

UNIVERZITA PALACKÉHO V OLOMOUCI
FILOZOFICKÁ FAKULTA
Katedra anglistiky a amerikanistiky



Dominika Špurková

**A COMPARATIVE ANALYSIS OF HUMOUR IN A SELECTED
EPISODE OF *DOCTOR WHO* AND ITS PROJECTION INTO THE
CZECH TRANSLATION**

**KOMPARATIVNÍ ANALÝZA HUMORU VE VYBRANÉ EPIZODĚ
SERIÁLU *DOCTOR WHO* A JEHO PŘEVOD DO ČESKÉHO
PŘEKLADU**

Bakalářská práce

Vedoucí práce: PhDr. Veronika Sejkorová, Ph. D.

Olomouc 2020

Prohlašuji, že jsem tuto diplomovou práci vypracovala samostatně a uvedla úplný seznam citované a použité literatury.

V Olomouci dne 12. 12. 2020

Dominika Špurková

Acknowledgements

I would like to express my sincere gratitude to my thesis supervisor PhDr. Veronika Sejkorová, Ph. D. for her guidance, useful advice and patience. I would also like to thank my dearest husband for being my support while I was writing this thesis.

Table of Contents

1	Introduction	5
2	The characteristics of humour	7
3	Influences on sense of humour and national sense of humour	9
3.1	Czech and British sense of humour	10
3.1.1	Dry humour	13
3.1.2	Black humour	13
3.1.3	Irony	14
3.1.4	Sarcasm	14
3.1.5	Pun	15
3.1.6	Absurdity	15
3.1.7	Satire and allegory	16
4	The TV show <i>Doctor Who</i>	19
4.1	The origins and history of Doctor Who	19
4.2	The audience	22
4.3	The chosen episode	24
4.3.1	The plot and the characters	25
4.3.2	The Czech translation	28
5	The comparative analysis	29
5.1	Respondents of the research	29
5.2	Design of the questionnaire	29
5.3	The subjective part of the analysis	32
5.3.1	Situation humour	32
5.3.2	Linguistic/language humour	36
5.4	The survey – the viewer response (the objective part of the analysis)	55
5.4.1	The humorous scenes	55
5.4.2	Comments to additional questions collected in the interviews	69
6	Conclusion	74
7	Summary	77
8	Resumé	80
9	List of pictures and screenshots	83
10	Bibliography	84
10.1	WORKS CITED	84
10.2	WORKS CONSULTED	85
10.3	ONLINE SOURCES	85
11	Annotation	88
12	Anotace	89
13	Appendices	90

1 INTRODUCTION

In my bachelor thesis, I have decided to address the issue of humour in the British TV show *Doctor Who*, namely in one chosen episode – the second episode from the third series. The aim of this thesis is to create a comparative analysis of humour in the chosen episode. This aspect will be analysed from two points of view: the subjective point of view which consists of an analysis created by me and the objective point of view which includes summary from a questionnaire. As I already mentioned, the focus is on humour and also on its transfer into the Czech translation. **The basic research question is: to what extent is it possible to transfer humour, which is in the case of the chosen episode mostly based on the contrast of the Elizabethan and modern era, and how its perception differs depending on language and culture.**

The TV series, which is the object of my study, is the British TV Show *Doctor Who*. *Doctor Who* is primarily a science-fiction family-friendly show and also, even though this is sometimes a subject to discussions, a comedy. Since the humour which appears throughout the series is usually subtle, clever and unforced, it may seem less prominent. In many cases, it is sophisticated and includes puns or intellectual jokes.

Doctor Who first aired in 1963 and new episodes have been made (with a short break between the years 1989–2005) since then.¹ It tells a story about a man who is the last one of the so called Time Lords, an ancient race from the planet Gallifrey, who were capable of travelling through time and space. We do not know his real name; he calls himself only “The Doctor”. The Doctor travels in his time machine called TARDIS, which has the look of a blue British police box. He adores Planet Earth and often finds companions there who go with him and they prevent many catastrophes in the universe. The chosen episode features the Doctor and his companion Martha who have travelled back in time and landed roughly in the year 1599 in London. Together with Shakespeare, they fight against creatures called Carrionites who represent evil alien race and who wish to destroy Earth and return their lost glory.

