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Burke, Rhetoric and The Doctor: A Rhetorical Analysis of Doctor Who

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Running head: BURKE, RHETORIC AND THE DOCTOR

Burke, Rhetoric and The Doctor: A Rhetorical Analysis of *Doctor Who*

By

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Abstract

This paper performs a rhetorical analysis of the science-fiction program, *Doctor Who*, using theories from Kenneth Burke. Series Five of the show is analyzed using Burke's theory of identification, the representative anecdote and the dramatic pentad. The analysis with identification theory exemplifies the show's ability to create identification with the audience that, in turn, drives the audience to watch. While the identification connects the audience to the show, the pentad explains how the characters of the show are driven by a pursuit of idealistic humanism rooted in individuality. The final analysis demonstrates that the program embraces more of a representative anecdote, as it can offer tools for living, rather than a deflective one.

Keywords: rhetoric, Kenneth Burke, dramatism, identification, pentad, representative anecdote, science fiction, *Doctor Who*, popular culture, pentadic ratios

Burke, Rhetoric and The Doctor: A Rhetorical Analysis of Doctor Who

Introduction

Doctor Who, herein labeled *DW*, a British television show and the longest-running science-fiction television show in history (www.avclub.com) has, for decades, entertained and thrilled fans around the world. The show premiered in the United Kingdom on November 23, 1963 (the day after President John F. Kennedy was assassinated in the United States), and was interrupted by multiple power failures and subsequently rebroadcast a week later. Initially considered a cult favorite, the show's popularity grew over the 26 years it originally aired.

In 1983 KETC, the PBS affiliate in Saint Louis, Missouri, started airing old seasons of the show (Calderwood, 2012). Across the river in Illinois two young boys, ages 14 and 10, started watching the show, thinking it would be something similar to *Star Wars*. While the show was unequivocally different, it was still something to behold; my brother and I were hooked. It was then that my interest in the show started, lasting through its cancelation in 1989 to its rebirth and resurgence in 2005. It was because of that interest that I chose to use the program as the basis for this paper.

As mentioned earlier, the show had a cult-like following after its premiere, with steady ratings throughout the 26 years it aired, culminating in the show's cancelation in 1989. While the show enjoyed ratings success in its first 26 years, the show has never experienced the popularity it currently enjoys, thanks in large part to producer Russell T. Davies, who revitalized the series in 2005 as the executive producer before retiring and handing the reins over to Steven Moffatt

after the 2009 season. To get an idea of how popular it is, one simply has to look at ratings numbers for this past season, Series Six. The show's premiere episode in the United States, where it is seen on BBC America, drew 1.3 million viewers, which was up six percent from the Series Five premiere the previous year (www.deadline.com).

It is worth mentioning that, because *DW* includes over 32 seasons spanning 49 years with an ever-increasing number of characters and storylines, a fully comprehensive analysis is not appropriate for this study. Additionally, the amount of websites, video games and fan fiction – a literary genre where fans of the show in question write unauthorized stories that either further the adventures of the characters or change past acts of the show (Ott & Mack, 2010) – preclude this from being a full media analysis and, for that reason, the analysis in this paper will be limited to the television series, specifically Series Five, featuring Doctor #11, which aired April 2010 through June 2010 on BBC America. I chose Series Five because Series Six has not yet finished airing and I was able to procure Series Five for analysis.

Why look at it?

The study and critique of popular culture is something that almost everyone does at some level. Consider the fact that, as people watch television or a movie, they start to think about the program and, from there, they tend to critique and analyze what they see and hear on the screen; that is the beginning of the rhetorical criticism process. What makes that different from what I am looking to do is that my analysis will move from the vernacular to the academic due to my

use of accepted and sophisticated theoretical frameworks developed by Kenneth Burke. Since a good portion of the public participates in some form of pop culture, the potential impact that popular culture messages and images have on a society could be substantial. That is why it is important to study not only pop culture as a whole, but specific fragments of it as well.

Keep in mind that, though the scholarly study of popular culture has been limited by academic perceptions of its importance and perceptions outside of academia of its use, it is still an area that is in need of rhetorical analysis (Brummett, 2004, 2010). With that in mind I think it is essential that we collect the fragmented, mediated texts and use them to discover what influence pop-culture has on us and how much influence we have on pop-culture.

It is also worth noting that, when tasked with why we look at a fragment of text rather than a whole, Michael McGee stated:

... texts are understood to be larger than the apparently finished discourse that presents itself as transparent. The apparently finished discourse is in fact a dense reconstruction of all the bits of other discourses from which it was made. It is fashioned from what we can call "fragments." (McGee, 1990, p. 279).

In other words, as a fragment of a whole – which in this situation is the entirety of *DW* – Series Five is a highlighted part of a text that includes enough facts, occurrences and stylized expressions that are considered to be highly valuable in explaining the text's influence and, therefore, exposing its meaning. What I mean by this is that Series Five is a fragment of a much larger pop culture text that is

reconstructed from bits from that same text. Therefore it is both a fragment and fragmented, hence the ability to analyze it and gain understanding of this particular piece of discourse, Series Five, as well as the larger text, pop culture; essentially it reflects and projects the larger, while also being a part of it.

It is not conjecture to state that *DW* and its impact on popular culture and the audience are substantial. One merely has to look at the ratings and interest in the show to understand that. It is because of that buzz, coupled with my personal interest in the show that drove me to pick this particular program. Primarily my analysis is impelled by the idea that *DW* reveals more about our societal mechanisms; it can be instructive in comprehending how identification works. It can offer insight into particular ism's that can assist people in their everyday lives, or it can offer up a representative anecdote that will give society the tools they need to live, not on a biographical level of course, but on a more principled and numinous level.

Generally, communication scholars operate under the following three assumptions; communication uses language, language is persuasive and television is a type of communication (Chaffee & Metzger, 2001). Therefore, as scholars, we must take seriously the effects a show has on culture and the audience. Additionally, Meyer says that audiences are central to all communication (2000); it is because of that that I believe a rhetorical perspective should take the audience into account as well. *DW* specifically, and science fiction (herein called sci-fi) in general, are not new subjects of analysis, though most of the program-specific analysis was done during the show's initial run and not on the current show

(Tulloch, 1997), but still offer insight into the hold the show had on its audience. One such example of the early analysis was Michael Levy's 1985 analysis of character motivation in the show. In the article, Levy declares that an "examination of what motivates these characters, as individuals and as types, should cast light both on the most important themes of the Doctor Who series" (p. 76) while also commenting on its widespread popularity with an audience of greatly varying ages (Levy, 1985).

Media in general, and television specifically, help shape the world we live in by influencing what people, the audience, may or may not see (Barker, 2000; Hartley, 2006; Manjoo, 2008). Consider that, in the last 50 years, the world has seen media influence grow exponentially with the advance of technology, and with that growth in technology comes more dependence on the media for entertainment, news, games and so on (Reich, 2008). The role mass media has in shaping society is vast, impacting everything from our "knowledge and understanding" of diseases (Harter & Japp, 2001) to how we view the world (Taylor, 2010) to our views of ourselves (D'Alessandro & Chitty, 2011; Harrison, 2000).

Most decisions, beliefs and, on occasion, ethics, are based on things that we have come to accept as fact through our own assumptions and experiences. At work an individual knows what is important and where attention has to be given based on the past experiences of ourselves and others. While people do have a sense of themselves as a being in the world, sometimes, in our personal lives, we tend to rely on the media to tell us what is important and what we should monitor.

Keep in mind that, with some people, their personal and work lives pour into each other significantly. Regardless of which group one falls into, there is still an inundation with the media that can wield a significant amount of influence on people. Additionally, the use of rhetorical strategies help create a connection with the audience that can strengthen that bond and cultivate identification, thereby enhancing the effect that rhetorical strategies can have on the audience (Ede & Lunsford, 1984). Think of this in terms of duality, the strategies help foster identification; rhetorical theory can be used by rhetoricians, or critics, to analyze and decode the process by which that identification occurs. Put another way; the theory helps us understand the rhetorical practices of others, and thus can have a significant effect on the audience; it is a means to explain a relationship and subsequent effect.

In order to better understand the role of *DW* and how rhetorical theory can play a part in creating the audience/pop culture bond, I turn to three of Kenneth Burke's iconic theories; identification, the dramatism pentad and the representative anecdote.

Kenneth Burke was born in Pittsburgh, Pennsylvania, on May 5, 1897. His formative years came when he was a young adult, twice dropping out of college, first from Ohio State University and then from Columbia, preferring, instead, to study on his own and write rather than follow a path towards a college professorship. Because of his love of writing, Burke became fully vested in the literary and academic culture of the 1920's. Though he would find influence from the works of Karl Marx and Sigmund Freud, and would eventually hold several

academic positions, he seemingly never allowed himself to fall under the spell of dogmatism. While Burke's early interests resided primarily in poetry, music, and literature, his interests, along with his writings, would soon turn theoretical (Guthrie, 2003). It was then that he began to explore the ways in which poetry and criticism could explain human relations in general. Burke died in 1993 in Andover, New Jersey (Dickstein, 2004).

Not without his critics (Rueckert, 1969), a majority of rhetorical scholars found Burke and his works to be incredibly insightful and practical (Anderson, King & McClure, 2009), with his writings containing a before-its-time juxtaposition of powerful and original theory, marked throughout by paradox and erudition, with a healthy dose of comic spirit mixed in.

It was shortly after the time Burke's interests shifted that his essays would start to appear in communication journals, with his theories facilitating new ways to study and conceptualize rhetoric beyond the Aristotelian and public speaking models (Brummett & Young, 2012) that had been prevalent up to that point. A testimonial to Burke's influence is apparent in the fact that his theories, some 19 years after his death and 60 plus years (in some cases) of the publishing of those theories, are still considered relevant and influential today.

