o próprio Doctor revela no final do episódio “O Dream Lord era eu. Pólen psíquico. Um parasita da mente. Se alimenta de todas as trevas em você, dá voz a elas e as vira contra você” (*anexo II, linha 665-667, tradução nossa*). Esta descrição relê o personagem de Hyde em *O Médico e o Monstro*. O Doctor, a parte boa, íntegra, preocupada, semelhante ao Dr. Jekyll e o Dream Lord a parte ruim, que se alimenta dos pensamentos e maldades e situações ruins do Doctor, utilizando-as contra ele e as pessoas ao redor dele, semelhante a Hyde. Curioso que ambos contem diferentes personalidades, e aparências físicas, assim como no romance. Há também, a semelhança entre a forma de separação deles: Dr. Jekyll necessita de um pó. O Doctor e o Dream Lord são separados através de um pólen.



pelo Doctor – um homem que derrota a si mesmo como Dream Lord e resolve todo o conflito, cuja escolha deveria ter sido de Amy.

Se então o Doctor resolve o conflito, existia uma terceira opção. Existia uma saída e Amy foi ensinada, coagida a acreditar que esta não existia. Há, nisto, um interesse manipulativo. Amy, sem saída, deveria escolher entre um dos dois homens. Poderia testar seu próprio sentimento (porque, novamente, ela mesma não se conhece, ela consegue duvidar de sua própria verdade, coisa que nenhum outro homem da série faz). Ela precisa de uma situação externa para decidir. Ainda que esta decisão não precisasse ser, verdadeiramente, tomada.

Como subalterna, Amy não tem poder de questionamento real, pois a ela é vedada conhecer todas as opções. A ela, lhe é vedado o conhecimento de *quem* é o Dream Lord, até depois da decisão estar tomada e tudo solucionado. Este conhecimento pertence ao Doctor, pois ele é quem, em seu discurso, demonstra saber de tudo.

“O discurso é ao mesmo tempo um instrumento e um efeito do poder.” (HUTCHEON, 1988)

O poder de falar, de tomar decisões e de ter uma opinião própria e de ter conhecimento é parte do discurso. Não podemos dizer se não sabemos, não podemos decidir se não nos é dada oportunidade. Não podemos conhecer se não há informação disponível para nós. E a mulher é aquela que normalmente é silenciada por não ter poder para buscar a informação, e seu poder de fala. Amy é essa mulher silenciada por não ter o poder de realizar uma escolha fora das escolhas dadas a ela pelo Dream Lord.

#### 4.2.3 RORY E AMY

Rory e Amy estão ambos em perigo mortal, junto com o Doctor durante este episódio, desta forma, é mais do que normal que ambos não conversem muito. Existem, porém, dois momentos significativos para este trabalho. A discussão sobre qual realidade eles deveriam escolher, e a conversa sobre o sacrifício de Amy ao final.

Diferentemente do Dream Lord e do Doctor, aqui Amy consegue falar e consegue expor um pouco de sua personalidade. Rory também demonstra sua desconfiança em relação a

ter sido escolhido por Amy<sup>9</sup> em diversos momentos, inclusive quando o Dream Lord pede que ela escolha, e ela diz que já escolheu. Ela não olha para Rory, seus olhos estão fixos no Dream Lord, e ele não parece estar menos nervoso após isto.

Quando Amy pergunta coisas ao Doctor sobre o que acabou de acontecer, este a corta e diz que é importante que ela converse com Rory e explique o que aconteceu em Leadworth, ou seja, sobre o sacrifício que ela fez para ficar com o noivo (*anexo II, linhas 673, 674*), morto enquanto estavam fugindo do “perigo mortal” da “realidade” em que estavam. Rory é a pessoa que dá atenção a Amy e a permite falar, diferente do Doctor, que a corta.

Um ponto a se levar em consideração, no entanto, é que Rory raramente age quando Amy está sendo interrompida. Ele não a interrompe, mas não evita as interrupções. Ele lhe entrega poder de escolha ao final do episódio, dizendo que a escolha de o que eles fariam em seguida, seria dela (apesar de não sabermos se o Doctor atende, por exemplo, uma requisição da Amy neste momento, pois este começa a mexer nos controles da TARDIS, sem a Amy dizer nada).

Rory permite que uma Amy silenciada fale, nos momentos finais. Porém, sua fala ainda é restrita, pois a permissão de fala é sobre o sentimento que ela tem por ele, e não sobre qualquer outro assunto. Ainda assim, esta possibilidade parece tentar demonstrar que Amy fez a escolha certa ao escolhê-lo. Após um episódio inteiro onde deveria protagonizar sua escolha e ninguém a ouvia, poder ser ouvida, ainda que em um momento e sobre um assunto delicado. É como se a possibilidade de ser ouvida fosse tão encantadora que precisasse ser *agarrada com unhas e dentes*, porque naquele momento, ela está numa posição mais próxima da igualdade.

Ainda assim, esta igualdade não é total. Rory ainda retém mais privilégios do que ela, como o privilégio de *querer saber o que aconteceu* e poder ter uma resposta. Amy se sacrificou por um Rory morto na realidade que ela julgou falsa, mas ainda assim, o sacrifício foi *dela*. Partiu dela, por não ter o homem de sua vida. A ação que resultou numa conversa menos desigual provavelmente nunca teria sido *exigida* de Rory. Ele seria livre para fazer a escolha que quisesse, diferente de Amy.

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<sup>9</sup> Rory, aparentemente se sente inseguro, já que Amy fugiu com o Doctor na noite anterior ao casamento deles, e este é um tema recorrente nas discussões do casal (*anexo II, linhas 324-326*). O sacrifício de Amy no fim do episódio, onde ela bate o carro para sair da “realidade” em que ele morre parece fazê-lo acreditar que ela realmente o ama, sendo o ponto-chave deste episódio

## 5. CONSIDERAÇÕES FINAIS

À luz do que foi exposto neste trabalho, temos uma mulher silenciada, cuja busca por voz repousa guardada em si. Em determinados momentos, Amy é ousada, porém sua ousadia é podada pelo fato dela ser dependente de seu namorado e de seu amigo viajante do tempo. A visão de mulher veiculada na série é, ao menos no episódio, de uma mulher que necessita de suporte masculino, cuja escolha mais dolorosa deve ser ter de escolher entre suas aventuras com um alienígena e seu noivo. Vemos que o propósito do episódio também é fazer com que Amy escolha um deles – neste caso o Rory. O ponto principal é o sentimento romântico, e desta forma sobra pouco espaço para outra ação que não seja o sacrifício para demonstrar algo que ela nunca disse a Rory.

Silenciada e impedida de demonstrar conhecimento sobre si mesma e sobre o mundo ao seu redor, Amy não teve realmente uma *escolha* no episódio em questão. A subalternidade que talvez ela mesma não tenha percebido ou tenha naturalizado, a manteve presa à fé no Doctor, no conhecimento dele, onde hesita-se opor a algo estabelecido.

O Doctor – talvez por sua própria personalidade – agiu como um herói, enquanto Amy manteve sua posição de donzela em perigo. Conquanto nenhuma das duas ações seja realmente problemática *per se*, quando pensamos na razão pela qual Amy agiu como donzela em perigo, nos damos conta de que temos uma indicação de desnivelamento de poder entre o Doctor, o Dream Lord e Amy. Ela não sabe o suficiente, portanto não é capaz o suficiente de ser completamente independente.

Amy é mais emoção do que razão após a morte de Rory, a qual ocorre neste episódio. Enquanto o Doctor mantém-se calmo em grande parte do episódio, Amy se desespera quando seu noivo morre, e age baseada na emoção. Isto cria um ponto de contraste entre Amy e o Doctor, que raramente é visto não agindo baseado na razão. Porém, a crítica aqui é ao fato do feminino ser representado desta forma de representação, isto é, emotiva-intuitiva, como se não houvesse nenhuma possibilidade de Amy pensar “racionalmente” como o Doctor.

Este trabalho claramente não esgota todas as possibilidades feministas ou discursivas de análise do episódio em questão. Ainda é necessário discutir mais. Precisamos falar sobre Amy. Precisamos falar sobre seu discurso construído. Precisamos desconstruir sua subalternidade e lhe dar voz. Mas, acima de tudo, precisamos dar a ela poder de escolha. Um poder real, que não se restrinja a duas opções que no final, tem um mesmo objetivo.

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## ANEXOS

### ANEXO I: The Eleventh Hour

1    **[Tardis]**

2    (The Tardis is tumbling out of control and going Bang! inside. It flies over the Millennium  
3    Dome with the Doctor dangling from the threshold, sonic screwdriver between his teeth and  
4    trying to pull himself back inside. They are heading straight for the Parliament Clock Tower,  
5    so the Doctor sonics the controls and changes course just in time. He climbs back inside and  
6    shuts the doors behind him, exhausted, as the Tardis careers on its way.)

7    **[Bedroom]**

8    (Night time. A pinwheel rattles in the overgrown garden of an old house. A little red-haired  
9    Scottish girl is saying her prayers.)  
10   AMELIA: Dear Santa. Thank you for the dolls and pencils and the fish. It's Easter now, so I  
11   hope I didn't wake you, but honest, it is an emergency. There's a crack in my wall. Aunt  
12   Sharon says it's just an ordinary crack, but I know it's not, because at night there's voices, so  
13   please, please, could you send someone to fix it? Or a policeman. Or a  
14   (He hears the Tardis materialising outside, then a crash.)  
15   AMELIA: Back in a moment.  
16   (He grabs a torch and looks outside. The Tardis has crash-landed on its side, on the garden  
17   shed.)  
18   AMELIA: Thank you, Santa.

19   **[Garden]**

20   (For only the second time ever, the Tardis doors open outwards - they are facing the sky - and  
21   a grappling hook is thrown out. A soaking wet Doctor clambers out.)  
22   DOCTOR: Could I have an apple? All I can think about. Apples. I love apples. Maybe I'm  
23   having a craving? That's new. Never had cravings before.  
24   (He sits on the edge of the Tardis and looks inside.)  
25   DOCTOR: Whoa. Look at that.  
26   AMELIA: Are you okay?  
27   DOCTOR: Just had a fall. All the way down there, right to the library. Hell of a climb back  
28   up.  
29   AMELIA: You're soaking wet.  
30   DOCTOR: I was in the swimming pool.  
31   AMELIA: You said you were in the library.  
32   DOCTOR: So was the swimming pool.  
33   AMELIA: Are you a policeman?  
34   DOCTOR: Why? Did you call a policeman?  
35   AMELIA: Did you come about the crack in my wall?  
36   What crack? Argh!  
37   (He falls to the ground.)  
38   AMELIA: Are you all right, mister?

39 DOCTOR: No, I'm fine. It's okay. This is all perfectly norm  
40 (A breath of golden energy comes from his mouth.)  
41 AMELIA: Who are you?  
42 DOCTOR: I don't know yet. I'm still cooking. Does it scare you?  
43 AMELIA: No, it just looks a bit weird.  
44 DOCTOR: No, no, no. The crack in your wall. Does it scare you?  
45 AMELIA: Yes.  
46 DOCTOR: Well then, no time to lose. I'm the Doctor. Do everything I tell you, don't ask  
47 stupid questions, and don't wander off.  
48 (The Doctor walks straight into a tree.)  
49 AMELIA: Are you all right?  
50 DOCTOR: Early days. Steering's a bit off.

51 **[Kitchen]**

52 AMELIA: If you're a doctor, why does your box say Police?  
53 (The Doctor bites into an apple, then spits it out.)  
54 DOCTOR: That's disgusting. What is that?  
55 AMELIA: An apple.  
56 DOCTOR: Apple's rubbish. I hate apples.  
57 AMELIA: You said you loved them.  
58 DOCTOR: No, no, no. I like yoghurt. Yoghurt's my favourite. Give me yoghurt.  
59 (Amelia gets him a pot from the fridge. He pours it in his mouth and then spits it out.)  
60 DOCTOR: I hate yoghurt. It's just stuff with bits in.  
61 AMELIA: You said it was your favourite.  
62 DOCTOR: New mouth. New rules. It's like eating after cleaning your teeth. Everything tastes  
63 wrong. Argh!  
64 (The Doctor twitches violently.)  
65 AMELIA: What is it? What's wrong with you?  
66 DOCTOR: Wrong with me? It's not my fault. Why can't you give me any decent food? You're  
67 Scottish. Fry something.  
68 (So Amelia gets the frying pan out while the Doctor dries his hair with a towel.)  
69 DOCTOR: Ah, bacon!  
70 (That gets spat out, too.)  
71 DOCTOR: Bacon. That's bacon. Are you trying to poison me?  
72 (A saucepan of baked beans gets heated up.)  
73 DOCTOR: Ah, you see? Beans.  
74 (Until he gets them in his mouth, that is.)  
75 DOCTOR: Beans are evil. Bad, bad beans. Bread and butter. Now you're talking.