Impact of Science Fiction

John Tulloch quotes John Fiske when he wrote that *DW* "works as a myth because of a 'careful structuring of heroes, villains and discourses'" (Tulloch, 2000, p. 25). It was, and is, that careful structuring that allows *DW* to continue to work as myth in this second incarnation; the weeping angels are villains, The

Doctor is the hero, and the perils he saves people from act as the discourse.

Taking into account the structuring of the show and its vision, *DW* easily becomes part of the sci-fi conversation.

Sci-fi has long been a favorite genre for analysis because of the multitude of levels and popularity, which is proliferated through its visions of the future.

Futurist Alvin Toffler wrote in 1970 that "... science fiction has immense value as a mind-stretching force for the creation of the habit of anticipation" (p. 376).

Speaking on the former, what could easily be read as a simple story and narrative could actually contain several layers of interceding meaning that can only be found when each preceding level is peeled away. As a case in point present *Star Trek*, a sci-fi show that, like *DW* has had multiple lives. Many critics and fans of *Star Trek* would argue that the show presented females characters in a positive light because they had roles of respect and power; a deeper analysis shows that they truly did not. One example of this can be seen in the fact that, despite holding a position on the bridge of the Enterprise, Uhura never got a chance to "heroically overcome" the weekly problems that her male colleagues did (Fulloch & Jenkins, 1995, Chapter 10, para. 9), thus holding her position on the ship, and in Starfleet, down.

Not to be forgotten, one has to also consider the impact sci-fi has on the audience and pop culture. From a rhetorical view, all pop culture "works to influence the public" (Brummet, 1999, p. 3) and, by examining sci-fi texts, critics can further explore cultural meaning. Brummet added that "...a text is the mouthpiece for a culture"; it is a representative sampling of the overall system of

meanings that constitute an ideology or consciousness that is linked to a group...” (p. 29). Put another way, sci-fi texts can propagate the isms of a culture or group of people and is a good barometer of their beliefs.

It would be easy to link *DW* and pop culture together simply by saying the commercial success of the show demonstrates its hold on pop culture, but it goes deeper than that; it can alter audience views. Consider an episode from Series Three, “Blink”, which had far-reaching consequences within the *DW* community because of the episode’s subject matter and presentation (Hoskin, 2011) by presenting the Weeping Angels as the villain. On a personal note, I can never look at statues of angels the same way again because that episode, and the episodes featuring the angels in Season Five, has entered into my subconscious and altered my thinking of them.

Further evidence of the show’s cultural impact can be seen in the nods it receives from other popular television shows, a small sampling of which include *The Simpsons*, *Big Bang Theory*, *Leverage*, *Better Off Ted*, *NCIS*, *Eureka* and others (Doctor who universe in other continuities, 2012). Most recently, the December 10, 2011, edition of *Saturday Night Live* included a mention of the show when a cast member told another cast member that they have “A Doctor Who ass” (Stanhope, 2012), a reference to The Doctor’s female companions, who are often portrayed as sexy, smart women.

Sci-Fi has achieved amazing popularity, even more so in the last two decades. In its May 5, 2000 issue, the *Christian Science Monitor* ran an article that stated science fiction has, as a genre, “never gone out of style” (p. 13), which

they attribute to the genre's ability to pique interest in the future while also creating parallels between those worlds and the contemporary world in which we live. It is due to that piquing that supports the necessity to explore all avenues of science fiction from an academic standpoint; sci-fi challenges the audience to notice the subtext, the underlying points that offer lessons or cautionary tales on how to live one's life. Granted, it can be argued that all fiction challenges the audience, but sci-fi goes beyond that as it allows the audience to see and create worlds beyond their imagination.

Yes, sci-fi can show the effect of science and technology, but it is more profound than that as it can also provide the audience with a unique or, at the very least, differing view of history, relationships and, yes, communication and rhetoric. In a 1998 book, Thomas Disch wrote, "...science fiction has come to permeate our culture in ways both trivial and/or profound" (p. 11), meaning that various elements of our lives, such as media, are affected by the genre, but it also has an impact on the way we live our lives by changing our view of ourselves and others, which I will look into later in this paper. One also has to consider the ways that sci-fi is prevalent in our society. Granted, some are trivial, such as a reference in a TV program like *Saturday Night Live*, but others are more substantial, such as sci-fi providing ideas that could assist us in our everyday lives, such as the flip-top cell phone (Tiede, 2012), which was a prescient nod to the communicators used in the original *Star Trek* television series.

The scope of science fiction's reach is impressive, and the information presented earlier nicely sets the tone for the entire analysis, an analysis that will

be facilitated with the literature review of the relevant Burkean theories of identification, the dramatisic pentad and the representative anecdote. This will be followed by a three-part analysis of the text, in this case Season Five, where I will employ Burke's theories to demonstrate how the show functions. The conclusion will follow, wherein I will explain the findings and purpose of the analysis.

Literature Review

Before getting to in-depth, I will briefly sketch out the key ideas and the relationships those ideas have to the text. In doing so, I hope to properly frame the theories that I will be analyzing and how they pertain to the text.

Rhetoric and culture are all words that invoke various thoughts and definitions among scholars. Because people have the ability to create varying attitudes and values using signs and symbols to interpret their own reality, the possibility of dissension among these elements is almost guaranteed to occur; a simple consideration of the current political spectrum convinces one of that. Kenneth Burke is quick to point out that this disparity, while inevitable, often will force people to seek a common understanding (Burke, 1950). Consider this example; if two people are in agreement with each other, there is no need for the duo to announce their unity and, according to Burke, their communication would be reduced to an absolute level (Burke, 1950). This is the bare bones version of identification, the process by which symbols are used to share interest, value, or form. This comes more into focus when you read Burke's detailed example from *A Rhetoric of Motives*:

“A is not identical with his colleague, B. But insofar as their interests are

joined, A is *identified* with B. Or he may *identify himself* with B even when their interests are not joined, if he assumes that they are, or is persuaded to believe so.” (1950, p. 20)

A second, yet equally significant part, of Burke’s identification theory is his idea of consubstantiality, which is the sharing of the same substance or interest that occurs through identification. Put another way, we become consubstantial with another person through language, despite the fact that we are separate organisms. It is within this fact that identification leads to consubstantiality, which goes a long way in creating harmony, unity and order (Johnson, 1971). It is these theories of identification and consubstantiality that create a basis for the dramatic approach to critical analysis.

In order to fully understand dramatism, one needs to understand Burke’s definition of motive, which he describes in *A Grammar of Motives* (1945), first posing the question: “What is involved when we say what people are doing and why are they doing it?” (p. xv). In order to answer this question, Burke made a distinction between *action*, something controllable that people do as part of voluntary behavior, and *motion*, behaviors that do not hold purpose or meaning (Burke, 1945; Cohrs, 2002). Think of it this way; people are capable of both action and motion whereas animals and objects are capable of motion only (Littlejohn, 2001). Through this, actions are the focal point of many Burkean criticisms and, as Burke contends, are associated with basic forms of thought. “Motives are a linguistic product of rhetorical action. Motives are the particular way people understand events and the recommendations for response inherent to

the discourse that it presents for the audience” (Cohrs, 2002, p. 1).

In being persuaded that shared interests exist, therefore identifying with other’s interests, means that those individuals are consubstantial, or “substantially one” (p. 21) as Burke wrote. Even with identifying with that other person, each individual can still retain inimitable affluence that allows them to still be their own person. To that end, the best way to find what motivates people, or allows them to wield their inimitable affluence, can be discovered via another Burkean theory.

In order to fully understand the motives behind any rhetorical situation, Burke’s most notable analytical tool, the dramatic pentad, is amazingly useful. The pentad is designed to It is often believed, wrongly so, that the pentad was an original creation of Burke’s but it is not. Rountree (1998) points out that Burke himself admitted that this type of analytic tool actually dates back to the work of Aristotle. While Aristotle was the omnipresent inventor of rhetoric, Burke did enhance Aristotelian theories to create a more diverse, sweeping discipline. While the two aforementioned theories assist in the motivating factors of people and texts, the idea that there are stories that not only connect you with others, identification, there are stories that explain you, which Burke labels as the representative anecdote.

The representative anecdote is a unifying central position around which humans can construct terminology. For Burke, any representation of ourselves must hold a “strong linguistic bias” because people have that “property of linguistic rationalization which is so typical of human motives” (1945/1962, p.

59).

Identification

The question of identity is not a new one. Bryan Crable argues that, when discussing the theory of self, one has to consider the influential 1934 work of George Herbert Mead; *Mind, Self, and Society*. In the book, Mead argues that we do not automatically receive a self when we are born, but rather we have to earn it through experiences and social interaction. Years later Burke would take that idea a step further and suggest that identification is the common ground that exists between speaker and audience, without which there would be no, true persuasion (Griffin, 2006) and that it can flow in both communicative directions.

In his germinal work *A Rhetoric of Motives*, Burke said that rhetoric is rooted in our “use of language as a symbolic means of inducing cooperation in beings that by nature respond to symbols” (Burke, 1950, p. 43), stimulating this cooperation through “identification”, or any variety of means by which someone can establish a shared sense of values, attitudes, and interests with his readers (Burke, 1950). Put another way, to identify with someone is to become “consubstantial,” or of the same substance sharing attitudes, activities, ideas, and possessions with that individual. Keep in mind that one must be consubstantial to a degree in order to achieve identification and the action does not need complete consubstantiality.

Burke’s identification operates at a certain level of abstraction, expressed in terms such as mystification, courtship and magic. Burke believes that success or failure of any particular persuasive agenda is less vital than an individual

reaching out from a state of biological isolation and becoming aligned with another person through the use of language. Intelligent beings have a symbolic understanding of themselves and of each other, and share this knowledge through aligning their personal symbol-systems with the symbol-systems of others, a process Burke called consubstantiation, a notion that will subsequently prove crucial to the analysis of identification.