76 **[Front door]**

77 (The Doctor throws the plate of bread and butter out, hitting a cat.)  
78 DOCTOR: And stay out!

79 **[Kitchen]**

80 AMELIA: We've got some carrots.  
81 DOCTOR: Carrots? Are you insane? No. Wait. Hang on. I know what I need. I need, I need, I

82 need fish fingers and custard.  
 83 (The Doctor contentedly dips the fish fingers into a bowl of custard and eats, while Amelia  
 84 has ice cream.  
 85 AMELIA: Funny.  
 86 DOCTOR: Am I? Good. Funny's good. What's your name?  
 87 AMELIA: Amelia Pond.  
 88 DOCTOR: Oh, that's a brilliant name. Amelia Pond. Like a name in a fairy tale. Are we in  
 89 Scotland, Amelia?  
 90 AMELIA: No. We had to move to England. It's rubbish.  
 91 DOCTOR: So what about your mum and dad, then? Are they upstairs? Thought we'd have  
 92 woken them by now.  
 93 AMELIA: I don't have a mum and dad. Just an aunt.  
 94 DOCTOR: I don't even have an aunt.  
 95 AMELIA: You're lucky.  
 96 DOCTOR: I know. So, your aunt, where is she?  
 97 AMELIA: She's out.  
 98 DOCTOR: And she left you all alone?  
 99 AMELIA: I'm not scared.  
 100 DOCTOR: Course, you're not. You're not scared of anything. Box falls out of the sky, man  
 101 falls out of a box, man eats fish custard, and look at you, just sitting there. So you know what  
 102 I think?  
 103 AMELIA: What?  
 104 DOCTOR: Must be a hell of a scary crack in your wall.

105 **[Bedroom]**

106 (The crack is about three to four feet long, and slightly w shaped.)  
 107 DOCTOR: You've had some cowboys in here. Not actual cowboys, though that can happen.  
 108 AMELIA: I used to hate apples, so my mum put faces on them.  
 109 (Amelia gives the Doctor an apple with a smiley face cut into it.)  
 110 DOCTOR: She sounds good, your mum. I'll keep it for later. This wall is solid and the crack  
 111 doesn't go all the way through it. So here's a thing. Where's the draught coming from?  
 112 (He scans it with the sonic screwdriver.)  
 113 DOCTOR: Wobbly-wobbly timey-wimey. You know what the crack is?  
 114 AMELIA: What?  
 115 DOCTOR: It's a crack. But I'll tell you something funny. If you knocked this wall down, the  
 116 crack would stay put, because the crack isn't in the wall.  
 117 AMELIA: Where is it then?  
 118 DOCTOR: Everywhere. In everything. It's a split in the skin of the world. Two parts of space  
 119 and time that should never have touched, pressed together right here in the wall of your  
 120 bedroom. Sometimes, can you hear?  
 121 AMELIA: A voice. Yes.  
 122 (There is a vague growling from somewhere. The Doctor empties Amelia's nighttime glass of  
 123 water and uses it to listen to the crack.)  
 124 ATRAXI [OC]: Prisoner Zero has escaped.  
 125 DOCTOR: Prisoner Zero?  
 126 AMELIA: Prisoner Zero has escaped. That's what I heard. What does it mean?  
 127 ATRAXI [OC]: Prisoner Zero has escaped.  
 128 DOCTOR: It means that on the other side of this wall, there's a prison and they've lost a  
 129 prisoner. And you know what that means?



130 AMELIA: What?  
 131 DOCTOR: You need a better wall. The only way to close the breach is to open it all the way.  
 132 The forces will invert and it'll snap itself shut. Or  
 133 AMELIA: What?  
 134 DOCTOR: You know when grown-ups tell you everything's going to be fine and you think  
 135 they're probably lying to make you feel better?  
 136 AMELIA: Yes.  
 137 DOCTOR: Everything's going to be fine.  
 138 (The Doctor takes little Amelia's hand and aims the sonic screwdriver at the crack. It widens,  
 139 flooding the bedroom with bright light.)  
 140 ATRAXI [OC]: Prisoner Zero has escaped. Prisoner Zero has escaped.  
 141 DOCTOR: Hello? Hello?  
 142 (A giant blue eye looks at them through the crack.)  
 143 AMELIA: What's that?  
 144 (A bolt of light goes to the Doctor, and he doubles over, then the crack closes again.)  
 145 DOCTOR: There, you see? Told you it would close. Good as new.  
 146 AMELIA: What's that thing? Was that Prisoner Zero?  
 147 DOCTOR: No. I think that was Prisoner Zero's guard. Whatever it was, it sent me a message.  
 148 Psychic paper. Takes a lovely little message. (reads) Prisoner Zero has escaped. But why tell  
 149 us? Unless.  
 150 AMELIA: Unless what?  
 151 DOCTOR: Unless Prisoner Zero escaped through here. But he couldn't have. We'd know.

152 **[Corridor]**

153 (The stairs go up. There is a door across the way and two at the far end where the staircase  
 154 goes down again.)  
 155 DOCTOR: It's difficult. Brand new me. Nothing works yet. But there's something I'm  
 156 missing. In the corner of my eye.  
 157 (The Tardis Cloister Bell tolls.)  
 158 DOCTOR: No, no, no, no, no, no, no, no, no, no!

159 **[Garden]**

160 DOCTOR: I've got to get back in there. The engines are phasing. It's going to burn!  
 161 AMELIA: But it's just a box. How can a box have engines?  
 162 DOCTOR: It's not a box. It's a time machine.  
 163 AMELIA: What, a real one? You've got a real time machine?  
 164 DOCTOR: Not for much longer if I can't get her stabilised. Five minute hop into the future  
 165 should do it.  
 166 AMELIA: Can I come?  
 167 DOCTOR: Not safe in here. Not yet. Five minutes. Give me five minutes, I'll be right back.  
 168 AMELIA: People always say that.  
 169 DOCTOR: Am I people? Do I even look like people? Trust me. I'm the Doctor.  
 170 (He jumps down into the Tardis.)  
 171 DOCTOR [OC]: Geronimo!  
 172 (Splash! The door close and the Tardis dematerialises. Amelia runs back to her room, gets a  
 173 suitcase from underneath her bed and packs. The door across from hers is the bathroom. She  
 174 doesn't notice that one of the doors at the end is now open. Dressed in duffel coat and wooly  
 175 hat, Amelia sits on her suitcase in the garden and waits.

176 (When the Tardis finally materialises, steaming, it is day and Amelia is not there. The Doctor  
 177 stumbles out.)  
 178 DOCTOR: Amelia! Amelia, I worked out what it was. I know what I was missing! You've got  
 179 to get out of there!

180 **[Hallway]**

181 DOCTOR: Amelia? Amelia, are you all right? Are you there?  
 182 (He runs up to her bedroom door.)  
 183 DOCTOR: Prisoner Zero's here. Prisoner Zero is here! Prisoner Zero is here! Do you  
 184 understand me? Prisoner Zero is  
 185 (A floorboard creaks behind him. He turns and gets knocked out by a cricket bat.)

186 **[Coma ward]**

187 (At the Royal Leadworth Hospital, a lady doctor and a male nurse march into the ward.)  
 188 RAMSDEN: So. They all called out at once, that's what you're saying? All of them. All the  
 189 coma patients. You do understand that these people are all comatose, don't you? They can't  
 190 speak.  
 191 RORY: Yes, Doctor Ramsden.  
 192 RAMSDEN: Then why are you wasting my time?  
 193 RORY: Because they called for you.  
 194 RAMSDEN: Me.  
 195 BARNEY [OC]: Doctor.  
 196 (The male coma patient behind them is speaking.)  
 197 BARNEY: Doctor. Doctor.  
 198 WOMAN PATIENT: Doctor. Doctor  
 199 PATIENTS: Doctor. Doctor. Doctor.

200 **[Corridor]**

201 (The Doctor revives with the tweeting of birds to see a young lady in a micro-skirted police  
 202 uniform using her radio.)  
 203 AMY: White male, mid twenties, breaking and entering. Send me some back-up. I've got him  
 204 restrained. Oi! You, sit still.  
 205 DOCTOR: Cricket bat. I'm getting cricket bat.  
 206 AMY: You were breaking and entering.  
 207 (The Doctor is handcuffed to the radiator.)  
 208 DOCTOR: Well, that's much better. Brand new me. Whack on the head, just what I needed.  
 209 AMY: Do you want to shut up now? I've got back up on the way.  
 210 DOCTOR: Hang on, no, wait. You're a policewoman.  
 211 AMY: And you're breaking and entering. You see how this works?  
 212 DOCTOR: But what are you doing here? Where's Amelia?  
 213 AMY: Amelia Pond?  
 214 DOCTOR: Yeah, Amelia. Little Scottish girl. Where is she? I promised her five minutes but  
 215 the engines were phasing. I suppose I must have gone a bit far. Has something happened to  
 216 her?  
 217 AMY: Amelia Pond hasn't lived here in a long time.  
 218 DOCTOR: How long?  
 219 AMY: Six months.

220 DOCTOR: No. No. No. No, I can't be six months late. I said five minutes. I promised. What  
 221 happened to her? What happened to Amelia Pond?  
 222 AMY: (into radio) Sarge, it's me again. Hurry it up. This guy knows something about Amelia  
 223 Pond.

224 **[Coma ward]**

225 RAMSDEN: I don't think they were even conscious.  
 226 RORY: Doctor Ramsden, there is another sort of er, funny thing.  
 227 RAMSDEN: Yes, I know. Doctor Carver told me about your conversation. We've been very  
 228 patient with you, Rory. You're a good enough nurse, but for God's sake.  
 229 RORY: I've seen them.  
 230 RAMSDEN: These patients are under twenty four hour supervision. We know if their blood  
 231 pressure changes. There is no possibility that you could have seen them wandering about the  
 232 village. Why are you giving me your phone?  
 233 RORY: It's a camera too.  
 234 (Doctor Ramsden's bleeper goes off.)  
 235 RAMSDEN: You need to take some time off, Rory. A lot of time off. Start now. Now.

236 **[Corridor]**

237 DOCTOR: I need to speak to whoever lives in this house right now.  
 238 AMY: I live here.  
 239 DOCTOR: But you're the police.  
 240 AMY: Yes, and this is where I live. Have you got a problem with that?  
 241 DOCTOR: How many rooms?  
 242 AMY: I'm sorry, what?  
 243 DOCTOR: On this floor. How many rooms on this floor? Count them for me now.  
 244 AMY: Why?  
 245 DOCTOR: Because it will change your life.  
 246 AMY: Five. One, two, three, four, five.  
 247 DOCTOR: Six.  
 248 AMY: Six?  
 249 DOCTOR: Look.  
 250 AMY: Look where?  
 251 Exactly where you don't want to look. Where you never want to look. The corner of your eye.  
 252 Look behind you.  
 253 AMY: That's, that is not possible. How's that possible?  
 254 DOCTOR: There's a perception filter all round the door. Sensed it the last time I was here.  
 255 Should've seen it.  
 256 AMY: But that's a whole room. That's a whole room I've never even noticed.  
 257 DOCTOR: The filter stops you noticing. Something came a while ago to hide. It's still hiding,  
 258 and you need to uncuff me now.  
 259 AMY: I don't have the key. I lost it.  
 260 DOCTOR: How can you have lost it? Stay away from that door! Do not touch that door!  
 261 Listen to me, do not open that. Why does no-one ever listen to me? Do I just have a face that  
 262 nobody listens to?  
 263 (Amy goes inside the mystery room.)  
 264 DOCTOR: Again. My screwdriver, where is it?

265 **[Room]**

266 (Dirty, boarded up window, packing boxes.)

267 DOCTOR [OC]: Silver thing, blue at the end. Where did it go?

268 AMY: There's nothing here.

269 DOCTOR: Whatever's there stopped you seeing the room.

270 **[Corridor]**

271 DOCTOR: What makes you think you could see it?

272 **[Room]**

273 DOCTOR [OC]: Now please, just get out.

274 AMY: Silver, blue at the end?

275 DOCTOR [OC]: My screwdriver, yeah.

276 AMY: It's here.

277 **[Corridor]**

278 DOCTOR: Must have rolled under the door.

279 **[Room]**

280 AMY: Yeah. Must have. And then it must have jumped up on the table.

281 **[Corridor]**

282 DOCTOR: Get out of there.

283 **[Room]**

284 DOCTOR [OC]: Get out of there! Get out!

285 (Amy picks up the screwdriver, which is nearly stuck to the table with gunk.)

286 **[Corridor]**

287 DOCTOR: Get out of there!

288 **[Room]**

289 (Something snake-like with very long sharp teeth slithers down behind Amy.)

290 DOCTOR [OC]: What is it? What are you doing?

291 AMY: There's nothing here, but

292 **[Corridor]**

293 DOCTOR: Corner of your eye.

294 **[Room]**

295 AMY; What is it?  
296 DOCTOR [OC]: Don't try to see it. If it knows you've seen it, it will kill you. Don't look at it.  
297 Do not look.  
298 (Amy turns and finally stares it in the face. She screams.)