Furthering his theory of identification, Burke theorized that individuals can identify with one another through agreement of purpose, otherwise known as anti-thesis, which describes the “creation of identification among opposing entities on the basis of a common enemy” (Burke, 1945, p. 192). Put another way, if individuals agree as to why they are doing a particular action, they will identify with each other and understand they are working for a common goal.

Consider the 2012 election of the President of the United States from a Republican viewpoint: Republicans share a purpose, which is to oust President Barack Obama from office, but their values are not shared, as evidenced by the continued primary campaigns, where some people vote for one candidate, while others vote for another whilst others vote for yet another. They identify as Republicans, but they do not necessarily identify with each other, but they are still unified in their opposition to, as Burke labeled it, a “common enemy”, which in their eyes is President Obama.

The last type of identification that Burke explains details the intentional but nonetheless indirect application of sympathetic symbols in order to favorably predispose the audience to the rhetor, and thus to the otherwise unrelated symbols

given (Burke, 1945/1962). Sympathetic symbols are symbols designed to create a feeling of sympathy and empathy from the audience, an emotional response if you will.

Consider it from a view that Michael Hallett did in his 1997 book *Activism and Marginalization in the AIDS Crisis*, when he lamented the “pragmatic rhetoric” used by some in the media to turn people with AIDS into sympathetic symbols (p. 135), something he believed made the disease comfortable, thus disregarding the importance and fatalness of the disease at that time.

Another use of sympathetic symbols used to curry favor is in political ads, one of which is the 1964 Lyndon B. Johnson “Daisy Girl” ad, which used images of a little girl picking the petals off a flower spliced together with, at the end, an image of a nuclear bomb going off (Doyle, 2012). In the ad industry’s hands, it carried favor by equating a vote for Barry Goldwater (the Republican presidential nominee), to a vote for nuclear war. Once again, the girl was presented as the sympathetic symbol used to favorably influence the voters, the audience, to the rhetor, President Johnson. The lengths that these examples worked is arguable, but one cannot discount the immediate impact they had, creating a sense of normalcy as it related to the AIDS epidemic and the fear of electing Barry Goldwater to the presidency.

It is important to note that Burke believed intelligent creatures engage in identification to bridge the alienation, or inherent separateness that exists between them. Furthermore, Burke’s identification may occur at personal or community

levels, and even through mass media and verbose audiences (Quigley, 1998).

In lay terms, identification occurs when individuals are united in substance or become consubstantial, and despite the fact that people are fundamentally divided, they are still motivated to communicate with others in order to create identification and, although identification can be a means to persuasion, it can be an end in and of itself.

Which brings us back to the theory of consubstantiation since, after all, we as the audience achieve consubstantiality as witnesses to what is being said or done within the text. In *A Rhetoric of Motives*, Burke writes that “A doctrine of consubstantiality, either explicit or implicit, may be necessary to any way of life. For substance, in the old philosophies, was an act; and a way of life is an acting-together; and in acting together, men have common sensations, concepts, images, ideas, attitudes that make them consubstantial” (p. 21). What Burke was saying is that, because we are individuals, we can only become connected via language and we need rhetoric, or a rhetorical text, as our conduit to identification.

Think of it this way; when person “A” identifies with person “B”, we might say that they are consubstantial, either because of shared interests or because person “A” is persuaded to identify herself with person “B”, the two are identified as consubstantial with one another. We identify with the other person and, thusly, become consubstantial with them.

"Identification" is both transitive and intransitive, analogous to denotative and connotative meaning. In the transitive, formal sense it means to put a name to something; in the intransitive, social sense it means to *identify with*. Burke uses

the term in both senses but the two senses are not merely interchangeable--rather, the one invokes the other (Zulick, 2004). Considering that there can be a surfeit of connections among and between interactants, the manner in which we identify is what rhetorical action is based on. Said Burke, “you persuade a man only insofar as you can talk his language by speech, gesture, tonality, order, image, attitude, idea, identifying your ways with his” (Burke, 1950, p. 55). It is in this that identification acts, in a sense, as a persuasive supplement, acting more as a companion piece to the persuasive element because it raises the odds of it being successful in its attempt to get the audience to act.

Furthering his concept of identification, Burke stresses that it exalts values of community (Reiter, 1997) while Littlejohn (1996) argues that, because identification creates shared meanings, communication will most likely be more successful when the degree of identification between people is greater than the degree of division. This can go a long way in explaining why a certain demographic likes a particular text, such as *DW* or another British import, *Downton Abbey*, which has seen high ratings in the United States (Mills, 2012).

Another aspect one has to remember when thinking about identification and dramatism is the tragic and comic frames. Within the context of rhetoric the frame becomes a method of using one’s own interaction with the world to shape another’s interaction with the world. Think of it from the view of parents and children; children shape their interactions with the world based on their parents’ interactions with the world. Burke discusses frames of reference as a tool for understanding human motives, saying in his book *Attitudes Toward History*, “Out

of such frames we derive our vocabularies for the charting of human motives. And implicit in our theory of motives is a program of action, since we form ourselves and judge others (collaborating with them or against them) in accordance with our attitudes” (1961, p. 92).

Much of Burke’s work on frames was dedicated to the tragic frame, primarily because that perspective dominated the world view at the time it was written (Bobbitt, 2004). Despite that, Burke was more comfortable with the comic frame because he not only believed that it was “mankind’s only hope” (Burke, 1984, p. 106) to not self-destruct, but also that it was the best way to handle human relationships (Burke, 1984). Burke was so enamored with the comic frame he wrote about it again in his treatise *On Symbols and Society*, saying that the comic frame:

...would not only avoid the sentimental denial of materialistic factors in human acts. It would also avoid the cynical brutality that comes when such sensitivity is outraged, as it must be outraged by the acts of others or by the needs that practical exigencies place upon us (Burke, 1989, p. 264).

What Burke seems to be saying here is the comic frame does not fall victim to the trappings of life that the tragic frame lends itself to and, thusly, is the stronger of the two. He described the comic frame as a method that is “neither wholly euphemistic, nor wholly debunking—hence it provides the charitable attitude towards people that is required for purposes of persuasion and co-operation, but at the same time maintains our shrewdness concerning the simplicities of ‘cashing

in” (Burke, 1989, p. 166). Put another way, the comic frame allows people to see themselves while framing things in a lighthearted manner, with an end goal that will ultimately give rise to “maximum consciousness” within man, from which he can then “transcend’ himself” in order to be recognized and correct “his own foibles” (Burke, 1989, p. 171).

The tragic frame, on the other hand, establishes a relationship of victim and oppressor, wherein the oppressor must be sacrificed to bring about a change in society. It builds some people up and allows for catharsis for the audience (Heath, 1986) because it could force the audience to view people not as evil, but rather mistaken, which in turn can force people to recognize that they might be mistaken in some aspects. To put into proper context, consider that if people are mistaken, they can correct their own foibles. If they are evil however, then they must be sacrificed for social change.

Like most of Burke’s work, his theories tend to work almost seamlessly with each other, either feeding off of each other or boosting the other along; the comic and tragic frames are no different, especially when you consider them with Burke’s theory of dramatism.

Dramatism

Criticism is, as Michael McGee states, “intimately connected with any analysis of discourse” (1990, p. 274). Even though a text is a specific display of discourse and is not conterminous with it, the statement works in setting up the idea that the act of applying criticism to a pop culture phenomenon can garner insight to the role of culture and audience perception. The idea of criticism

seamlessly leads us into another key Burkean theory, that of dramatism which, to this day, remains the theory Burke is most associated with (Cohrs, 2002; Rountree, 1998). The foundation of dramatism is his concept of motive, the reasons why people do the things they do. Furthermore, Burke believed that all of life was drama, in the sense of fiction, and we may discover the motives of people by looking for their particular type of motivation in action and discourse.

Earlier in the paper I mentioned that pop culture's academic research has been limited due to the perceptions among academics of just how important the research of it could be. Despite that, it is still an area that needs to be researched (Brummett, 2004, 2010). That is why I believe it is essential to collect the aforementioned fragmented and mediated texts and use them to discover what influence pop-culture has on us. Keeping that in mind, Burke's Dramatism theory has great potential in the study of popular culture texts because of the theory's breadth and range. Considered one of Burke's most noted theories, dramatism is broken out into two self-contained, but equally connected segments: action and motion. Burke's dramatism considers human actions to be uniquely purposeful and dissimilar from the unmotivated motion produced in other areas. Additionally, dramatism draws the operation of meaning well beyond that of language into a broader range of gestures, signs, objects and even decisions employed by humans in their interactions with others.

Along these lines, Burke describes, almost infamously, that humans are symbol-using animals, writing in *A Rhetoric of Motives*, "... when we use symbols for things, such symbols are not merely reflections symbolized, or signs

for them; they are to a degree a transcending of the things symbolized. So, to say that man [sic] is a symbol-using animal is by the same token to say that he is a ‘transcending animal’” (1950, p. 200). This definition allows for easier distinction between action and motion thus allowing our symbol usage to locate most of our experiences in the action territory as opposed to the motion demesne.

To gain a better understanding, consider the differences between motion and action. Burke’s idea of motion and action can be viewed as easily as a set of terms in a dualistic relationship with the other; motion is of the physical, encompassing all things in the world. Consequently, action is linguistic or conceptual, almost equivalent to “meaning,” the site of intellect and culture.

Per his style, Burke (1966) simplified motion/action in his essay on dramatism, establishing three basic rules in which they function:

1. There is no action without motion
2. There is motion without action
3. Action is not reducible to motion

Action is something that a person does on purpose as part of their voluntary behavior; conversely motions are behaviors that are non-purposeful and non-meaningful. According to Littlejohn (2002), only people have actions while objects and animals have motion.

Burke believed that human nature determines the nature of action, and that biological motions are derivative of human animality, such as acquiring characteristics from human physical processes like eating and breathing. Subsequently, neurological actions are derivative of human symbolicity wherein

we acquire characteristics from human mental processes such as education.

Furthermore, Burke (1966) said that there are three conditions that need to be met for human action, which plays into motivation, and they are:

1. Freedom is required for action, as involuntary motion is merely reaction.
2. Will is also necessary for action, as an unwilled event does not involve choice.
3. Motion is the final requirement for action, as an unreal, symbolic event certainly cannot be deemed an action.

Burke used “dramatism” as a means to describe human relationships and human motives. Bizzell and Herzberg (2001) wrote that Burke’s dramatism system “is intended as a way of analyzing not actual human behavior but only descriptions of behavior” (p. 1296). But is it? Is it truly a means to analyze the descriptions of behavior, or does it go deeper than that? According to Burke, it seems to be a method to analyze behavior, not describe it. Burke’s theory of dramatism is viewed as a framework for the manner in which people apply meaning by identifying and analyzing the act. It is important to note that I am evaluating the symbolic representation of the act. In other words, I am analyzing the symbols as the object of my analysis as it offers greater insight.

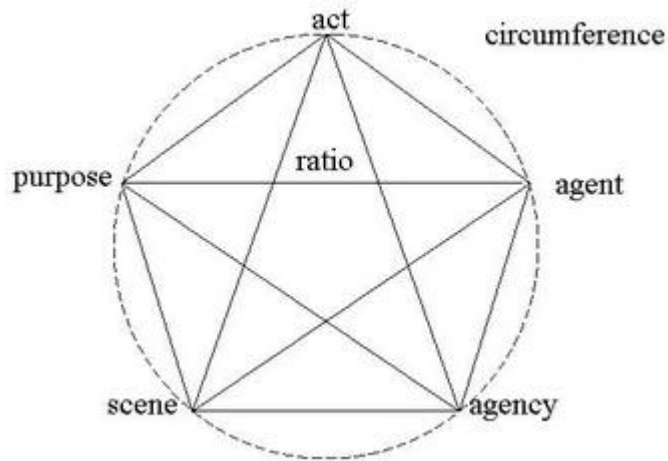
Quite simply; yes it is intended as a means of analyzing descriptions of behavior only. First it must be named, it must be identified, and it must be brought into the symbolic realm. Upon completion of that we analyze not the actual physical motion itself, but how it is named, identified, and symbolized. Because

there are always other ways we could have named, identified, and symbolized the motion and that, consequently, would then necessarily change how it is analyzed because the object (the symbolic representation, not the thing itself) would have changed.

One of the components of Burke's dramatism concept was the Pentad, which goes a long way in helping critics clarify the role of the popular artist and the audience, thereby serving as an almost heuristic tool to examine the relationship of the text and the audience. The pentad serves two primary functions; a method to ascertain the motivation in symbolic action and a critical statement designed to reduce motives to the most fundamental level, thereby making it more appealing in scope (Rountree, 1998).

Burke created the pentad and modified the five key terms to better articulate them to the masses; act, scene, agent, agency and purpose. Each one is seen in the narratives of all popular culture texts, though the degree to which they are present or emphasized and their relationship to each other can vary greatly depending on the situation at hand. In understanding how a rhetor represents each element of the pentad critics can then discern motives and render fundamental ambiguities. It is in this way that critics can study the persuasiveness of a message.

In order to have a well-rounded text, all five elements of the pentad have to be present. Refer to Figure 1 to get a better idea of Burke's pentad, a diagram that shows how the five terms feed into and off of each other.

Figure 1

I like the above figure because one can trace the connection of each term to the other, showing the powerful relationship that exists between the terms and, in turn, how they correlate to each other.

As mentioned before, the pentad includes five elements: *act*, *scene*, *agent*, *agency*, and *purpose*. Burke states that in any rhetorical situation involving motives, a critic may be able to identify five characteristics: something that took place through thought or action (*act*); a situation or context where and when it occurred (*scene*); who or what performed the thought or action (*agent*); the manner or means by which the thought or action was performed (*agency*); and the intention for the thought or action (*purpose*); (Brock, 1989; Burke, 1945). The pentad is often associated with the typical journalistic pattern of “Who?, What?, When? and Where?, How?, and Why?” Burke maintained that answering these questions can prove pivotal in being able to assign human motive while also answering his primary question. Hence, this becomes the utility of the pentad as a tool for analysis of how language affects behavior (Burke, 1945).

In naming the elements of the pentad, Burke uses a metaphor for the relationship among the elements. Brock (1989) describes Burke's image: "He likens the five terms to the fingers, which are distinct from each other and possess their own individuality; yet at the same, time, [sic] they merge into a unity at the palm of the hand. With this simultaneous division and unity (identification) one can leap from one term to another or one can move slowly from one to another through the palm" (p. 190). Burke's metaphor becomes useful in showing the necessity for all five elements of the pentad. While each element may display division, unity is displayed by the requirement of all five elements (Burke, 1945).

In explaining his five pentadic terms, Burke said "What we want is not terms that avoid ambiguity, but terms that clearly reveal the strategic spots at which ambiguities necessarily arise" (Burke, 1989, p. 142). In other words, part of Burke's goal was to create something that would avoid uncertainty. Something that could assist people in not only determining motive, but a tool that would help them delve deeper into the philosophical foundations of rhetorical acts.

Burke's Dramatic Pentad & Pentadic Ratios

It is not hard to argue that many consider Burke's *A Rhetoric of Motives* and, in consequence, his theory of dramatism as one of the definitive texts of rhetorical theory (Crabbe, 2009; Bizzel & Herzberg, 2001) and born from his dramatism theory was his pentad, which he saw as a tool for analyzing descriptions of human behavior utilizing five key terms: act, scene, agent, agency and purpose.

One of the joys of the Pentad is its relative simplicity. It is easy to understand and can be applied to even the simplest scenarios or, if one wants, to the most complex scenarios. In fact, Burke himself discussed his feelings about his pentad in his book, *The Philosophy of Literary Form* (1973), saying he believed that the five terms are “particularly handy for extending the discussion of motivation so as to locate the strategies in metaphysical and theological systems” (p. 106). Burke goes on to state that by looking within the structure of these actions, one may find motivation within the structure.

With the dramatistic pentad established, another utility of Burke’s dramatism came along with his description of the interconnectedness, or ratios, of the elements of his pentad. Burke created the ratios as a tool for examining the internal consistency of his pentad. Of his ratios, Burke said; “The principles of consistency binding scene, act, and agent also lead to reverse applications. That is, the scene-act ratio either calls for acts in keeping with scenes or scenes in keeping with acts — and similarly with the scene-agent ratio” (1945/1962, p. 9).

Once the pentad for a situation has been determined, one can perform an analysis by examining the relationship between any two of the five components, usually by establishing a pairing – Burke labeled it a ratio (SOURCE) of the five terms, which can create ten possible pairings which can then be reversed to create another ten possibilities, for a total of twenty, as seen in Table 1 below:

Table 1

Act-Agent	Act-Agency	Act-Scene	Act-Purpose
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Agent-Act	Agent-Agency	Agent-Scene	Agent-Purpose
Agency-Act	Agency-Agent	Agency-Scene	Agency-Purpose
Scene-Act	Scene-Agent	Scene-Agency	Scene-Purpose
Purpose-Act	Purpose-Agent	Purpose-Agency	Purpose-Scene

By considering the ratios, a rhetorical analysis can be performed by examining how the ratio functions within the text, and by demonstrating how the dominant member of the ratio, the left one, can determine the nature of the submissive member, the right one. The result of which can reveal contradictions between what is stated by the rhetor and what is supported with the rhetorical evidence they present. This can mean that all ratios are working at the same time but with some being more prominent than others, such as the how the scene may affect the act more than it might affect the agent itself. It also helps to keep in mind that ratios can often be inverted to produce alternative meanings, making it a necessity to not only focus on the dominant aspect of the ratio when a scene uses dramatism but the submissive, or subordinate, aspect as well.

The ratios are also beneficial in helping describe the relationships between all of the pentadic elements and how they can be used to determine if the selected components are appropriate barometers. Keep in mind, ratios suggest a relationship of propriety, suitability, or requirement among the elements and examining all the ratios will aid the critic in discovering which term in the pentad receives the greatest attention by the rhetor.

Think of it in the simplest of terms, the nursery rhyme *The Itsy Bitsy*

Spider, wherein the scene, the water spout, determines the act, going up the water spout, of the agent, the itsy bitsy spider. Simplistic yes, but part of the beauty of the pentad is it not only works on simple things, such as nursery rhymes, but also on more complicated and controversial narratives.

Anna Turnage used the pentad on a complicated and controversial situation in her article “Scene, Act, and the Tragic Frame in the Duke Rape Case” where she applies the pentad to the rape case and how the use of Burkean analysis demonstrated how the positioning of certain social hierarchical issues led to tension between members of the community and the university, all because different people had differing views on the motives behind everyone involved. It is important to keep in mind that the pentad is not about explaining the behavior, but rather the description of the behavior. In other words, it allows us to look at the manner in which the rape case was framed in the media as opposed to the actual, alleged, rape itself.

The order of the terms in the ratios, Burke noted, is largely arbitrary and can be reversed if necessary to make analysis clearer. Furthermore, Burke added that the idea that the elements can contain one another is vital to the central, methodological step of dramatism, namely the identification of the “dominant” term or ratio in any artifact. If a critic can establish which element is dominant, then the critic can examine the philosophical terminology that underlies the conscious or unconscious authorial world view in any given artifact (Burke, 1945/1962).