299 **[Corridor]**

300 DOCTOR: Get out!  
301 (Amy runs to the Doctor.)  
302 DOCTOR: Give me that.  
303 (The Doctor grabs the sonic screwdriver and locks the door, then tries to free himself.)  
304 DOCTOR: Come on. What's the bad alien done to you?  
305 AMY: Will that door hold it?  
306 Oh, yeah, yeah, of course. It's an interdimensional multiform from outer space. They're all  
307 terrified of wood.  
308 (There is a bright light in the room.)  
309 AMY: What's that? What's it doing?  
310 DOCTOR: I don't know. Getting dressed? Run. Just go. Your back up's coming. I'll be fine.  
311 AMY: There is no back up.  
312 DOCTOR: I heard you on the radio. You called for back up.  
313 AMY: I was pretending. It's a pretend radio.  
314 DOCTOR: You're a policewoman.  
315 AMY: I'm a kissogram!  
316 (She takes off her cap and her long red hair falls down. The door falls down to reveal a  
317 workman in overalls and toolbelt, with a black dog. He looks just like Barney the coma  
318 patient.)  
319 AMY: But it's just  
320 DOCTOR: No, it isn't. Look at the faces.  
321 (The man barks.)  
322 AMY: What? I'm sorry, but what?  
323 DOCTOR: It's all one creature. One creature disguised as two. Clever old multi-form. A bit of  
324 a rush job, though. Got the voice a bit muddled, did you? Mind you, where did you get the  
325 pattern from? You'd need a psychic link, a live feed. How did you fix that?  
326 (The coma patient has a photograph of a black dog by his bed, just to confirm the  
327 identification. The man in the corridor opens his mouth to reveal the long needle-like teeth.)  
328 DOCTOR: Stay, boy! Her and me, we're safe. Want to know why? She sent for back up.  
329 AMY: I didn't send for back-up!  
330 DOCTOR: I know. That was a clever lie to save our lives. Okay, yeah, no back up. And that's  
331 why we're safe. Alone, we're not a threat to you. If we had back up, you'd have to kill us.  
332 ATRAXI [OC]: Attention, Prisoner Zero. The human residence is surrounded. Attention  
333 Prisoner Zero. The human residence is surrounded.  
334 AMY: What's that?  
335 DOCTOR: Well, that would be back up. Okay, one more time. We do have back up and that's  
336 definitely why we're safe.  
337 ATRAXI [OC]: Prisoner Zero will vacate the human residence or the human residence will  
338 be incinerated.  
339 DOCTOR: Well, safe apart from, you know, incineration.  
340 ATRAXI [OC]: Prisoner Zero will vacate the human residence or the human residence will be  
341 incinerated.  
342 (The Doctor struggles with the sonic screwdriver.)

343 DOCTOR: Come on, work, work, work, come on.  
 344 ATRAXI [OC]: Prisoner Zero will vacate the human residence or the human residence will be  
 345 incinerated.  
 346 (The Doctor finally frees himself from the handcuffs.)  
 347 DOCTOR: Run! Run!  
 348 ATRAXI [OC]: Prisoner Zero will vacate the human residence or the human residence will be  
 349 incinerated.

350 **[Garden]**

351 DOCTOR: Kissogram?  
 352 AMY: Yes, a kissogram. Work through it.  
 353 DOCTOR: Why'd you pretend to be a policewoman?  
 354 AMY: You broke into my house. It was this or a French maid. What's going on? Tell me. Tell  
 355 me!  
 356 DOCTOR: An alien convict is hiding in your spare room disguised as a man and a dog, and  
 357 some other aliens are about to incinerate your house. Any questions?  
 358 AMY: Yes.  
 359 DOCTOR: Me too. No, no, no, no! Don't do that, not now! It's still rebuilding. Not letting us  
 360 in.  
 361 ATRAXI [OC]: Prisoner Zero will vacate the human residence or the human residence will be  
 362 incinerated.  
 363 AMY: Come on.  
 364 DOCTOR: No, wait, hang on. Wait, wait, wait, wait. The shed. I destroyed that shed last time  
 365 I was here. Smashed it to pieces.  
 366 AMY: So there's a new one. Let's go.  
 367 DOCTOR: Yeah, but the new one's got old. It's ten years old at least. Twelve years. I'm not  
 368 six months late, I'm twelve years late.  
 369 AMY: He's coming.  
 370 DOCTOR: You said six months. Why did you say six months?  
 371 AMY: We've got to go.  
 372 DOCTOR: This matters. This is important. Why did you say six months?  
 373 AMY: Why did you say five minutes!  
 374 DOCTOR: What?  
 375 AMY: Come on.  
 376 DOCTOR: What?  
 377 AMY: Come on!  
 378 DOCTOR: What?  
 379 ATRAXI [OC]: Prisoner Zero will vacate the human residence or the human residence will be  
 380 incinerated.

381 **[Village lane]**

382 DOCTOR: You're Amelia.  
 383 AMY: And you're late.  
 384 DOCTOR: Amelia Pond. You're the little girl.  
 385 AMY: I'm Amelia and you're late.  
 386 DOCTOR: What happened?  
 387 AMY: Twelve years.  
 388 DOCTOR: You hit me with a cricket bat.

389 AMY: Twelve years.  
 390 DOCTOR: A cricket bat.  
 391 AMY: Twelve years and four psychiatrists.  
 392 DOCTOR: Four?  
 393 AMY: I kept biting them.  
 394 DOCTOR: Why?  
 395 AMY: They said you weren't real.  
 396 ATRAXI [OC]: Prisoner Zero will vacate the human residence or the human residence will be  
 397 incinerated. Repeat.  
 398 (It is coming from the Ice cream van speakers.)  
 399 AMY: No, no, no, come on. What? We're being staked out by an ice-cream van.  
 400 ATRAXI [OC]: Prisoner Zero will vacate the human residence or the human residence will be  
 401 incinerated.  
 402 DOCTOR: What's that? Why are you playing that?  
 403 ICE CREAM MAN: It's supposed to be Claire De Lune.  
 404 (It is also on the radio.)  
 405 ATRAXI [OC]: Prisoner Zero will vacate the human residence or the human residence will be  
 406 incinerated. Repeat. Prisoner Zero will vacate the human residence or the human residence  
 407 will be incinerated.  
 408 (It is also on a jogger's iPod and a woman's mobile phone.)  
 409 AMY: Doctor, what's happening?  
 410 ATRAXI [OC]: Repeat, Prisoner Zero will vacate the human residence or the human  
 411 residence will be incinerated.

412 **[Mrs Angelo's home]**

413 (The big eyeball is on every channel on the television. An elderly lady keeps jabbing at the  
 414 remote control.)  
 415 ATRAXI [on TV]: Repeat, Prisoner Zero will vacate the human residence or the human  
 416 residence will be incinerated.  
 417 DOCTOR: Hello! Sorry to burst in. We're doing a special on television faults in this area.  
 418 Also crimes. Let's have a look.  
 419 MRS ANGELO: I was just about to phone. It's on every channel. Oh, hello, Amy dear. Are  
 420 you a policewoman now?  
 421 AMY: Well, sometimes.  
 422 MRS ANGELO: I thought you were a nurse.  
 423 AMY: I can be a nurse.  
 424 MRS ANGELO: Or actually a nun?  
 425 AMY: I dabble.  
 426 MRS ANGELO: Amy, who is your friend?  
 427 DOCTOR: Who's Amy? You were Amelia.  
 428 AMY: Yeah? Now I'm Amy.  
 429 DOCTOR: Amelia Pond. That was a great name.  
 430 AMY: Bit fairy tale.  
 431 MRS ANGELO: I know you, don't I? I've seen you somewhere before.  
 432 DOCTOR: Not me. Brand new face First time on. And what sort of job's a kissogram?  
 433 AMY: I go to parties and I kiss people. With outfits. It's a laugh.  
 434 DOCTOR: You were a little girl five minutes ago.  
 435 AMY: You're worse than my aunt.  
 436 (The Doctor speaks to Mrs Angelo rather than Amy.)

437 DOCTOR: I'm the Doctor. I'm worse than everybody's aunt. And that is not how I'm  
 438 introducing myself.  
 439 ATRAXI [on radio]: Repetez. Le Prisonnier. Zero wird der menschliche.  
 440 DOCTOR: Okay, so it's everywhere, in every language. They're broadcasting to the whole  
 441 world.  
 442 (The Doctor looks out of the window.)  
 443 AMY: What's up there? What are you looking for?  
 444 DOCTOR: Okay. Planet this size, two poles, your basic molten core? They're going to need a  
 445 forty percent fission blast.  
 446 (A young man comes in and the Doctor speaks to him.)  
 447 DOCTOR: But they'll have to power up first, won't they? So assuming a medium sized  
 448 starship, that's 20 minutes. What do you think, twenty minutes? Yeah, twenty minutes. We've  
 449 got twenty minutes.  
 450 AMY: Twenty minutes to what?  
 451 JEFF: Are you the Doctor?  
 452 MRS ANGELO: He is, isn't he? He's the Doctor! The Raggedy Doctor. All those cartoons  
 453 you did when you were little. The Raggedy Doctor. It's him.  
 454 AMY: (sotto) Shut up.  
 455 DOCTOR: Cartoons?  
 456 JEFF: Gran, it's him, isn't it? It's really him!  
 457 AMY: Jeff, shut up. Twenty minutes to what?  
 458 ATRAXI [on TV]: The human residence will be incinerated. Repeat.  
 459 DOCTOR: The human residence. They're not talking about your house, they're talking about  
 460 the planet. Somewhere up there, there's a spaceship, and it's going to incinerate the planet.  
 461 ATRAXI [on TV]: will be incinerated. Repeat, Prisoner Zero will vacate the human residence  
 462 or the human residence will be incinerated.  
 463 DOCTOR: Twenty minutes to the end of the world.  
 464 ATRAXI [on TV]: Repeat, Prisoner Zero will vacate 'the human residence, or the human  
 465 residence will be incinerated.

466 **[Space]**

467 (The eyeball is one of many snowflake cum icicle type spaceships above the Earth.)  
 468 ATRAXI: Repeat. Prisoner Zero will vacate the human residence or the human residence will  
 469 be incinerated.

470 **[Leadworth]**

471 (The Doctor and Amy walk down the middle of the road.)  
 472 DOCTOR: What is this place? Where am I?  
 473 AMY: Leadworth.  
 474 DOCTOR: Where's the rest of it?  
 475 AMY: This is it.  
 476 DOCTOR: Is there an airport?  
 477 AMY: No.  
 478 DOCTOR: A nuclear power station?  
 479 AMY: No.  
 480 DOCTOR: Even a little one?  
 481 AMY: No.  
 482 DOCTOR: Nearest city?



483 AMY: Gloucester. Half an hour by car.  
484 DOCTOR: We don't have half an hour. Do we have a car?  
485 AMY: No.  
486 DOCTOR: Well, that's good. Fantastic, that is. Twenty minutes to save the world and I've got  
487 a post office. And it's shut. What is that?  
488 AMY: It's a duck pond.  
489 DOCTOR: Why aren't there any ducks?  
490 AMY: I don't know. There's never any ducks.  
491 DOCTOR: Then how do you know it's a duck pond?  
492 AMY: It just is. Is it important, the duck pond?  
493 (The Doctor clutches his chest.)  
494 DOCTOR: I don't know. Why would I know? This is too soon. I'm not ready, I'm not done  
495 yet.  
496 AMY: What's happening? Why's it going dark?  
497 (A black disc covers the sun, like a total eclipse.)  
498 AMY: So what's wrong with the sun?  
499 DOCTOR: Nothing. You're looking at it through a forcefield. They've sealed off your upper  
500 atmosphere. Now they're getting ready to boil the planet. Oh, and here they come. The human  
501 race. The end comes, as it was always going to, down a video phone.  
502 AMY: This isn't real, is it? This is some kind of big wind up.  
503 DOCTOR: Why would I wind you up?  
504 AMY: You told me you had a time machine.  
505 DOCTOR: And you believed me.  
506 AMY: Then I grew up.  
507 DOCTOR: Oh, you never want to do that. No. Hang on. Shut up. Wait. I missed it. I saw it  
508 and I missed it. What did I see? I saw. What did I see? I saw, I saw, I saw  
509 (People all over the village green taking photographs of the sun, except duplicate Barney and  
510 his dog, and Rory photographing the people. The time is 11:30)  
511 DOCTOR: Twenty minutes. I can do it. Twenty minutes, the planet burns. Run to your loved  
512 ones and say goodbye, or stay and help me.  
513 AMY: No.  
514 DOCTOR: I'm sorry?  
515 AMY: No!  
516 DOCTOR: Amy, no, no, what are you doing?  
517 (Amy drags the Doctor to a car that has just pulled up and slams his tie in the door, then takes  
518 the keys from the driver and locks it.)  
519 DOCTOR: Are you out of your mind?  
520 AMY: Who are you?  
521 DOCTOR: You know who I am.  
522 AMY: No, really. Who are you?  
523 DOCTOR: Look at the sky. End of the world, twenty minutes.  
524 AMY: Well, better talk quickly, then.  
525 HENDERSON: Amy, I am going to need my car back.  
526 AMY: Yes, in a bit. Now go and have coffee.  
527 HENDERSON: Right, yes.  
528 (Mister Henderson does as he is told.)  
529 DOCTOR: Catch.  
530 (He tosses her the apple with the face carved in it. It is still fresh.)  
531 DOCTOR: I'm the Doctor. I'm a time traveller. Everything I told you twelve years ago is true.  
532 I'm real. What's happening in the sky is real, and if you don't let me go right now, everything

533 you've ever known is over.  
534 AMY: I don't believe you.  
535 DOCTOR: Just twenty minutes. Just believe me for twenty minutes. Look at it. Fresh as the  
536 day you gave it to me. And you know it's the same one. Amy, believe for twenty minutes.  
537 (Amy unlocks Mister Henderson's car.)  
538 AMY: What do we do?  
539 DOCTOR: Stop that nurse.  
540 (He runs onto the village green and grabs Rory's phone.)  
541 DOCTOR: The sun's going out, and you're photographing a man and a dog. Why?  
542 RORY: Amy.  
543 AMY: Hi! Oh, this is Rory, he's a friend.  
544 RORY: Boyfriend.  
545 AMY: Kind of boyfriend.  
546 RORY: Amy.  
547 DOCTOR: Man and dog. Why?  
548 RORY: Oh my God, it's him.  
549 AMY: Just answer his question, please.  
550 RORY: It's him, though. The Doctor. The Raggedy Doctor.  
551 AMY: Yeah, he came back.  
552 RORY: But he was a story. He was a game.  
553 DOCTOR: Man and dog. Why? Tell me now.  
554 RORY: Sorry. Because he can't be there. Because he's  
555 RORY + DOCTOR: In a hospital, in a coma.  
556 RORY: Yeah.  
557 DOCTOR: Knew it. Multiform, you see? Disguise itself as anything, but it needs a life feed.  
558 A psychic link with a living but dormant mind.  
559 (The man barks at them.)  
560 DOCTOR: Prisoner Zero.  
561 RORY: What? There's a Prisoner Zero too?  
562 AMY: Yes.  
563 (One of the pretty eyeball spaceships comes down.)  
564 DOCTOR: See, that ship up there is scanning this area for non-terrestrial technology. And  
565 nothing says non-terrestrial like a sonic screwdriver.  
566 (The Doctor makes all the streetlights explode, the car alarms go off and a poor woman's  
567 mobility scooter zoom off down the road. A fire engine goes past on its own, two tone  
568 blaring.)  
569 FIREMEN: Oi, come back here! Come back!  
570 DOCTOR: I think someone's going to notice, don't you?  
571 (He blows up a red telephone box, then the screwdriver explodes.)  
572 DOCTOR: No, no! No, don't do that!  
573 RORY: Look, it's going.  
574 DOCTOR: No, come back. He's here! Come back! He's here. Prisoner Zero is here. Come  
575 back, he's here! Prisoner Zero is  
576 (Prisoner Zero goes squidgy and disappears down a drain cover.)  
577 AMY: Doctor! The drain. It just sort of melted and went down the drain.  
578 DOCTOR: Well, of course it did.  
579 AMY: What do we do now?  
580 DOCTOR: It's hiding in human form. We need to drive it into the open. No Tardis, no  
581 screwdriver, seventeen minutes. Come on, think. Think!

582 **[Coma ward]**

583 (Patient Barney is shaking.)

584 RAMSDEN: Barney? Barney? Barney? Can you hear me, Barney? Barney? Barney?

585 (The multiform slithers through an air vent above Barney's bed.)

586 **[Leadworth]**

587 AMY: So that thing, that hid in my house for twelve years?

588 DOCTOR: Multiforms can live for millennia. Twelve years is a pit-stop.

589 AMY: So how come you show up again on the same day that lot do? The same minute!

590 DOCTOR: They're looking for him, but they followed me. They saw me through the crack, got a fix, they're only late because I am.

591 RORY: What's he on about?

592 DOCTOR: Nurse boy, give me your phone.

593 RORY: How can he be real? He was never real.

594 DOCTOR: Phone. Now. Give me.

595 RORY: He was just a game. We were kids. You made me dress up as him.

596 (The Doctor flicks through the images on the iPhone.)

597 DOCTOR: These photos, they're are all coma patients?

598 RORY: Yeah.

599 DOCTOR: No, they're all the multiform. Eight comas, eight disguises for Prisoner Zero.

600 AMY: He had a dog, though. There's a dog in a coma?

601 DOCTOR: Well, the coma patient dreams he's walking a dog, Prisoner Zero gets a dog.

602 Laptop! Your friend, what was his name? Not him, the good-looking one.

603 RORY: Thanks.

604 AMY: Jeff.

605 RORY: Oh, thanks.

606 DOCTOR: He had a laptop in his bag. A laptop. Big bag, big laptop. I need Jeff's laptop. You two, get to the hospital. Get everyone out of that ward. Clear the whole floor. Phone me when you're done.

607 AMY: Your car. Come on.

608 RORY: But how can he be here? How can the Doctor be here?

609 (Amy and Rory get into a proper Mini, not a BMW oversized wannabe.)

613 **[Jeff's bedroom]**

614 (Jeff is lounging on his bed, using his laptop.)

615 DOCTOR: Hello. Laptop. Give me.

616 JEFF: No, no, no, no, wait.

617 DOCTOR: It's fine. Give it here.

618 JEFF: Hang on!

619 (The Doctor takes the laptop and sees what Jeff was browsing.)

620 DOCTOR: Blimey. Get a girlfriend, Jeff.

621 (Mrs Angelo enters.)

622 JEFF: Gran.

623 MRS ANGELO: What are you doing?

624 DOCTOR: The sun's gone wibbly, so right now, somewhere out there, there's going to be a big old video conference call. All the experts in the world panicking at once, and do you know what they need? Me. Ah, and here they all are. All the big boys. NASA, Jodrell Bank, Tokyo

625

626

627 Space Centre, Patrick Moore.  
628 MRS ANGELO: I like Patrick Moore.  
629 DOCTOR: I'll get you his number. But watch him, he's a devil.  
630 JEFF: You can't just hack in on a call like that.  
631 DOCTOR: Can't I?  
632 (Six faces come up on the screen, all labelled as above plus ESA and CSIRO. He shows them  
633 his psychic paper.)  
634 PATRICK MOORE [on screen]: Who are you?  
635 MAN [OC]: This is a secure call, what are you doing here?  
636 DOCTOR: Hello. Yeah, I know you should switch me off, but before you do, watch this.  
637 PATRICK MOORE [on screen]: It's here too, I'm getting it.  
638 DOCTOR: Fermat's Theorem, the proof. And I mean the real one. Never been seen before.  
639 Poor old Fermat, got killed in a duel before he could write it down. My fault. I slept in. Oh,  
640 and here's an oldie but a goodie. Why electrons have mass. And a personal favourite of mine,  
641 faster than light travel with two diagrams and a joke. Look at your screens. Whoever I am, I'm  
642 a genius. Look at the sun. You need all the help you can get. Fellas, pay attention.  
643 (Rory and Amy run into the hospital.)  
644 NASA [OC]: Sir, what are you doing?  
645 DOCTOR: I'm writing a computer virus. Very clever, super fast, and a tiny bit alive, but don't  
646 let on. And why am I writing it on a phone? Never mind, you'll find out. Okay, I'm sending  
647 this to all your computers. Get everyone who works for you sending this everywhere. Email,  
648 text, Facebook, Bebo, Twitter, radar dish, whatever you've got. Any questions?  
649 PATRICK MOORE [on screen]: Who was your lady friend?  
650 DOCTOR: Patrick, behave.  
651 MAN [OC]: What does this virus do?  
652 DOCTOR: It's a reset command, that's all. It resets counters. It gets in the wifi and resets  
653 every counter it can find. Clocks, calendars, anything with a chip will default at zero at  
654 exactly the same time. But yeah, I could be lying, why should you trust me? I'll let my best  
655 man explain. (sotto) Jeff, you're my best man.  
656 JEFF: You what?  
657 DOCTOR: Listen to me. In ten minutes, you're going to be a legend. In ten minutes, everyone  
658 on that screen is going to be offering you any job you want. But first, you have to be  
659 magnificent. You have to make them trust you and get them working. This is it, Jeff, right  
660 here, right now. This is when you fly. Today's the day you save the world.  
661 JEFF: Why me?  
662 DOCTOR: It's your bedroom. Now go, go, go.  
663 (The Doctor runs out.)  
664 JEFF: Okay, guys, let's do this.  
665 DOCTOR: Oh, and delete your internet history.

666 **[Hospital]**

667 RORY: Something's happened up there. We can't get through.  
668 AMY; Yes, but what's happened?  
669 RORY; I don't know. No one knows. Phone him.  
670 AMY: I'm phoning him. Doctor? We're at the hospital, but we can't get through.  
671 RORY: What did he say?  
672 AMY: Look in the mirror. Ha ha! Uniform. Are you on your way? You're going to need a car.

673 **[Fire engine]**

674 DOCTOR: Don't worry, I've commandeered a vehicle.

675 **[Hospital corridor]**

676 (Rory and Amy run up the stairs. The coma ward floor is a mess.)

677 AMY: Oh god.

678 (A woman with two girls meets them in the corridor.)

679 MOTHER: Officer.

680 AMY: What happened?

681 MOTHER: There was a man. A man with a dog. I think Doctor Ramsden's dead. And the  
682 nurses.

683 (Amy makes a phone call.)

684 **[Fire engine]**

685 DOCTOR: Are you in?

686 AMY [OC]: Yep.

687 **[Hospital corridor]**

688 AMY: But so's Prisoner Zero.

689 **[Fire engine]**

690 DOCTOR: You need to get out of there.

691 **[Hospital corridor]**

692 MOTHER [OC]: He was so angry. He kept shouting and shouting. And that dog. The size of  
693 that dog.

694 (But it is not the mother who is speaking.)

695 CHILD: I swear it was rabid. And he just went mad, attacking everyone.

696 (Rory and Amy back away.)

697 CHILD: Where did he go, did you see? Has he gone? We hid in the ladies.

698 MOTHER: Oh, I'm getting it wrong again, aren't I? I'm always doing that. So many mouths.

699 (She opens her mouth to reveal the needle teeth.)

700 RORY: Oh, my God!

701 **[Fire engine]**

702 DOCTOR: Amy? Amy, what's happening?

703 (Amy and Rory run into the ward and bar the doors with a broom through the handles.)

704 DOCTOR: Amy, talk to me!

705 **[Coma ward]**

706 AMY: We're in the coma ward, but it's here. It's getting in.

707 DOCTOR [OC]: Which window are you?

708 AMY: What, sorry?

709 **[Fire engine]**

710 DOCTOR: Which window?

711 **[Coma ward]**

712 AMY: First floor, on the left, fourth from the end.

713 (The broom finally gives up.)

714 MOTHER: Oh, dear little Amelia Pond. I've watched you grow up. Twelve years, and you  
715 never even knew I was there. Little Amelia Pond, waiting for her magic Doctor to return. But  
716 not this time, Amelia.

717 (Amy gets a text from Rory's phone. Duck! They do, and the fire engine ladder comes  
718 crashing through the window. Enter the Doctor.)

719 DOCTOR: Right! Hello. Am I late? No, three minutes to go. So still time.

720 MOTHER: Time for what, Time Lord?

721 DOCTOR: Take the disguise off. They'll find you in a heartbeat. Nobody dies.

722 MOTHER: The Atraxi will kill me this time. If I am to die, let there be fire.

723 DOCTOR: Okay. You came to this world by opening a crack in space and time. Do it again.  
724 Just leave.

725 MOTHER: I did not open the crack.

726 DOCTOR; Somebody did.

727 MOTHER: The cracks in the skin of the universe, don't you know where they came from?  
728 You don't, do you?

729 (She changes to a little girl's voice.)

730 MOTHER: The Doctor in the Tardis doesn't know. Doesn't know. Doesn't know!

731 (And back to the adult voice.)

732 MOTHER: The universe is cracked. The Pandora will open. Silence will fall.

733 DOCTOR: And we're off! Look at that. Look at that!

734 (The clock says 0:00.)

735 DOCTOR; Yeah, I know, just a clock. Whatever. But do you know what's happening right  
736 now? In one little bedroom, my team are working. Jeff and the world. And do you know what  
737 they're doing? They're spreading the word all over the world, quantum fast. The word is out.  
738 And do you know what the word is? The word is Zero. Now, me, if I was up in the sky in a  
739 battleship, monitoring all Earth communications, I'd probably take that as a hint. And if I had  
740 a whole battle fleet surrounding the planet, I'd be able track a simple old computer virus to its  
741 source in, what, under a minute? The source, by the way, is right here.