While there are 20 ratios within the pentad, one does not need to explicate

all of them, but rather determine what drives the text and where the relative importance and relationship among the components lies, that will help determine which of the ratios to utilize. One can also follow the suggestions Burke himself made in “Questions and Answers about the Pentad”, in which he said that, in order to capture the motivating nature of a scene, a critic does not need to use all of the ratios (Quantity X), but more so the amount that that individual critic believes need to be used. It is with this that the text is allowed to drive the relevance of which ratios are most apropos and the analyst is free to determine the ratios based on which one(s) is most useful for explicating the chosen text.

Representative Anecdote

Another Burkean theory that ties in nicely with his theory of dramatism is his theory of the ‘representative anecdote’ (Brummett, 1984), which Burke himself described as a central component of dramatism. As if that was not enough of a connection, Crable makes the claim that Burke showcased the dramatism philosophy as a representative anecdote itself for human inquest and thusly “demonstrate(ed) dramatism dramatically” (Zingsheim, 2006, p. 10) adding that the representative anecdote almost acts as a justification of dramatism itself.

In this theory, Burke declares that to represent something is to sum up its essence, and within that the dramatic aspects of what people do and say are therefore the essence of human action (Burke, 1950). In layman’s terms, the “representative anecdote” is the underlying plot, tale, or storyline that comes to represent the essence, or heart, of a text. Consider that Burke wrote that dramatism “...involves the search for a ‘representative anecdote,’ to be used as a

form in conformity with which the vocabulary is constructed” (Crable, 2000, p. 320) insomuch that one can determine the essence of an event while also discovering the motives behind it.

To identify a representative anecdote, one should ask “if this discourse were based upon a story, an anecdote, what would the form, outline or the bare bones of that story be” (Brummett, 1999, p. 481). Put another way, what construes this story, what are the outlining specificities of the text; where did it come from?

In the essay *The Representative Anecdote*, Burke explained that people “seek for vocabularies that will be faithful reflections of reality. To this end, they must develop vocabularies that are selections of reality. And any selection of reality must, in certain circumstances, function as a deflection of reality” (Burke, 1966, p. 59). To put it another way, the search for a representative anecdote is our search for words or phrases that can both summarize and faithfully represent a reality.

Definitions

Because Burke can sometimes be difficult to understand for some people, coupled with the fact that he had a habit of defining words and phrases that meant something different than the standard Oxford English Dictionary definition, I feel it is especially important to define a few phrases you might see in this paper in addition to the ones already defined in the previous sections.

Rhetoric. Rhetoric sometimes has a negative connotation to the general public, who, when asked to define the word, could describe it as “empty, bombastic language that has no substance. . . . [or a] flowery ornamental speech”

(Foss, 1996, p. 4). Aristotle defines rhetoric as “the faculty of observing in any given case the available means of persuasion” (Aristotle, 1992, p. 6). Richard Weaver defined rhetoric as that “which creates an informed appetite for the good” (Weaver, 1970, p. 115). Also, Andrea Lunsford has a definition that could be the one most non-academic types define it as, which is the “art, practice, and study of human communication” (Lunsford, Retrieved April 28, 2012). Burke’s definition of rhetoric falls more in line with and complements the Aristotelian definition. Burkean rhetoric is defined as “the use of words by human agents to form attitudes or to induce actions in other human agents” and is “rooted in an essential function of language itself... the use of language as a symbolic means of inducing cooperation in beings that by nature respond to symbols” (1950, p. 173).

Human. Indicative of the male bias that was prevalent at the time Burke wrote, for the purposes of my paper I have modified the definition of ‘man’ to ‘human’. I find it necessary to define this because the dramatism theory is itself based on Burke’s definition of symbolic acts, and in *Language as Symbolic Action*, Burke defined human as “the symbol-using animal, inventor of the negative, separated from his natural condition by instruments of his [sic] own making, goaded by the spirit of hierarchy and rotten with perfection” (p. 16).

In Burke’s mind, humans need to attach a sign or symbol to language’s components in order to give it meaning, and he adds that, in order to have effective communication, the audience must “name the friendly or unfriendly functions and relationships in such a way that they are able to do something about them” (1961, p. 93)

Language. Burkean theories rely heavily on language choice and how those choices reflect motives. John Herrick helps clear-up Burke's concept and definition of language thusly; "Language does not just describe truths, experiences or ideas. It directs us toward seeing some things, and ignoring others" (1997, p. 225).

Consubstantial. As a component of identification, consubstantiality is a vital piece of the puzzle, and Burke believed that people form selves or identities through various properties or substances such as, but not necessarily limited to, physical objects, occupations, friends, activities, beliefs and values. Additionally, Burke believes that consubstantiality can only occur when two beings are unified through a commonality in their ideas, attitudes, possessions or properties (1950, p. 174). Besides being a part of identification, consubstantial is also part of the pentad as Burke uses the term to describe the relationships between the elements of the pentad (1950, p. 186).

Methods

Rhetorical criticism analyzes symbolic artifacts such as words, images and gestures, to discover how and how well they will work, specifically how well they instruct, inform, entertain and, generally, persuade. It tries to find what motivates interaction between a text, author and audience (Foss, 1996). Rhetorical criticism has, traditionally, been academically justified by the fact it serves "social ends insofar as it highlights, gives meaning to, and assesses the value of the phenomena for others" (Brock, Scott & Chesebro, 1990, p. 512). That belief remains today; rhetorical criticism can still give the audience meaning to a

particular text, or it can rate how valuable the information presented is.

This study will apply the aforementioned Burkean theories by specifying how identification – with consubstantiality and the comic and tragic frames – along with the elements of the dramatistic pentad and the representative anecdote may name and explain possible motives in *DW*. The application will be divided into three distinct parts, each emphasizing the insights offered by the three theoretical concepts.

First, possible ways in which identification and consubstantiality might be applied to the text of the show will be explored with especially close attention given to the character of The Doctor. Ways of how the *DW* text encourages identification from viewers through its establishment, or attempted establishment, of consubstantiality will also be examined.

Second, an exercise of the pentad will be applied to a few specific episodes and scenes of the show, which will require application of all five elements of the pentad (act, scene, agent, agency, and purpose) and how these can be utilized to uncover the underlying structural philosophical foundations. Additionally, I will identify and trace the driving ratio for the series in order to uncover the underlying structural force that motivates the show.

Third, the representative anecdote will be presented that will analyze if the show offers the audience a representative anecdote for real life or if it is an example of a deflective anecdote that oversimplifies reality and does not offer adequate equipment for living. Each of these theories should be helpful in analyzing how the show functions symbolically.

Details of analysis

As previously mentioned, I chose Series Five of the current *DW* generation in order to narrow my focus and allow greater and easier access to the text. I am a fan of the show, having watched my first episode, with Tom Baker as The Doctor, when I was approximately nine years old. My older brother was a fan of the show, and, because I was of the age where I wanted to do everything my 13 year old brother did, I watched it too. While his interest in the show waned with the appearance in 1987 of the Seventh Doctor, portrayed by Sylvester McCoy, mine did not. I remained a fan of the show, and lamented when it was pulled off the air in 1989.

My interest in the show came back; albeit briefly, in 1996 when the Fox network announced a made-for-TV movie that was the network's attempt to bring the show back to American audiences. My interest dissolved as quickly as the appearance of the TARDIS when I watched the show with a less-than-stellar and, in my opinion, questionable cast. The show did well in the United Kingdom, but not in the U.S., so plans for a revitalization of the series was scrapped until producer Russell T. Davies brought the show back in 2005, a move that reverberated throughout American pop culture.

I watched all 14 episodes of Season Five when they initially aired in 2010. When I decided on this program as the subject of my thesis, I knew that I would have to watch them again, which I have done. Since undertaking this project, I have reviewed all episodes of the show many times, following a specific format in order to cultivate a profound theoretical engagement with the show.

First I would watch the episode, by myself, on my television set at home; no note taking, no analysis, just simple viewing of the episode as a fan, designed for me to get the general feel of the episode and a clear understanding of the show's subject matter. I refrained from note-taking at this time in order to get an unadulterated, non-analytical feel for each episode.

Within a day or two of the initial viewing, I would watch the episode for a second time, this time taking copious notes on the main plot points and any other moments or events that stood out to me as remarkable or noteworthy from a pop culture viewpoint. This resulted in approximately two to three pages of handwritten notes per episode.

The third viewing was done with a keen sense of the three Burkean theories I am employing in my analysis, but with little or no note taking as to ensure my mind was clear and focused on the task at hand. My fourth viewing of the episode was done under using Burkean theory while maintaining fervent notes and possible ideas for this paper. The remaining viewings of the show were done piecemeal; as I wrote and reviewed my notes I came upon instances that I wanted to re-watch a particular episode or even a particular scene in order to get a clear understanding of the theory I was using for my analysis. Throughout the process, I kept in mind all of the theories I would employ but, as I watched and watched again, I started noticing where each, or all, of the theories were particularly useful in explaining how the symbols of the text were functioning.

Description and Context of Show

Before I get into the specifics of the analysis, allow me to provide some

larger context and framing of the show for those readers who may not be familiar with the chosen text. *DW* is a science fiction program, produced by the British Broadcasting Company (BBC) and airing in over 50 countries (O'Connor, 2012). The show depicts an alien, a Time Lord from the planet Gallifrey, who is known only as The Doctor. The Doctor travels the universe in a machine called the TARDIS, which stands for Time and Relative Dimensions in Space (Tardis Index File, n.d.) that takes the earthly appearance of a blue British police call box. While the outside of the TARDIS gives a feeling that it is merely the size of a phone booth, once inside it is a never-ending labyrinth of rooms. The Doctor usually travels with a companion, most of whom are female, and travels from world to world saving civilizations, helping people, righting wrongs and facing a variety of foes, some of which he has faced many times before such as Daleks, Cyberman, Angels, and The Master (who is also a Time Lord and was The Doctor's childhood friend before turning to evil and, similar to The Doctor himself, running away from their home planet before it was destroyed).