742 (There is a bright light outside.)

743 DOCTOR: Oh! And I think they just found us!

744 MOTHER: The Atraxi are limited. While I'm in this form, they'll still be unable to detect me.  
745 They've tracked a phone, not me.

746 DOCTOR: Yeah, but this is the good bit. I mean, this is my favourite bit. Do you know what  
747 this phone is full of? Pictures of you. Every form you've learned to take, right here. Ooo, and  
748 being uploaded about now. And the final score is, no Tardis, no screwdriver, two minutes to  
749 spare. Who da man? Oh, I'm never saying that again. Fine.

750 MOTHER: Then I shall take a new form.

751 DOCTOR: Oh, stop it. You know you can't. It takes months to form that kind of psychic link.

752 MOTHER: And I've had years.

753 (Amy collapses.)

754 DOCTOR: No! Amy? You've got to hold on. Amy? Don't sleep! You've got to stay awake,  
755 please.

756 RORY: Doctor.  
757 (Prisoner Zero has transformed into a gangly man with a ripped shirt and floppy hair.)  
758 DOCTOR: Well, that's rubbish. Who's that supposed to be?  
759 RORY: It's you.  
760 DOCTOR: Me? Is that what I look like?  
761 RORY: You don't know?  
762 DOCTOR: Busy day. Why me, though? You're linked with her. Why are you copying me?  
763 (A little girl comes from around a curtain and holds the duplicate's hand.)  
764 AMELIA: I'm not. Poor Amy Pond. Still such a child inside. Dreaming of the magic Doctor  
765 she knows will return to save her. What a disappointment you've been.  
766 DOCTOR: No, she's dreaming about me because she can hear me. Amy, don't just hear me,  
767 listen. Remember the room, the room in your house you couldn't see. Remember you went  
768 inside. I tried to stop, but you did. You went in the room. You went inside. Amy, dream about  
769 what you saw.  
770 AMELIA: No. No. No!  
771 (She transforms.)  
772 DOCTOR: Well done, Prisoner Zero. A perfect impersonation of yourself.  
773 ATRAXI [OC]: Prisoner Zero is located. Prisoner Zero is restrained.  
774 ZERO: Silence, Doctor. Silence will fall.  
775 (Prisoner Zero disappears in a rush of wind.)  
776 RORY: The sun. It's back to normal, right? That's, that's good, yeah? That means it's over.  
777 (Amy wakes up.)  
778 RORY: Amy. Are you okay? Are you with us?  
779 AMY: What happened?  
780 RORY: He did it. The Doctor did it.  
781 DOCTOR: No, I didn't.  
782 RORY: What are you doing?  
783 DOCTOR: Tracking the signal back. Sorry in advance.  
784 RORY: About what?  
785 DOCTOR: The bill.  
786 (The Doctor phones the Atraxi.)  
787 DOCTOR: Oi, I didn't say you could go! Article fifty seven of the Shadow Proclamation. This  
788 is a fully established level five planet, and you were going to burn it? What? Did you think  
789 no-one was watching? You lot, back here, now. Okay, now I've done it.  
790 RORY: Did he just bring them back? Did he just save the world from aliens and then bring all  
791 the aliens back again?

792 **[Hospital corridor]**

793 AMY: Where are you going?  
794 DOCTOR: The roof. No, hang on.

795 **[Doctor's locker room]**

796 AMY: What's in here?  
797 DOCTOR: I'm saving the world - I need a decent shirt. To hell with the raggedy. Time to put  
798 on a show.  
799 RORY: You just summoned aliens back to Earth. Actual aliens, deadly aliens, aliens of death,  
800 and now you're taking your clothes off. Amy, he's taking his clothes off.  
801 DOCTOR: Turn your back if it embarrasses you.

802 RORY: Are you stealing clothes now? Those clothes belong to people, you know. (to Amy)  
 803 Are you not going to turn your back?  
 804 AMY: No.

805 **[Roof]**

806 (The Doctor walks out in a new shirt with several ties draped around his neck. The Atraxi is  
 807 hovering overhead.)  
 808 AMY: So this was a good idea, was it? They were leaving.  
 809 DOCTOR: Leaving is good. Never coming back is better. Come on, then! The Doctor will see  
 810 you now.  
 811 (The eyeball drops onto the roof and scans the Doctor.)  
 812 ATRAXI: You are not of this world.  
 813 DOCTOR: No, but I've put a lot of work into it.  
 814 (He looks at his selection of ties.)  
 815 DOCTOR: Oh, hmm, I don't know. What do you think?  
 816 ATRAXI: Is this world important?  
 817 DOCTOR: Important? What's that mean, important? Six billion people live here. Is that  
 818 important? Here's a better question. Is this world a threat to the Atraxi? Well, come on. You're  
 819 monitoring the whole planet. Is this world a threat?  
 820 (There is a projection of the world between them.)  
 821 ATRAXI: No.  
 822 DOCTOR: Are the peoples of this world guilty of any crime by the laws of the Atraxi?  
 823 ATRAXI: No.  
 824 DOCTOR: Okay. One more. Just one. Is this world protected? Because you're not the first lot  
 825 to come here. Oh, there have been so many.  
 826 (The projection shows the Daleks et al.)  
 827 DOCTOR: And what you've got to ask is, what happened to them?  
 828 (A run through of all the previous Doctors, then this Doctor steps through the projection with  
 829 a jacket and bow tie.)  
 830 DOCTOR: Hello. I'm the Doctor. Basically, run.  
 831 (The eyeball zooms back to its ship and leaves, very fast. There is a brief materialisation  
 832 sound, then the Doctor takes a glowing Tardis key out of his new jacket pocket.)  
 833 AMY: Is that it? Is that them gone for good? Who were they?  
 834 (The Doctor is already down the stairs and running out of the hospital.)

835 **[Garden]**

836 (The Tardis is waiting for him.)  
 837 DOCTOR: Okay, what have you got for me this time?

838 **[Tardis]**

839 DOCTOR: Look at you. Oh, you sexy thing! Look at you.  
 840 (Amy and Rory run up just as it dematerialises.  
 841 Night time. The sound of the Tardis wakes Amy up. She runs outside.)  
 842 DOCTOR: Sorry about running off earlier. Brand new Tardis. Bit exciting. Just had a quick  
 843 hop to the moon and back to run her in. She's ready for the big stuff now.  
 844 AMY: It's you. You came back.  
 845 DOCTOR: Course I came back. I always come back. Something wrong with that?



846 AMY: And you kept the clothes.  
847 DOCTOR: Well, I just saved the world. The whole planet, for about the millionth time, no  
848 charge. Yeah, shoot me. I kept the clothes.  
849 AMY: Including the bow tie.  
850 DOCTOR: Yeah, it's cool. Bow ties are cool.  
851 AMY: Are you from another planet?  
852 DOCTOR: Yeah.  
853 AMY: Okay.  
854 DOCTOR: So what do you think?  
855 AMY: Of what?  
856 DOCTOR: Other planets. Want to check some out?  
857 AMY: What does that mean?  
858 DOCTOR: It means. Well, it means come with me.  
859 AMY: Where?  
860 DOCTOR: Wherever you like.  
861 AMY: All that stuff that happened. The hospital, the spaceships, Prisoner Zero.  
862 DOCTOR: Oh, don't worry, that's just the beginning. There's loads more.  
863 AMY: Yeah, but those things, those amazing things, all that stuff. That was two years ago.  
864 DOCTOR: Oh.! Oops.  
865 AMY: Yeah.  
866 DOCTOR: So that's  
867 AMY: Fourteen years!  
868 DOCTOR: Fourteen years since fish custard. Amy Pond, the girl who waited, you've waited  
869 long enough.  
870 AMY: When I was a kid, you said there was a swimming pool and a library, and the  
871 swimming pool was in the library.  
872 DOCTOR: Yeah. Not sure where it's got to now. It'll turn up. So, coming?  
873 AMY: No.  
874 DOCTOR: You wanted to come fourteen years ago.  
875 AMY: I grew up.  
876 DOCTOR: Don't worry. I'll soon fix that.  
877 (He opens the Tardis door and follows Amy in.)

878 **[Tardis]**

879 DOCTOR: Well? Anything you want to say? Any passing remarks? I've heard them all.  
880 AMY: I'm in my nightie.  
881 DOCTOR: Oh, don't worry. Plenty of clothes in the wardrobe. And possibly a swimming  
882 pool. So, all of time and space, everything that ever happened or ever will Where do you want  
883 to start?  
884 AMY: You are so sure that I'm coming.  
885 DOCTOR: Yeah, I am.  
886 AMY: Why?  
887 DOCTOR: Cause you're the Scottish girl in the English village, and I know how that feels.  
888 AMY: Oh, do you?  
889 DOCTOR: All these years living here, most of your life, and you've still got that accent.  
890 Yeah, you're coming.  
891 AMY: Can you get me back for tomorrow morning?  
892 DOCTOR: It's a time machine. I can get you back five minutes ago. Why, what's tomorrow?  
893 AMY: Nothing. Nothing. Just you know, stuff.

894 DOCTOR: All right, then. Back in time for stuff.  
895 (A sonic screwdriver rises from a slot in the console.)  
896 DOCTOR: Oh! A new one! Lovely. Thanks, dear.  
897 (The Doctor uses an old typewriter wired into the console.)  
898 AMY: Why me?  
899 DOCTOR: Why not?  
900 AMY: No, seriously. You are asking me to run away with you in the middle of the night. It's a  
901 fair question. Why me?  
902 DOCTOR: I don't know. Fun. Do I have to have a reason?  
903 AMY: People always have a reason.  
904 DOCTOR: Do I look like people?  
905 AMY; Yes.  
906 DOCTOR: Been knocking around on my own for a while. My choice, but I've started talking  
907 to myself all the time. It's giving me earache.  
908 AMY: You're lonely. That's it? Just that?  
909 DOCTOR: Just that. Promise.  
910 AMY: Okay.  
911 DOCTOR: So, are you okay, then? Because this place, sometimes it can make people feel a  
912 bit, you know.  
913 AMY: I'm fine. It's just, there's a whole world in here, just like you said. It's all true. I  
914 thought. Well, I started to think that maybe you were just like a madman with a box.  
915 DOCTOR: Amy Pond, there's something you'd better understand about me, because it's  
916 important, and one day your life may depend on it. I am definitely a madman with a box. Ha  
917 ha! Yeah. Goodbye Leadworth, hello everything.  
918 (He sets the Tardis in flight. We watch it dematerialise in the garden, then we go back to  
919 Amy's bedroom with the wedding dress and its veil hanging up on the back of the door.)

## ANEXO II: Amy's Choice

1 **[Kitchen]**

2 (In the quiet countryside, a cockerel crows. A very heavily pregnant Amy is mixing  
3 ingredients in a bowl, when she suddenly puts it down and gasps.)  
4 AMY: Rory!

5 **[Outside the house]**

6 (Long haired Rory returns home on his bicycle.)  
7 AMY [OC]: Rory, it's starting!

8 **[Kitchen]**

9 (Rory dashes in to find Amy contentedly eating cake mix.)  
10 RORY: Ah. Okay, okay.  
11 AMY: False alarm.  
12 RORY: What?  
13 AMY: Well, I don't know what it feels like. I've never had a baby before.  
14 (The sound of the Tardis materialising.)  
15 AMY: No.  
16 RORY: I know, leaf blowers. Use a rake.  
17 AMY: No, it's.  
18 (The Tardis parks herself directly outside the front window.)  
19 AMY: I knew. I just knew.

20 **[Front garden]**

21 (The Doctor has to try and step over a small rockery to get out.)  
22 DOCTOR: Rory!  
23 RORY: Doctor.  
24 DOCTOR: I've crushed your flowers.  
25 RORY: Oh, Amy will kill you.  
26 DOCTOR: Where is she?  
27 RORY: She'll need a bit longer.  
28 DOCTOR: Whenever you're ready, Amy.  
29 (Amy waddles out.)  
30 DOCTOR: Oh, way-hey! You've swallowed a planet.  
31 AMY: I'm pregnant.  
32 DOCTOR: You're huge.  
33 AMY: Yeah, I'm pregnant.  
34 DOCTOR: Look at you. When worlds collide.  
35 AMY: Doctor, I'm pregnant.  
36 DOCTOR: Oh, look at you both. Five years later and you haven't changed a bit, apart from  
37 age and size.  
38 AMY: Oh, it's good to see you, Doctor.  
39 DOCTOR: Are you pregnant?

40 **[Leadworth]**

41 DOCTOR: Ah, Leadworth. Vibrant as ever.  
42 RORY: It's Upper Leadworth, actually. We've gone slightly upmarket.  
43 DOCTOR: Where is everyone?  
44 AMY: This is busy. Okay, it's quiet, but it's really restful and healthy. Loads of people here  
45 live well into their nineties.  
46 (Including the old woman twitching her net curtains as they pass.)  
47 DOCTOR: Well, don't let that get you down.  
48 AMY: It's not getting me down.  
49 DOCTOR: Well, I wanted to see how you were. You know me, I don't just abandon people  
50 when they leave the Tardis. This Time Lord's for life. You don't get rid of your old pal the  
51 Doctor so easily.  
52 AMY: Hmm. You came here by mistake, didn't you?  
53 DOCTOR: Yeah, bit of a mistake. But look, what a result. Look at this bench. What a nice  
54 bench. What will they think of next? So. What do you do around here to stave off the, you  
55 know  
56 AMY: Boredom.  
57 DOCTOR: Self harm.  
58 RORY: We relax.  
59 DOCTOR: (silent) Relax.  
60 RORY: We live. We listen to the birds.  
61 AMY: Yeah, see? Birds. Those are nice.  
62 RORY: We didn't get time to listen to birdsong back in the Tardis days, did we?  
63 (The bird is very loud.)  
64 DOCTOR: Oh blimey, my head's a bit. Ooo. Er, no, you're right, there wasn't a lot of time for  
65 birdsong back in the good old  
66 (Rory, Amy and the Doctor fall asleep.)

67 **[Tardis]**

68 (The Doctor wakes up on the console floor. Short haired Rory and non-pregnant Amy enter.)  
69 DOCTOR: Days. What? No, yes, sorry, what? Oh, you're okay. Oh, thank God. I had a  
70 terrible nightmare about you two. That was scary. Don't ask. You don't want to know. You're  
71 safe now.  
72 (The Doctor hugs Amy.)  
73 AMY: Oh, okay.  
74 DOCTOR: That's what counts. Blimey. Never dropped off like that before. Well, never,  
75 really. I'm getting on a bit, you see. Don't let the cool gear fool you. Now, what's wrong with  
76 the console? Red flashing lights. I bet they mean something.  
77 RORY: Er, Doctor, I also had a kind of dream thing.  
78 AMY: Yeah, so did I.  
79 RORY: Not a nightmare, though, just, er, we were married.  
80 AMY: Yeah. In a little village.  
81 RORY: A sweet little village, and you were pregnant.  
82 AMY: Yes, I was huge. I was a boat.  
83 RORY: So you had the same dream, then? Exactly the same dream?  
84 AMY: Are you calling me a boat?  
85 RORY: And Doctor, you were visiting.  
86 AMY: Yeah, yeah, you came to our cottage.  
87 RORY: How can we have the same dream? It doesn't make any sense.  
88 AMY: And you had a nightmare about us. What happened to us in the nightmare?

89 DOCTOR: It was a bit similar, in some aspects.  
 90 RORY: Which aspects?  
 91 DOCTOR: Well, all of them.  
 92 AMY: You had the same dream.  
 93 DOCTOR: Basically.  
 94 RORY: You said it was a nightmare.  
 95 DOCTOR: Did I say nightmare? No, more of a really good mare. Look, it doesn't matter. We  
 96 all had some kind of psychic episode. We probably jumped a time track or something. Forget  
 97 it. We're back to reality now.  
 98 (A bird is singing.)  
 99 AMY: Doctor? If we're back to reality, how come I can still hear birds?  
 100 RORY: Yeah, the same birds. The same ones we heard in the

101 **[Leadworth]**

102 RORY: Dream. Oh! Sorry. Nodded off. Stupid. God, I must be overdoing it. I was dreaming  
 103 we were back on the Tardis.  
 104 (The Doctor checks his braces and walks away.)  
 105 RORY: You had the same dream, didn't you?  
 106 AMY: Weren't we just saying the same thing?  
 107 RORY: But we thought this was the dream, didn't we?  
 108 AMY: I think so. Why do dreams have to fade so quickly?  
 109 RORY: Doctor, what is going on?  
 110 AMY: Is this because of you? Is this some Time Lordy thing because you've shown up again?  
 111 DOCTOR: Listen to me. Trust nothing. From now on, trust nothing you see, hear or feel.  
 112 RORY: But we're awake now.  
 113 DOCTOR: Yeah. You thought you were awake on the Tardis, too.  
 114 AMY: But we're home.  
 115 DOCTOR: Yeah, you're home. You're also dreaming. Trouble is, Rory, Amy, which is  
 116 which? Are we flashing forwards or backwards? Hold on tight. This is going to be a tricky one.

117 **[Tardis]**

118 DOCTOR: Oh, this is bad. I don't like this.  
 119 (He kicks the console, and hurts his leg.)  
 120 DOCTOR: Argh. Never use force. You just embarrass yourself. Unless you're cross, in which  
 121 case, always use force.  
 122 AMY: Shall I run and get the manual?  
 123 DOCTOR: I threw it in a supernova.  
 124 AMY: You threw the manual in a supernova? Why?  
 125 DOCTOR: Because I disagreed with it. Stop talking to me when I'm cross.  
 126 RORY: Okay, but whatever's wrong with the Tardis, is that what caused us to dream about the  
 127 future?  
 128 DOCTOR: If we were dreaming of the future.  
 129 AMY: Well, of course we were. We were in Leadworth.  
 130 RORY: Upper Leadworth.  
 131 DOCTOR: Yeah, and we could still be in Upper Leadworth, dreaming of this. Don't you get  
 132 it?  
 133 AMY: No, okay? No, this is real. I'm definitely awake now.  
 134 DOCTOR: And you thought you were definitely awake when you were all elephanty.

135 AMY: Hey. Pregnant.  
 136 DOCTOR: And you could be giving birth right now. This could be the dream. I told you.  
 137 Trust nothing we see or hear or feel. Look around you. Examine everything. Look for all the  
 138 details that don't ring true.  
 139 RORY: Okay, we're in a spaceship that's bigger on the inside than the outside.  
 140 AMY: With a bow tie-wearing alien.  
 141 RORY: So maybe what rings true isn't so simple.  
 142 DOCTOR: Valid point.  
 143 (The Tardis switches off. There is just a faint glow from the time rotor left.)  
 144 DOCTOR: It's dead. We're in a dead time machine.  
 145 (A bird sings. Rory hugs Amy.)  
 146 DOCTOR: Remember, this is real. But when we wake up in the other place, remember how  
 147 real this feels.  
 148 AMY: It is real. I know it's real.

149 **[Leadworth]**

150 (A teacher leads a crocodile of schoolchildren past. The church clock is chiming as Rory and  
 151 Amy wake up on a bench outside the Library.)  
 152 AMY: Okay, this is the real one. Definitely this one. It's all solid.  
 153 DOCTOR: It felt solid in the Tardis too. You can't spot a dream while you're having it.  
 154 (The Doctor waves his hand in front of his face.)  
 155 RORY: What are you doing?  
 156 DOCTOR: Looking for motion blur, pixilation. It could be a computer simulation. I don't  
 157 think so, though.  
 158 (A little old woman walks past.)  
 159 HAMIT: Hello, Doctor.  
 160 RORY: Hi.  
 161 DOCTOR: Hello. You're a doctor.  
 162 RORY: Yeah. And unlike you, I've actually passed some exams.  
 163 DOCTOR: A doctor, not a nurse. Just like you've always dreamed. How interesting.  
 164 RORY: What is?  
 165 DOCTOR: Your dream wife, your dream job, probably your dream baby. Maybe this is your  
 166 dream.  
 167 RORY: It's Amy's dream too. Isn't it, Amy?  
 168 AMY: Yes. Course it is, yeah.  
 169 DOCTOR: What's that?  
 170 AMY: Old people's home.  
 171 (The sign outside says SARN Residential Care Home. A man is looking out of a window,  
 172 then a woman and another man.)  
 173 DOCTOR: You said everyone here lives to their nineties. There's something here that doesn't  
 174 make sense. Let's go and poke it with a stick.  
 175 (The Doctor runs off, followed by Rory.)  
 176 AMY: Oh. Can we not do the running thing?

177 **[Care home lounge]**

178 WOMAN [OC]: Oh hello, Doctor Williams.  
 179 POGGIT: Hello, Rory love.  
 180 RORY: Hello, Mrs Poggit. How's your hip?

181 POGGIT: A bit stiff.  
 182 DOCTOR: Oh, easy, D-96 compound, plus. No, you don't have that yet. Forget that.  
 183 POGGIT: Who's your friend? A junior doctor?  
 184 RORY: Yes.  
 185 POGGIT: Can I borrow you? You're the size of my grandson.  
 186 (The Doctor has to try on the sweater Mrs Poggit is knitting.)  
 187 DOCTOR: Slightly keen to move on. Freak psychic schism to sort out. You're incredibly old,  
 188 aren't you?  
 189 (The rest of the residents in the lounge stare at him, then the birdsong starts and they fall  
 190 asleep.)

191 **[Tardis]**

192 AMY: Okay, I hate this, Doctor. Stop it, because this is definitely real. It's definitely this one.  
 193 I keep saying that, don't I?  
 194 RORY: It's bloody cold.  
 195 DOCTOR: The heating's off.  
 196 RORY: The heating's off?  
 197 DOCTOR: Yeah. Put on a jumper. That's what I always do.  
 198 RORY: Er, yes. Sorry about Mrs Poggit. She's so lovely though.  
 199 DOCTOR: I wouldn't believe her nice old lady act if I were you.  
 200 AMY: What do you mean, act?  
 201 DOCTOR: Everything's off. Sensors, core power. We're drifting. The scanner's down so we  
 202 can't even see out. We could be anywhere. Someone, something, is overriding my controls.  
 203 (A little man in a red bow tie and tweed jacket suddenly appears on the stairs behind the  
 204 Doctor.)  
 205 DREAM LORD: Well, that took a while. Honestly, I'd heard such good things. Last of the  
 206 Time Lords, the Oncoming Storm. Him in the bow tie.  
 207 DOCTOR: How did you get into my Tardis? What are you?  
 208 DREAM LORD: What shall we call me? Well, if you're the Time Lord, let's call me the  
 209 Dream Lord.  
 210 DOCTOR: Nice look.  
 211 DREAM LORD: This? No, I'm not convinced. Bow ties?  
 212 (The Doctor throws his sonic screwdriver through the Dream Lord.)  
 213 DREAM LORD: Interesting. I'd love to be impressed, but Dream Lord. It's in the name, isn't  
 214 it? Spooky. Not quite there.  
 215 (He pops up behind them.)  
 216 DREAM LORD: And yet, very much here.  
 217 DOCTOR: I'll do the talking, thank you. Amy, want to take a guess at what that is?  
 218 AMY: Er, Dream Lord. He creates dreams.  
 219 DOCTOR: Dreams, delusions, cheap tricks.  
 220 DREAM LORD: And what about the gooseberry, here. Does he get a guess?  
 221 RORY: Er, listen, mate. If anyone's the gooseberry round here, it's the Doctor.  
 222 DREAM LORD: Well now, there's a delusion I'm not responsible for.  
 223 RORY: No, he is. Isn't he, Amy?  
 224 DREAM LORD: Oh, Amy, have to sort your men out. Choose, even.  
 225 AMY: I have chosen. Of course I've chosen.  
 226 (Amy is standing close to the Doctor, but she hits Rory.)  
 227 AMY: It's you, stupid.  
 228 RORY: Oh, good. Thanks.

229 (The Dream Lord pops behind them again.)  
 230 DREAM LORD: You can't fool me. I've seen your dreams. Some of them twice. Amy.  
 231 Blimey, I'd blush if I had a blood supply or a real face.  
 232 DOCTOR: Where did you pick up this cheap cabaret act?  
 233 DREAM LORD: Me? Oh, you're on shaky ground.  
 234 DOCTOR: Am I?  
 235 DREAM LORD: If you had any more tawdry quirks you could open up a Tawdry Quirk  
 236 Shop. The madcap vehicle, the cockamamie hair, the clothes designed by a first-year fashion  
 237 student. I'm surprised you haven't got a little purple space dog just to ram home what an  
 238 intergalactic wag you are. Where was I?  
 239 RORY: You were  
 240 DREAM LORD: I know where I was. So, here's your challenge. Two worlds. Here, in the  
 241 time machine, and there, in the village that time forgot.  
 242 One is real, the other's fake. And just to make it more interesting, you're going to face in both  
 243 worlds a deadly danger, but only one of the dangers is real. Tweet, tweet. Time to sleep.  
 244 (Birdsong.)  
 245 DREAM LORD: Oh. Or are you waking up?  
 246 (The Doctor tries to stay awake, but finally fails.)