In 2005 the BBC brought the show back with a new cast and a new slate of producers and writers. Premiering on March 26, 2005, the new show featured Christopher Eccleston as The Doctor and Billie Piper as his companion, Rose (BBC News, 2005). Eccleston only stayed on for the first series before being replaced with David Tennant in 2006 and, ultimately for the season I am analyzing, Matt Smith in 2010. The use of different actors in a role that is, for all intents and purposes, the same as before, evokes thoughts of the 'agent' segment of the pentad, where it is assumed that the characteristics of the underlying person

are powerful enough to survive regeneration after regeneration (Brummett, 2011). While some of the characteristics remain the same, each actor brings a different vibe if you will to the role, thus allowing them to add their own idiosyncrasies and emotions.

The decision and subsequent appearance of a new Doctor is one that can whip even the most casual of fan into states of anticipation, excitement, dread, curiosity, anger and acceptance. This one was no exception as the new actor was not only the youngest actor cast in the role but a virtual unknown, even in England.

Analysis

Keeping the plethora of contextual information in mind, we now turn to analyzing *DW* itself. To assist this endeavor, I begin with a brief description of a few episodes' significant plot points over the course of Series Five.

The failing TARDIS crash-lands outside the house of seven-year-old Amelia Pond who welcomes the (freshly regenerated) Eleventh Doctor into her house to investigate a crack in her bedroom wall. After a quick investigation of the crack, The Doctor tells her that he must use the TARDIS in order to regulate its engines, and promises he will return in five minutes to retrieve her, which Amelia waits for. The TARDIS takes him twelve years into the future, where he joins the adult "Amy" Pond and her boyfriend Rory Williams in capturing the shape-shifting alien known as Prisoner Zero who has escaped from the crack in Amy's wall, the failure of which will lead to the destruction of Earth by the galactic police force known as the Atraxi. After the Earth is saved, the Doctor tests the newly remodeled TARDIS and, once again, returns for Amy two years later, which happens to be the night before her wedding to Rory. This time she joins him for the promised travels of space and time. (Episode One)

The Doctor, Amy and Rory find themselves travelling between two realities; in one, a pregnant Amy and Rory are happily married, but are being pursued by elderly people possessed by aliens. In the other reality, the trio is in a powerless TARDIS that is slowly moving

towards a cold star that will freeze them to death. A man known as the Dream Lord appears and tells them that he has put them in this trap and they must decide which is real and which is fake in order to die in the false one so they can wake up in the real reality and escape the trap. When Rory dies in the first reality, Amy decides that it must be fake because she does not want a life without Rory. At the conclusion it is revealed that psychic pollen had entered the TARDIS and caused the dream state, while the Dream Lord is revealed to be a psychic manifestation of the Doctor's dark, self-loathing side. (Episode Seven)

During a visit to a museum, the Doctor finds a creature in the window of a church in Vincent van Gogh's painting *The Church at Auvers*. The Doctor then takes Amy back to meet Vincent and defeat the evil creature. Welcoming them, van Gogh works with the Doctor to find the Krafyis, a lost and blind alien whom only van Gogh can see. Van Gogh kills the creature, though he empathizes with its pain. Before leaving, the Doctor and Amy take van Gogh to the present where he discovers that people will admire him. Unfortunately, it is not enough to save the troubled soul, who still commits suicide later, an event that leaves Amy devastated. (Episode 10)

The TARDIS dematerializes with Amy still inside, leaving the Doctor stranded in present-day Colchester. He tracks the disturbance that caused the TARDIS to misbehave to the second floor of a flat, where people have been persuaded to go upstairs but who never come back down. The Doctor rents part of the downstairs apartment occupied by Craig Owens, a man who wishes to confess his love for his close friend Sophie. When Sophie is lured up to the second floor, the Doctor and Craig enter it and discover that it is really a TARDIS-like spaceship disguised by a perception filter, luring passersby inside in order to find a suitable pilot. When Craig wants to continue looking for Sophie, his desire to not leave counteracts the ship's protocols, thereby breaking the ship's hold on the house while also allowing for the TARDIS to land. (Episode 11)

The preceding descriptions come from four disparate episodes of *DW* as an attempt to give the reader a basic sense of what the show is about. While there are strings that weave throughout a season, most episodes are stand-alone in nature, with something other than the primary season's theme driving the action.

This section will delve into analysis using the previously described

framework of Burke's theories of identification, the dramatisic pentad and the representative anecdote. I will also answer these questions while following the established analytical procedure, each one designed to expose the rhetorical function of the show:

1. What do the concepts of identification and consubstantiality reveal about the manner in which the text functions?
2. How can the dramatisic pentad be applied to the show and what do these applications yield as possible motives for the text?
3. What kind of anecdote, representative or deflective, does the show offer its viewers?

Identification

Identification is an integral part of *DW*, and it was especially evident in the first episode of Series 5 which featured the fallout of The Doctor's latest regeneration. Granted, the basic plot of the episode is evident as the viewer can see that The Doctor is searching for his identity, his soon-to-be companion Amy is as well; we hardly need Burke for that. What we need Burke for is analyzing what this surface level, and the explicit plot, does symbolically which, in this case, opens the door to establishing consubstantiality with the audience.

Burke wrote that identification fuels all motivation and links people between themselves and others, something that *DW* seems to do very well and, in turn, create the opportunity to influence the audience. In episode 1, The Doctor is struggling for his identity as he tries to find himself or rather the new himself. He tries different foods to see what he likes, he tries on different clothes to see what

he feels most comfortable in, and he tries to determine the type of person he *should* be, as opposed to the person he was; all things that, for lack of a better phrase, real people tend to do.

On the surface it seems as though many of the decisions, the motivating factors if you will, The Doctor makes are due to an almost obsessive need to be the hero and save the day. In episode one, *The Eleventh Doctor*, The Doctor not only finds Prisoner Zero, comes back to Amelia (now going by Amy) Pond, and figures out what the crack in her wall is, but he goes farther than he seemingly needs to. After finding the so-called Prisoner Zero and watching the Apraxi collect him and leave, he calls them back to earth to reiterate that he is Earth's savior, and they should never come back. Looking at it through a Burkean lens, it seems that his motivating factor for calling the aliens back to earth is nothing but ego; yes he wants them to know that he, and others before him, have saved the planet on numerous occasions and that they should never come back.

This action encourages identification with the audience by conveying a sense of heroism, or a "John Wayne mentality" as it is often labeled; everyone wants to save the day and vanquish the foe. One reason that could explain why the show is doing increasingly well here in the U.S. could be attributed to the fact that we live in a patriarchal and individualistic society where we tend to only look out for ourselves.

This would not be the first time that The Doctor exhibits this behavior. In the episode *Amy's Choice*, The Doctor and his traveling companions – Amy and Rory – find themselves seemingly between two realities. In the end, neither is a

reality as the character pulling the strings in the episode, the self-called Dream Lord, is a psychic manifestation of The Doctor's "dark side" showcasing an unmistakable sense of self-loathing, vindictiveness and jealousy. At one point, Rory even points out the fact, telling The Doctor that, with time winding down and them about to crash into a cold star, that "This is so you ... And only one man left to save the day." In using those words, Rory echoes those thoughts that The Doctor enjoys being the hero who everyone looks to when things start getting bad. Further in this episode, he decides that he cannot determine which is the true reality so he has to save everyone in both realities.

Considering that scenario, and applying Burke's theory of identification, one can see how The Doctor's motivating force is to be the hero, something that a good majority of the audience envisions; being the hero and saving the day. It is with this that *DW* hooks the audience and strengthens their identification with it by making a familiar feeling or desire of the audience shared by one of the protagonists.

The manner in which the show fosters identification is by making The Doctor a white, asexual male – there is no evidence of him ever having a romantic relationship of any kind, so it is hard to classify him in that regard – who is the solution, the hero, in some situations but the problem, the bad guy, in others. But, because he is neither wholly good nor wholly evil, he does not fit in what Burke would define as the tragic frame, which I discussed earlier. He, instead, is constructed as a fallible person who is capable of making mistakes, and hence able to be corrected, which instead fits into what Burke would define as the comic

frame, which allows for growth and correction. This rather complicated set-up of identification makes the protagonist, in this case The Doctor, arguably easier to identify with because individuals, typically, do not think of themselves as infallible or purely evil.

The Doctor is and always has been white. That fact brings to bear the concept of whiteness, where white is in the dominant normative subject position so everyone is forced to understand the world through that perspective, even if it is not their own, so it is offered as a universal subject that everyone can identify with (Shome, 1996). Bearing this in mind, it seems that the show fosters identification with the audience because the audience easily identifies with the white protagonist.

Audiences tend to identify with characters they see a little of themselves in and it is hard, even in this day and age, to consider characters outside of the normalcy of whiteness. Yes, there are a plethora of shows out there where the hero is African-American, Hispanic, or some other nationality. But the fact remains that whiteness continues to be the primary viewpoint on television. Even a show such as *DW*, which is produced by BBC America, falls into that category.

Looking outside of the show, when the search was started for a new actor to play the role of The Doctor, many people in Great Britain and the U.S. thought a “black actor”, specifically Adrian Lester, would get the role. While the producers of the show swear that race did not play a role in the casting, Lester himself admits the thought crossed his mind (Lester, 2009).

Therein lies the rub; many audiences still identify more readily with white

characters, and it is that idea that propels the identification with the audience because the audience sees the white character of The Doctor and thinks to themselves; that could be me. I could be saving the world, traveling with a beautiful companion and seeing the universe.