247 **[Care home lounge]**

248 (The residents are gone. The Dream Lord walks in wearing a dark suit and tie, with an x-ray  
 249 in his hand.)  
 250 DREAM LORD: Oh, this is bad. This is very, very bad. Look at this X-ray. Your brain is  
 251 completely see-through. But then, I've always been able to see through you, Doctor.  
 252 AMY: Always? What do you mean, always?  
 253 DREAM LORD: Now then, the prognosis is this. If you die in the dream, you wake up in  
 254 reality. Healthy recovery in next to no time. Ask me what happens if you die in reality?  
 255 RORY: What happens?  
 256 DREAM LORD: You die, stupid. That's why it's called reality.  
 257 AMY: Have you met the Doctor before? Do you know him? Doctor, does he?  
 258 DREAM LORD: Now don't get jealous. He's been around, our boy. But never mind that.  
 259 You've got a world to choose. One reality was always too much for you, Doctor. Take two  
 260 and call me in the morning.  
 261 (The Dream Lord vanishes.)  
 262 RORY: Okay, I don't like him.  
 263 AMY: Who is he?  
 264 DOCTOR: I don't know. It's a big universe.  
 265 AMY: Why is he doing this?  
 266 DOCTOR: Maybe because he has no physical form. That gets you down after a while, so he's  
 267 taking it out on folk like us who can touch and eat and feel.  
 268 RORY: What does he mean, deadly danger, though? Nothing deadly has happened here. I  
 269 mean, a bit of natural wastage, obviously.  
 270 (The Doctor is suddenly in his jacket again, not the sweater.)  
 271 DOCTOR: They've all gone. They've all gone.

272 **[Leadworth]**

273 (Directly opposite the care home is a play area and a ruined castle. The teacher is trying to  
 274 keep control of the children as they play.)



275 WOMAN: Stop. You two, over there. Come along, where's the rest of you? Come on, come  
 276 on. We're going up to the castle now. All of you, come on.  
 277 RORY: Why would they leave?  
 278 AMY: And what did you mean about Mrs Poggit's nice old lady act?  
 279 DOCTOR: One of my tawdry quirks. Sniffing out things that aren't what they seem. So, come  
 280 on, let's think. The mechanics of this reality split we're stuck in. Time asleep exactly matches  
 281 time in our dream world, unlike in conventional dreams.  
 282 RORY: And we're all dreaming the same dream at the same time.  
 283 DOCTOR: Yes, sort of communal trance. Very rare, very complicated. I'm sure there's a  
 284 dream giveaway, a tell, but my mind isn't working because this village is so dull! I'm slowing  
 285 down, like you two have.  
 286 AMY: Ooo. Ow. Really. Ow! It's coming.  
 287 DOCTOR: Okay, you're a doctor, help her.  
 288 RORY: You're a doctor.  
 289 DOCTOR: It's okay, we're doctors.  
 290 (The Doctor squats down to catch the baby.)  
 291 RORY: What do we do?  
 292 AMY: Okay, it's not coming.  
 293 DOCTOR: What?  
 294 AMY: This is my life now and it just turned you white as a sheet, so don't you call it dull  
 295 again, ever. Okay?  
 296 DOCTOR: Sorry.  
 297 AMY: Yeah.

298 **[Playground]**

299 (Amy goes to sit on a swing as Mrs Poggit walks up the steps to the castle.)  
 300 DOCTOR: Now, we all know there's an elephant in the room.  
 301 AMY: I have to be this size, I'm having a baby.  
 302 DOCTOR: No, no. The hormones seem real, but no. Is nobody going to mention Rory's  
 303 ponytail? You hold him down, I'll cut it off?  
 304 RORY: This from the man in the bow tie.  
 305 DOCTOR: Bow ties are cool. I don't know about you, but I wouldn't hire Mrs Poggit as a  
 306 babysitter. What's she doing? What does she want?  
 307 (Tweet, tweet.)  
 308 AMY: Oh, no. Here we go.

309 **[Tardis]**

310 AMY: It's really cold. Have you got any warm clothing?  
 311 DOCTOR: What does it matter if we're cold? We have to know what she is up to. Sorry,  
 312 sorry. There should be some stuff down there. Have a look.  
 313 (Amy and Rory go down the steps. The Doctor goes underneath the console with a tin mug  
 314 and opens a tool box. It contains a piece of rope, a bottle opener and a whisk.)  
 315 RORY: I want the other life. You know, where we're happy and settled and about to have a  
 316 baby.  
 317 AMY: But don't you wonder, if that life is real, then why would we give up all this? Why  
 318 would anyone?  
 319 RORY: Because we're going to freeze to death?  
 320 AMY: The Doctor'll fix it.

321 RORY: Okay. Because we're going to get married?  
322 AMY: We can still get married some day.  
323 RORY: You don't want to any more. I thought you'd chosen me, not him.  
324 AMY: You are always so insecure.  
325 RORY: You ran off with another man.  
326 AMY: Not in that way.  
327 RORY: It was the night before our wedding.  
328 AMY: We're in a time machine. It can be the night before our wedding for as long as we  
329 want.  
330 RORY: We have to grow up eventually.  
331 AMY: Says who?  
332 (Amy gives Rory a blanket and they go back up the stairs. The Doctor has assembled the  
333 whisk, rope and bottle opener into a gizmo.)  
334 DOCTOR: Ah, Rory, wind. Amy, could you attach this to the monitor, please.  
335 RORY: I was promised amazing worlds. Instead I get duff central heating and a weird,  
336 kitcheny wind-up device.  
337 DOCTOR: It's a generator. Get winding.  
338 AMY: Not enough.  
339 DOCTOR: Rory, wind.  
340 RORY: Why is the Dream Lord picking on you? Why us?  
341 (The scanner comes to life.)  
342 AMY: Where are we?  
343 DOCTOR: We're in trouble.  
344 RORY: What is that?  
345 DOCTOR: A star. A cold star.  
346 (The Doctor opens the door.)  
347 DOCTOR: That's why we're freezing. It's not a heating malfunction. We're drifting towards a  
348 cold sun. There's our deadly danger for this version of reality.  
349 AMY: So this must be the dream. There's no such thing as a cold star. Stars burn.  
350 DOCTOR: So's this one. It's just burning cold.  
351 RORY: Is that possible?  
352 DOCTOR: I can't know everything. Why does everybody expect me to, always?  
353 RORY: Okay, this is something you haven't seen before. So does that mean this is the dream?  
354 DOCTOR: I don't know, but there it is, and I'd say we've got about fourteen minutes until we  
355 crash into it. But that's not a problem.  
356 RORY: Because you know how to get us out of this?  
357 DOCTOR: Because we'll have frozen to death by then.  
358 AMY: Oh, then what are we going to do?  
359 DOCTOR: Stay calm. Don't get sucked in to it, because this just might be the battle that we  
360 have to lose.  
361 RORY: Oh, this is so you, isn't it?  
362 DOCTOR: What?  
363 RORY: Huh, what? A weird new star, fourteen minutes left to live and only one man to save  
364 the day, huh? I just wanted a nice village and a family.  
365 DREAM LORD: Oh dear, Doctor. Dissent in the ranks. There was an old doctor from  
366 Gallifrey, who ended up throwing his life away. He let down his friends and  
367 (The Dream Lord looks startled as the bird song starts up.)  
368 DREAM LORD: Oh, no. We've run out of time. Don't spend too long there, or you'll catch  
369 your death here.

370 **[Ruined castle]**

371 DOCTOR: Where have the children gone?

372 RORY: Don't know. Play time's probably over.

373 (The Doctor scans the molehills and objects left next to them.)

374 RORY: You see, this is the real one. I just feel it. Don't you feel it?

375 AMY: I feel it both places.

376 RORY: I feel it here. It's just so tranquil and relaxed. Nothing bad could ever happen here.

377 AMY: Not really me, though, is it? I mean, would I be happy settling down in a place with a

378 pub, two shops and a really bad Amateur Dramatics Society? That's why I got pregnant, so I

379 don't have to see them doing Oklahoma. Doctor, what are you doing? And what are those

380 piles of dust?

381 DOCTOR: Play time's definitely over.

382 AMY: Oh, my God.

383 RORY: What happened to them?

384 (The old people are walking along the street.)

385 DOCTOR: I think they did.

386 **[Playground]**

387 AMY: They're just old people.

388 DOCTOR: No, they're very old people. Sorry, Rory, I don't think you're what's been keeping  
389 them alive.

390 DREAM LORD: Hello, peasants. What's this, attack of the old people? Oh, that's ridiculous.

391 This has got to be the dream, hasn't it? What do you think, Amy? Let's all jump under a bus

392 and wake up in the Tardis. You first.

393 DOCTOR: Leave her alone.

394 DREAM LORD: Do that again. I love it when he does that. Tall dark hero. Leave her alone.

395 RORY: Just leave her.

396 DREAM LORD: Yes, you're not quite so impressive, but I know where your heart lies, don't

397 I, Amy Pond?

398 AMY: Shut up. Just shut up and leave me alone.

399 DREAM LORD: But listen. You're in there. Loves a redhead, the Doctor. Has he told you

400 about Elizabeth the First? Well, she thought she was the first.

401 DOCTOR: Drop it. Drop all of it. I know who you are.

402 DREAM LORD: Course you don't.

403 DOCTOR: Course I do. No idea how you can be here, but there's only one person in the

404 universe who hates me as much as you do.

405 DREAM LORD: Never mind me. Maybe you should worry about them.

406 (The old people are walking across the grass. The Dream Lord vanishes.)

407 RORY: Hi. Hello.

408 DOCTOR: Hello, we were wondering where you went. To get reinforcements, by the look of

409 it. Are you all right? You look a bit tense.

410 RORY: Hello, Mister Nainby.

411 DOCTOR: Rory.

412 RORY: Mister Nainby ran the sweet shop. He used to slip me the odd free toffee.

413 (Nainby grabs Rory by the collar and lifts him off his feet.)

414 RORY: Did I not say thank you?

415 (Rory gets thrown into the mud by the swings.)

416 RORY: How did he do that?

417 DOCTOR: I suspect he's not himself. Don't get comfortable here. You may have to run, fast.  
 418 AMY: Can't we just talk to them?  
 419 (The old people open their mouths, and an eye looks out.)  
 420 AMY: There is an eye in her mouth.  
 421 DOCTOR: There's a whole creature inside her. Inside all of them. They've been there for  
 422 years, living and waiting.  
 423 RORY: That is disgusting. They're not going to be peeping out of anywhere else, are they?  
 424 (Mrs Poggit breaths a stream of green gas at them.)  
 425 DOCTOR: Run. Okay, leave them, leave them. Talk to me. Talk to me. You are Eknodines. A  
 426 proud, ancient race. you're better than this.  
 427 (Rory and Amy run off.)  
 428 DOCTOR: Why are you hiding away here? Why aren't you at home?  
 429 POGGIT: We were driven from our planet by  
 430 DOCTOR: Planet by upstart neighbours.  
 431 NAINBY: So we've  
 432 DOCTOR: Been living here inside the bodies of old humans for years. No wonder they live  
 433 so long. You're keeping them alive.  
 434 POGGIT: We were humbled and destroyed. Now we will do the same to others.  
 435 DOCTOR: Okay. Makes sense, I suppose. Credible enough. Could be real.  
 436 (A paper boy wheels his bicycle past.)  
 437 LAD: Morning.  
 438 (Mrs Poggit breaths on him and he turns to dust.)  
 439 DOCTOR: You need to leave this planet.

440 **[Outside the cottage]**

441 AMY: Wait. Stop.  
 442 (Four old people are advancing through the sheep meadow across the road.)  
 443 RORY: After all I've done for the over seventies in this village.  
 444 (Mrs Hamill is by the front door.)  
 445 RORY: Okay, this is crazy. She loves me. I fixed her depression. She's just a little old lady.  
 446 AMY: Mrs Hamill, we don't understand.  
 447 (The Eknodine looks out of Mrs Hamill's mouth.)  
 448 RORY: I'll deal with this one, Chubs. Now  
 449 (They dodge the blast of green gas. Rory picks up a piece of wood.)  
 450 RORY: I can't hit her.  
 451 AMY: Tut. Whack her!  
 452 (Rory swings and knocks Mrs Hamill down. They run inside.)

453 **[Cottage]**

454 AMY: We just ran away. We just abandoned the Doctor. Don't ever call me Chubs again. We  
 455 don't see him for years, and somehow we don't really connect any more, and then, then he  
 456 takes the bullet for us.  
 457 (Rory is locking doors and windows, and building a barricade.)  
 458 RORY: Hey, he'll be fine. You know the Doctor. He's Mister Cool.

459 **[Leadworth Butchers shop]**

460 (The Doctor is fighting the bird song's effect. Guess who is behind the counter?)  
 461 DREAM LORD: Oh, I love a good butcher's, don't you? We've got to use these places or  
 462 they'll shut down. Oh, but you're probably a vegetarian, aren't you, you big flop-haired wuss.  
 463 DOCTOR: Oh, pipe down. I'm busy.  
 464 DREAM LORD: Maybe you need a little sleep.  
 465 (The Doctor slumps to the floor.)  
 466 DREAM LORD: Oh, wait a moment. If you fall asleep here, several dozen angry pensioners  
 467 will destroy you with their horrible eye things.  
 468 (The Doctor gets up.)  
 469 DREAM LORD: Fingers in the ear. Brilliant. What's next, shouting boo? Come in, come in.  
 470 (The old people enter the shop.)  
 471 DREAM LORD: Yes, we've got lots at steak here this week. Lots at steak, get it? Are these  
 472 jokes wasted on you?  
 473 DOCTOR: Wait, wait, stop.  
 474 DREAM LORD: Oh. Oh, I can't watch.  
 475 (The Doctor locks himself in a store room.)