Dramatism & The Pentad

DW is a show that can change the focus and cause the audience to change their minds quite often. One moment, the scene may be ‘agency’ driven while others it may be driven by the ‘act’. It can change at any given moment, and that is what makes it enjoyable, altering the narrative logic subtly enough that the casual viewer may not consciously be aware of the change, other than the feel of the show changing. This seems to be a relatively consistent method in the sci-fi genre, as witnessed in other films such as *Blade Runner*, *Aliens* or *Serenity*.

At first blush it would seem that *DW* is agent-controlled, meaning that people, groups or beings possess the power to choose and act, but there is a deeper structure within that is not so simple to realize. Allow me to review several components of the show to demonstrate.

When thinking about agent-controlling, anyone familiar with *DW* will immediately consider The Doctor’s regenerations. By all appearances, The Doctor looks and acts completely different than his predecessors, and yet, he still possesses all the memories of their events. This would seemingly create the fact that memories and/or experiences do not make a person a person, but rather what that person does with those memories and/or experiences make the person.

Considering the simple fact that the show is called *Doctor Who* makes it

easy to understand that the show is about the doctor, it is titled after the agent after all. On the surface it might seem as though the show is agent-controlled, but a deeper analysis suggests otherwise. The show is almost constantly changing the focus, it might be agent-controlled, at one time, but then switch to scene-controlled or purpose-controlled. Also, keep in mind that all elements of the Pentad need to be present in order to have a well-rounded, complete text. Keeping the pentadic segments in mind, any casual viewer would be able to ascertain how *DW* can be attached to each segment; I will go beyond that, exploring the deeper pentadic ratios that truly drive the show and require a careful rhetorical Burkean analysis to see.

Act. The first element I will analyze is ‘act’. Burke defines an act as any verb that connotes consciousness or purpose, conceding at the same time that “... words are aspects of a much wider communicative context, most of which is not verbal at all... non-verbal things, in their capacity as ‘meanings,’ also take on the nature of words, and thus require the extension of the dialectic into the realm of the physical.” (1989, pp. 365-366). What Burke means essentially is an act is not a means of doing, but rather a way of being, a substantial instrument and one in which he sees an important ethical distinction since individual choice is inherent in the mode of performance of all actions. For him, consciousness, purpose, the human body and choice are required to constitute an act.

Throughout *DW* the act is naturally changing, but it seems one constant remains, and that is how will The Doctor save the universe? What act will The Doctor complete in order to achieve that? Whether it is helping Vincent Van Gogh

defeat the deadly space alien that is infiltrating his painting, or his decision to leave Amy on Earth as he travels because the crack in her wall is more important than he lets on, the Doctor is constantly changing the Act of the show in order to, some might argue, constantly be the hero and save the day.

Consider the episode “The Eleventh Hour”, which introduced Matthew Smith as the 11th Doctor. After he found “Prisoner Zero” and the Atraxi collected him, The Doctor was not satisfied so he called the Atraxi back to Earth where he explained that he is The Doctor, there have been others of him, he is the protector of Earth and they should never come back lest – as is suggested – they incur The Doctor’s wrath.

All of the acts I have described are little incarnations of the central act of *DW*, which is to save the day. In this episode he working to preemptively save the day, but it is still part of the same act.

Purpose. If the act is to save the day, why does he do it? What is his purpose in saving the day? Most of the time, it is to save the universe, his companions, or a planet, but the purpose is given a new slant in the episode *The Beast Below*, which sees The Doctor and Amy arrive on the Starship UK, a spaceship that holds the population of Britain. The ship is guided by a starwhale, which is being tortured out of fear that, if left to its own devices, would not pilot the ship anymore, sending it hurtling through space.

The purpose in the episode, at first, is The Doctor has to kill, or at least make brain dead, the starwhale so it will not feel the pain of being tortured. But that purpose evolves throughout the episode, culminating in Amy discovering that

the whale is willing to serve the ship out of the kindness of its heart. It is then that the purpose finally changes from putting the animal out of its misery to allowing it to help the people onboard because the whale cares about them.

After looking at that particular episode, it is time to take a step back and look at the larger purpose behind his actions throughout the season. Why does he save the day in every episode? He has to. He feels responsible for his home planet to blow up so he compensates by trying to save the planet every chance he gets. All of this sets up the primary ratio in this show, which I will expand further into momentarily.

Scene. Following the “Act” is “Scene”, which asks where the act is happening and what is the background situation. In a show that deals with time travel, the scene is constantly changing from the interior of the Tardis, to 16th century Venice and back to the Italian countryside. Because of the changing nature of the scenes in *DW*, this does provide some motivation towards the overall story arc as it reinforces the mysticism that the show produces.

Agent. Most often the agent in each episode is The Doctor, but there have been episodes where someone else acted as the agent. One such episode was *The Lodger*. In this episode, the TARDIS lands and, before Amy can get out, dematerializes, leaving The Doctor in present-day Colchester. Trying to find what made the TARDIS depart without provocation, The Doctor stumbles upon a house where a mysterious second floor has materialized that beckons people to it before exiling them to another world. The owner of the flat, Craig, quickly becomes the agent as he is forced to take action in order to save his roommate Sophie, who he

is deeply in love with. It is here that Craig refuses to leave the mysterious room, breaking the hold it had on the house and releasing everyone who had been exiled.

In this episode, it is Craig who has to do something to save someone, not The Doctor, who does feel slighted by that fact and vows to never come back to Colchester again, which he does in Series Six.

Agency. The next element is agency, what tools or what means are driving the narrative. Often, the tools and/or the means needed are The Doctor's intellect, his sonic screwdriver and the TARDIS. An example of having the right tools for the job is in the arced storylines of *The Pandorica Opens* and *The Big Bang*. At the start of *Bang*, The Doctor arrives in the time that just ended in *Pandorica*, hands Rory his sonic screwdriver before telling him to place it in his left, front pocket. Using the screwdriver, Rory is able to open the Pandorica and release The Doctor, which sets in motion a series of events that leads to serenity in the universe; at least for the time being.

Pentadic Ratio

Even though each pentadic element may change in each episode, it is safe to say that that is relatively irrelevant to the story as a whole. While each segment of the pentad needs to be present in order to have a well-rounded, complete text, and while other pentadic ratio can be at work, there is always a dominant ratio that acts as the driving force of the narrative. In the case of *DW*, that ratio is purpose-agent.

Often, The Doctor acts as the agent, and his purpose for each episode,

whether it is to help Vincent van Gogh, defeat Venetian vampires or save himself, and consequently the universe, the exigency is the force that impels him to act, which also is the onus for his actions throughout the season. Never is this seen more clearly than in the episode *Amy's Choice*. In the episode *The Doctor*, along with his “dark alter ego” the Dream Lord, acts as the agent because they are the ones behind the exigency. It comes to pass in the episode that the purpose of *The Doctor* is to save himself, Amy and Rory. It is that exigency that motivates him to act and, ultimately, save the three of them. Even when *The Doctor* is not acting in the best interest of his companions, or other people, he is still, ultimately, the Agent.

Even while *The Doctor* is not acting in the best interest, there is still an underlying purpose at play, and it seems, on first blush, that the purpose is saving the universe. But a deeper analysis illustrates a much more ominous purpose; to save himself. This can be seen more clearly in the episode *Amy's Choice* when *The Doctor* decides to ignore the pleas of Amy and Rory to save the universe they thought was the real one, the one when they are married and pregnant, in order to save the world where he lives and keeps his companions with him.

This is a motivator that carries across the breadth of the show; it continually comes back to that purpose and, as a result, the universe gets saved as well. What this means, at its core, this individualistic, patriarchal, white man saves his own self and that propels the rest of the show. In the two-story arc contained in *The Pandorica Opens*, and concluded in the episode *The Big Bang*, the enemies of *The Doctor* conspire to eliminate him and lock him away, an event

that will cause the universe to erase itself. In order to stop that, he arranges an elaborate plot to prevent the universe from eating itself, the only problem is it will erase The Doctor from history, meaning no one will know who he is. In order to prevent that from happening, he tells Amy something that, when she remembers it on her wedding day, brings The Doctor back into existence, thus saving himself and thumbing his nose at the so-called laws of the universe.

Ultimately, at the end of the day, we have a driving ratio that reveals the show is driven by selfishness; The Doctor has to win. The Doctor has to be vindicated. The Doctor has to be right. The Doctor has to leave his companions when they get too close, regardless of how close they may be. While, on the surface, it seems as though he broke the universal laws so Amy and Rory would remember him and not have a feeling of emptiness inside. Yet deeper motivations appear that suggest the true reason was more so for The Doctor's benefit than anyone else.

Representative Anecdote

The last Burkean theory I will be using is his theory of the representative anecdote. Burke says that "dramatism suggests a procedure to be followed" (Burke, 1945/1962, p. 49) when developing a certain terminology, adding that it involves the search for the "representative anecdote" in order to create continuity. In order to find the anecdote, Burke suggests asking yourself what the "form, outline or bare bones of that story" is (p. 49). Keep in mind that the anecdote is not something that the text will provide as it is a tool of the critic, a filter through which one can study and reconstruct the discourse (Brummet, 1984). At the same

time, the representative anecdote is not a device to measure dramatism so the critic can ground dramatism (Crabbe, 2000), thus making rhetorical analysis easier to understand and grasp. Furthering his own concept, Burke wrote in his essay, *The Representative Anecdote*, that people seek out “vocabularies that will be faithful reflections of reality” (Burke, 1989, p. 59), meaning that the search for the representative anecdote is the search for a term, title or phrase that summarizes and frames a larger terminology (Darr, 2009).