476 **[Tardis]**

477 AMY: Ah, it's colder.  
 478 DOCTOR: The three of us have to agree, now, which is the dream.  
 479 RORY: It's this, here.  
 480 AMY: He could be right. The science is all wrong here. Burning ice?  
 481 DOCTOR: No, no, no. Ice can burn. Sofas can read. It's a big universe. We have to agree  
 482 which battle to lose. All of us, now.  
 483 AMY: Okay, which world do you think is real?  
 484 DOCTOR: This one.  
 485 RORY: No, the other one.  
 486 DOCTOR: Yeah, but are we disagreeing or competing?  
 487 AMY: Competing? Over what? Oh.  
 488 DOCTOR: Nine minutes till impact.  
 489 AMY: What temperature is it?  
 490 DOCTOR: Outside? Brrr. How many noughts have you got? Inside? I don't know but I can't  
 491 feel my feet and other parts.  
 492 RORY: I think all my parts are basically fine.  
 493 DOCTOR: Stop competing.  
 494 (Rory picks up the Tardis telephone.)  
 495 RORY: Can't we call for help?  
 496 DOCTOR: Yeah, because the universe is really small and there's bound to be someone  
 497 nearby.  
 498 AMY: Put these on, both of you.  
 499 (Amy has cut a slit in the middle of the blankets.)  
 500 RORY: Oh, a poncho. The biggest crime against fashion since lederhosen.  
 501 AMY: Here we go. My boys. My poncho boys. If we're going to die, let's die looking like a  
 502 Peruvian folk band.  
 503 RORY: We're not going to die.  
 504 DOCTOR: No, we're not, but our time's running out. If we fall asleep here we're in trouble. If  
 505 we could divide up, then we'd have an active presence in each world, but the Dream Lord is  
 506 switching us between the worlds. Why? Why? what's the logic?  
 507 DREAM LORD: Good idea, veggie. Let's divide you three up, so I can have a little chat with

508 our lovely companion. Maybe I'll keep her, and you can have Pointy Nose to yourself for all  
509 eternity, should you manage to clamber aboard some sort of reality.

510 RORY: Can you hear that?

511 AMY: What? No.

512 DOCTOR: Amy, don't be scared. We'll be back.

513 (The Doctor and Rory fall asleep.)

514 AMY: Rory, Doctor, don't leave me.

515 DREAM LORD: Amy, we're going to have fun, aren't we?

516 AMY: No, please, not alone.

517 **[Cottage]**

518 (Rory awakens to the sound of the front windows being smashed. Amy sleeps on the bottom of  
519 the stairs so he tries to drag her up them.)

520 RORY: Sorry. I'm sorry. I'm sorry.

521 (He lays her on the nursery floor.)

522 RORY: Sorry.

523 (He looks out of the window where the old people have got a battering ram and are also  
524 pushing at the Tardis. He jams the door handle with a chair and sits on it.)

525 **[Leadworth Butcher's shop]**

526 (The Doctor activates his sonic screwdriver.)

527 DOCTOR: Okay, where is it?

528 (He gets the frequency, then opens the door and zaps the lights. The old people close their  
529 eyes and mouths, and he escapes.)

530 **[Leadworth]**

531 (Mister Nainby is attacking a camper van parked nearby.)

532 MAN: Oh help, somebody.

533 DOCTOR: Oh, you couldn't live near the shops, could you.

534 MAN: Help me!

535 (The Doctor knocks Mister Nainby down and gets into the driver's seat.)

536 DOCTOR: It's okay, it's only me.

537 (They drive by the playground where a group of mothers is being attacked.)

538 MAN: Get in, get in, get in. Quickly, quickly, over here. Quickly. Get in.

539 DOCTOR: Come on, jump in. Quickly, get in now. Quickly. Hurry up. Are we in?

540 (Then they rescue a family by a gate.)

541 DOCTOR: Come on, let's go.

542 MAN: Quickly, in here.

543 DOCTOR: All four, quick.

544 MAN: That's it. Clear.

545 DOCTOR: Everyone in.

546 **[Tardis]**

547 (There is a thick layer of frost over everything.)

548 DREAM LORD: Poor Amy. He always leaves you, doesn't he, alone in the dark. Never  
549 apologises.

550 AMY: He doesn't have to.

551 DREAM LORD: That's good, because he never will. And now he's left you with me. Spooky  
552 old, not to be trusted me. Anything could happen.

553 AMY: Who are you, and what do you want? The Doctor knows you, but he's not telling me  
554 who you are. And he always does. Takes him a while sometimes, but he tells me. So you're  
555 something different.

556 DREAM LORD: Oh, is that who you think you are? The one he trusts?

557 AMY: Actually, yes.

558 DREAM LORD: The only girl in the universe to whom the Doctor tells everything?

559 AMY: Yes.

560 DREAM LORD: So what's his name? Now, which one of these men would you really  
561 choose? Look at them. You ran away with a handsome hero. Would you really give him up  
562 for a bumbling country doctor who thinks the only thing he needs to be interesting is a  
563 ponytail?

564 AMY: Stop it.

565 DREAM LORD: But maybe it's better than loving and losing the Doctor. Pick a world, and  
566 this nightmare will all be over. They'll listen to you. It's you they're waiting for. Amy's men.  
567 Amy's choice.

568 **[Outside the church]**

569 (The Doctor gets rid of his passengers.)

570 DOCTOR: Everybody, out, out, out. Into the church, that's right. Don't answer the door.

571 (He drives off.)

572 **[Camper van]**

573 (The Dream Lord appears wearing a peach racing suit and holding a full face helmet.)

574 DREAM LORD: It's make your mind up time in both worlds.

575 DOCTOR: Fine. I need to find my friends.

576 DREAM LORD: Friends? Is that the right word for the people you acquire? Friends are  
577 people you stay in touch with. Your friends never see you again once they've grown up. The  
578 old man prefers the company of the young, does he not?

579 (The Dream Lord vanishes again, and the Doctor arrives outside the cottage to see the slow  
580 motion onslaught of the elderly.)

581 DOCTOR: Okay.

582 **[Nursery]**

583 (Amy wakes up.)

584 AMY: How did I get up here?

585 RORY: I carried you. I'm afraid you may experience some bruising.

586 AMY: Where's the Doctor?

587 RORY: I don't know. I want to do something for you.

588 (He gets a pair of scissors and cuts off his pony tail.)

589 AMY: I was starting to like it.

590 (The window opens, making them jump.)

591 DOCTOR: Sorry. I had to stop off at the butcher's.

592 RORY: What are we going to do?

593 DOCTOR: I don't know. I thought the freezing Tardis was real but now I'm not so sure.

594 AMY: Oh! I think the baby's starting.

595 RORY: Honestly?

596 AMY: Would I make it up at a time like this?

597 RORY: Well, you do have a history of (gets a Look) being very lovely. Why are they so  
598 desperate to kill us?

599 DOCTOR: They're scared. Fear generates savagery.

600 (Something is thrown through a window. A gnome, I think. Mrs Poggit breaths at Rory, and  
601 some of the green gas touches him.)

602 AMY: Rory!

603 (The Doctor knocks Mrs Poggit off the porch roof.)

604 RORY: No, I'm not ready.

605 AMY: Stay.

606 (Rory begins to turn to dust.)

607 RORY: Look after our baby.

608 AMY: No. No. Come back. Save him. You save everyone. You always do. It's what you do.

609 DOCTOR: Not always. I'm sorry.

610 AMY: Then what is the point of you? (Amy touches the pile of dust then gets up.)

611 AMY: This is the dream. Definitely this one. Now, if we die here, we wake up, yeah?

612 DOCTOR: Unless we just die.

613 AMY: Either way, this is my only chance of seeing him again. This is the dream.

614 DOCTOR: How do you know?

615 AMY: Because if this is real life, I don't want it. I don't want it.

616 **[Outside the cottage]**

617 AMY: Why aren't they attacking?

618 DOCTOR: Either because this is just a dream or because they know what we're about to do.

619 (Amy holds out her hand for the camper van key.)

620 DOCTOR: Be very sure. This could be the real world.

621 AMY: It can't be. Rory isn't here. I didn't know. I didn't, I didn't, I honestly didn't, till right  
622 now. I just want him.

623 DOCTOR: Okay. Okay.

624 (Amy starts the engine. The Doctor looks at the Dream Lord then gets in the passenger side.)

625 **[Camper van]**

626 AMY: I love Rory, and I never told him. But now he's gone.

627 (Amy revs the engine and drives the camper van through the pensioners and at the cottage.)

628 **[Tardis]**

629 (There's a thick layer of ice over everyone and everything now. First the Doctor, then Amy,  
630 then Rory wake up. Amy reaches for Rory's hand.)

631 DREAM LORD: So, you chose this world. Well done. You got it right. And with only  
632 seconds left. Fair's fair. Let's warm you up.

633 (The Tardis power is restored.)

634 DREAM LORD: I hope you've enjoyed your little fictions. It all came out of your  
635 imagination, so I'll leave you to ponder on that. I have been defeated. I shall withdraw.  
636 Farewell.

637 (The Dream Lord vanishes.)



638 RORY: Something happened. I. What happened to me? I.  
639 (Amy hugs him.)  
640 RORY: Oh. Oh, right. This is good. I am liking this. Was it something I said? Could you tell  
641 what it was so I can use it in emergencies, and maybe birthdays.  
642 AMY: What are we doing now?  
643 DOCTOR: Me, I'm going to blow up the Tardis.  
644 RORY: What?  
645 DOCTOR: Notice how helpful the Dream Lord was? Okay, there was misinformation, red  
646 herrings, malice, and I could have done without the limerick. But he was always very keen to  
647 make us choose between dream and reality.  
648 AMY: What are you doing?.  
649 RORY: Doctor, the Dream Lord conceded. This isn't a dream.  
650 DOCTOR: Yes, it is.  
651 AMY: Stop him.  
652 DOCTOR: Star burning cold? Do me a favour. The Dream Lord has no power over the real  
653 world. He was offering us a choice between two dreams.  
654 AMY: How do you know that?  
655 DOCTOR: Because I know who he is.  
656 (KaBOOM. The Tardis is back to normal. Rory and Amy enter to see the Doctor looking at  
657 something small and yellow on his palm.)  
658 DOCTOR: Any questions?  
659 AMY: Er, what's that?  
660 DOCTOR: A speck of psychic pollen from the candle meadows of Karass don Slava. Must  
661 have been hanging around for ages. Fell in the time rotor, heated up and induced a dream state  
662 for all of us.  
663 (He takes it to the door and blows it into space.)  
664 RORY: So that was the Dream Lord then? Those little specks.  
665 DOCTOR: No, no. No. Sorry, wasn't it obvious? The Dream Lord was me. Psychic pollen. It's  
666 a mind parasite. It feeds on everything dark in you, gives it a voice, turns it against you. I'm  
667 nine hundred and seven. It had a lot to go on.  
668 AMY: But why didn't it feed on us, too?  
669 DOCTOR: The darkness in you pair, it would've starved to death in an instant. I choose my  
670 friends with great care. Otherwise, I'm stuck with my own company, and you know how that  
671 works out.  
672 AMY: But those things he said about you. You don't think any of that's true?  
673 DOCTOR: Amy, right now a question is about to occur to Rory. And seeing as the answer is  
674 about to change his life, I think you should give him your full attention.  
675 RORY: Yeah. Actually, yeah.  
676 DOCTOR: There it is.  
677 RORY: Because what I don't get is, you blew up the Tardis, that stopped that dream, but what  
678 stopped the Leadworth dream?  
679 AMY: We crashed the camper van.  
680 RORY: Oh, right. I don't remember that bit.  
681 AMY: No, you weren't there. You were already  
682 RORY: Already what?  
683 AMY: Dead. You died in that dream. Mrs Poggit got you.  
684 RORY: Okay. But how did you know it was a dream? Before you crashed the van, how did  
685 you know you wouldn't just die?  
686 AMY: I didn't.  
687 RORY: Oh.

688 AMY: Yeah.

689 RORY: Oh.

690 AMY: Yeah, oh.

691 (Rory kisses Amy, then she kisses him back.)

692 DOCTOR: So, well then, where now? Or should I just pop down to the swimming pool for a  
693 few lengths?

694 RORY: I don't know. Anywhere's good for me. I'm happy anywhere. It's up to Amy this time.  
695 Amy's choice.