Burke says that the representative anecdote implicitly contains what is explicitly drawn out in close analysis of key textual elements and their dramatic relationship. In episode seven, *Amy’s Choice*, the audience comes to find out in the end that the Dream Lord, the entity in the episode that pulls the strings and forces the characters to make decisions based on who lives or dies, is The Doctor himself. More specifically it is a manifestation of his dark self; the one who contains self-hate, which is evidenced when The Doctor tells the Dream Lord that “There’s only one person in the universe who hates me as much as you do.” He was unmistakably talking about himself. The Doctor knows his past sin, or sins, and it eats him up inside. That is one thing that every actor portraying The Doctor has emoted; he is a pained individual. Something from his past is eating away at him, and he is running away from Gallifrey and subsequently running away from his companions. This is seen clearly in this episode when the Dream Lord remarked, “they get too close”, which suggests that he is trying to run away from his feelings, his emotions and his desires. This hints to a possible motive for all of his actions, yet it is one the producers and writers have not yet fully disclosed,

instead allowing the audience to glean their own conclusions and ideas; something that is seen in some of the fan fiction I have reviewed.

So does *DW* offer the audience a representative anecdote for real life with apposite equipment for living, or does it contain more of a deflective anecdote that grossly oversimplifies reality? It seems as though the show could be utilizing a more deflective anecdote that, as the name implies, makes reality a little too easy. It deflects the attention away from one particular segment, deflecting it from community attachments and belongings. Consider that the show is primarily about individuals like the Doctor who have no community anymore, but in a much broader sense. Additionally, the show does deflect from the identity facets that are relevant in today's society by focusing on an alien while ignoring race, class, gender and sexuality.

Or does *DW* mete out a reality that speaks to the audience while making a connection with them? In other words it could be seen that the show allows the audience to identify with someone in the cast, whether it is The Doctor, one of his traveling companions, or one of the people he meets and helps. Is the entire show, driven by the purpose-agent ratio and premised on the identification with a heroic, individualistic, egocentric protagonist truly a representative anecdote? No, it is not. While the show may occasionally touch on certain social issues, it is, for the most part, a program that tends to oversimplify reality.

Some may argue that The Doctor's outlook on life and his way of dealing with the challenges he faces have much to teach the audience, but I am not sure it does (Meisner, 2011). While it seems that The Doctor is working in the best

interests of the universe, there are hints that something else is at play. Whether it be asides that The Doctor utters in passing, such as telling the Dream Lord that “Only one other person hates me as much as you do” in the episode *Amy’s Choice*. Or perhaps doing something so he will be remembered in the eyes of his companions, as he did in *The Big Bang*, The Doctor is almost always acting as if he wants everyone’s eyes and attention on him.

Keeping that in mind, *DW* seems less like a show offering tools for living, but more so it appears to oversimplify reality what allowing one’s ego to remain unchecked.

Conclusion

For decades the British science-fiction television program *DW* has been entertaining and thrilling fans around the world. When the original series premiered in 1963 it was primarily a cult favorite and when production shut down in 1989, fans of the show were depressed but understanding as the show had, in recent years, grown stagnant.

Flash forward 16 years, and producer Russell T. Davies' decision to bring the show back with a new doctor, better special effects and deeper storylines was met with skepticism and curiosity. What resulted was a show that exploded past its cult-favorite roots and evolved into a more widespread success and a pop culture phenomenon that is now enjoyed by millions of people around the world and has branched out to various other media outlets such as podcasts, books, webisodes and the like (Tardis Index File, n.d.).

The show and its impact is vast, and because a thesis is a modest

undertaking in the grand scheme of things, I focused solely on Doctor #11, season 5, which aired April 2010 through June 2010 on BBC America. The show is not only steeped in tradition, but boasts a powerful legacy that now goes beyond its core audience and gives reasoning for its selection as a text for analysis.

In this paper I applied rhetorical theories in order to express a better understanding of how the show operates, how the text makes meanings and what kind of meanings they encourage from within a pop culture viewpoint. In other words, how can the audience use rhetorical theories, specifically those of Kenneth Burke, to make a connection with the show and create the connection that popular culture texts make with the audience?

Why does all of this matter; what can society, and the reader, glean from this analysis? *DW* encourages, as any proper pop culture text is predisposed to do, identification with the show and, subsequently, consubstantiality with it.

Barry Brummett stated in his book *Rhetoric in Popular Culture*, that pop culture texts are analyzed so we, as the audience, can determine how the signs – words, images, etc. – that they are made of work, how those signs interact with each other to create motivation within themselves that are then available for the audience to use in confronting real-life problems (Brummett, 2010). Reading *DW* in this manner helped me understand that the text is doing an exceptional job of demonstrating how popular culture texts make a connection with the audience and give them tools for living, and the tool that this particular show enables us with is to avoid acting in your own self-interest, even if it is cloaked under a veil of heroics.

I came to this conclusion based on the plethora of evidence that, despite saving the universe multiple times, The Doctor is, for all intent and purposes, unhappy. Whilst long-time viewers of the program know the underlying cause for his unhappiness – which deals with the destruction of his home planet of Gallifrey and his role in that destruction – there is still something that seems to haunt him, such as the deaths of former companions, as seen in episode nine when Rory dies after protecting The Doctor.

Throughout every episode of *DW* that I watched, I found evidence that The Doctor, while possibly initially motivated by the safety of mankind, tends to act with his own interests. On the surface his actions might seem idealistic. But in reality, the underlying layer suggests that *DW* is about selfishness; selfishness by The Doctor; selfishness by his companions; selfishness by other beings. All of this is evident in their actions and reactions.

While I definitely see a sense of selfishness on behalf of many of the agent's actions, I also see one particular tool for living via use of the Pentad, and that is a sense of anti-materialism where the characters tend to forgo the materialism of life.

Eschewing material things is a constant characteristic of *DW*; Amy dismissing her wedding dress in *The Eleventh Hour* so she can travel with The Doctor; Rory ignoring the material things so he can protect Amy in *The Pandorica Opens* and *The Big Bang*. Even The Doctor has been known to oppose material things, such as giving up The Tardis in *The Big Bang* so the universe would not collapse. All of these actions allowed the agents – Amy, The Doctor,

Rory, etc – to act humanely and idealistically and, eventually, be happy.

There definitely seems to be an inherent selfishness to The Doctor, and it seems to drive the action of the program; all roads of success or happiness start with The Doctor, and, ultimately, end with him.

The rhetorical theories of Kenneth Burke remain a valuable tool in the critical, rhetorical analysis of pop culture texts. Identification, the dramatic pentad and the representative anecdote can all be utilized when trying to find the motivating factor of a show and how it connects to the audience. Additionally, the theories presented in this paper are valuable pieces to determine what, if any, equipment for living the show offers.

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Appendix

A1: Series 5 Episode Guide

5.1	The Doctor has regenerated into a brand-new man, but danger strikes before he can even recover, as Doctor Who returns for a new series. With the Tardis wrecked and the sonic screwdriver destroyed, the new Doctor has just 20 minutes to save the whole world – and only Amy Pond to help him.
5.2	The Doctor takes Amy to the distant future, where she finds Britain in space. Starship UK houses the future of the British people, as they search the stars for a new home. But as Amy explores, she encounters the terrifying Smilers and learns a deadly truth inside the Voting Booth.
5.3	The Doctor has been summoned by an old friend, but in the Cabinet War Rooms far below the streets of blitz-torn London, it's his oldest enemy he finds waiting for him, as the time-travelling adventures continue. The Daleks are back – but can Winston Churchill be in league with them?
5.4	The Doctor is recruited by Father Octavian to track the last of the Angels through the terrifying Maze Of The Dead. Meanwhile, the mysterious River Song re-enters the Doctor's life – but can he trust her?
5.5	There's no way back, no way up and no way out. Trapped among an army of Weeping Angels, the Doctor and his friends must try to escape through the wreckage of a crashed space liner, in the fifth episode of Doctor Who, written by Steven Moffat. Meanwhile, in the forest vault, the Doctor's companion, Amy Pond, finds herself facing an even more deadly attack.
5.6	Desiccated corpses, terror in the canal and a visit to the sinister House of Calvierri – the Doctor takes Amy and Rory for a romantic mini-break, as the Tardis touches down once again. But 16th-century Venice is not as it should be. The city has been sealed to protect it from the Plague, although Rosanna Calvierri may have other plans...
5.7	It's been five years since Amy Pond last travelled with the Doctor, and when he lands in her garden again, on the eve of the birth of her first child, she finds herself facing a heartbreaking choice – one that will change her life forever.
5.8	It's 2015 and the most ambitious drilling project in history has reached deeper beneath the Earth's crust than man has ever gone before – but now the ground itself is fighting back. The Doctor, Amy and Rory arrive in a tiny mining village and find themselves plunged into a battle against a deadly danger from a bygone age.
5.9	It is the most important day in the history of Earth: the dawn of a new age of harmony or the start of its final war. The Doctor must face his most difficult challenge yet. It is a battle in which he cannot take sides and a day when nobody must die...
5.10	Terror lurks in the cornfields of Provence, but only a sad and lonely painter

	can see it. Amy Pond finds herself shoulder to shoulder with Vincent Van Gogh, in a battle with a deadly alien.
5.11	There's a house on Aickman road, and a staircase that people go up, but never down. To solve the mystery of the man upstairs, the Doctor faces his greatest challenge yet – he must pass himself off as a perfectly normal human being, and share a flat with Craig Owens.
5.12	The Doctor's friends unite to send him a terrible warning; the Pandorica – which is said to contain the most feared being in all the cosmos – is opening. But what's inside, and can the Doctor stop it?
5.13	The Doctor is gone, the Tardis has been destroyed, and the universe is collapsing. The only hope for all reality is a little girl who still believes in stars.
5.14	Amy and Rory are trapped on a crashing space liner, and the only way The Doctor can rescue them is to save the soul of a lonely old miser, in a festive edition of the time-travelling adventure, written by Steven Moffat. But is Kazran Sardick, the richest man in Sardicktown, beyond redemption? And what is lurking in the fogs of Christmas Eve?