I am interested in examining the humorous scenes of this show and their translation into the Czech language. Furthermore, I want to focus on how the humour is perceived by

¹ Paul Booth and Peter Kelly, “The Changing Faces of Doctor Who fandom: New Fans, New Technologies, Old Practices,” *Participations* 10, no. 1 (2013): 61

the native speakers and how by the Czech speakers. For the purposes of this study, I have created a Czech and an English questionnaire with similar questions which was then completed by a group of native Czechs and Brits. For the reasons stated previously, I expect that since many of the jokes presented in *Doctor Who* include cultural references, the Brits will probably notice these humorous scenes more than the Czechs. For the purposes of my thesis, I have chosen the Czech dubbing which was created by the studio SDI Media Czech Republic in 2010 purely because it is the only official dubbing created for television.²

The initial thought of focusing my thesis on this famous British show came from a place of my personal enjoyment. *Doctor Who* is one of my favourite TV shows for many reasons, one of them being its subtle and clever British humour. Being a student of English philology, apart from the ingenious storylines, I also enjoyed noticing the witty dialogues and absorbing the general “Britishness” of the show. Because British humour is so specific, I wondered what differences there are in terms of understanding and amusement when the Brits watch the show, versus people of other nationality that see it from the outside, non-British, perspective.

In the beginning of my thesis, I present the terms which will be used throughout the thesis and I define them. This is followed by an introduction of the TV show *Doctor Who* and then I proceed to describe the plot and the characters from the episode which was chosen for the analysis. After that, the subjective part of the analysis is included where I comment on the scenes which I subjectively found amusing and how they were translated into Czech. In the following part of the thesis, I focus on the objective – viewer response – part of the analysis, summarizing the answers from the questionnaire and commenting on them. I discuss where the differences between the two groups of respondents occur and why it might be so. The last part of my thesis includes conclusion which summarizes what has been studied and comments on the results.

²“Pán času / Doctor Who,” Dabingforum.cz, accessed April 4, 2020, <https://dabingforum.cz/viewtopic.php?f=2&t=7312>.

2 THE CHARACTERISTICS OF HUMOUR

In this chapter, I would like to introduce how humour is defined and explain which definition I find the most suitable for the purpose of this thesis as it is a broad term with several meanings and possible descriptions. I will also explain the difference between humour and wit and clarify why watching a comedy show alone is still considered social.

Humour is a broad term which can have several meanings. According to the Cambridge Dictionary,³ by “humour” we can understand

- a) “the state of one’s feelings” (e. g. *to be in a good humour*),
- b) a situation, when someone does “what someone else wants so that they do not become annoyed or upset” (e. g. *He did it just to humour his parents.*) or
- c) “the ability to find things funny, the way in which people see that some things are funny, or the quality of being funny”.

The last definition is the one which will be the focus of this thesis. Sometimes it can be difficult to grasp or to exactly define what humour actually is and therefore there are many other definitions. While defining humour, it seems important to illustrate the difference between it and a similar term – wit. In M. H. Abrams’s *Glossary of Literary Terms*, we can find that wit “is always intended by the speaker to be comic”,⁴ even though sometimes we find a certain speaker humorous even if it was not his intention. Furthermore, it “refers only to the spoken or written word”.⁵ In contrast with that, humour, according to Abrams, “has a much broader range of reference”.⁶ Therefore we can see that wit merely resembles a specific kind of humour. Because it is so demanding to describe this generally used term, I find that the following definition offered by Rod A. Martin and Thomas E. Ford in their book *The Psychology of Humour: An Integrative Approach* represents a clear definition which nicely summarizes the aspect of humour that is suitable for the purpose of this thesis.

Humour is a broad, multifaceted term that represents anything that people say or do that others perceive as funny and tends to make them laugh, as well as the mental processes that go into both creating and

³ “HUMOUR | meaning in the Cambridge English Dictionary,” Dictionary.cambridge.org, accessed August 12, 2020, <https://dictionary.cambridge.org/dictionary/english/humour>.

⁴ M. H. Abrams, *A Glossary of Literary Terms*, 7th ed. (Boston: Heinle & Heinle, 1999), 331.

⁵ Abrams, *A Glossary of Literary Terms*, 331.

⁶ Abrams, *A Glossary of Literary Terms*, 331.

perceiving such an amusing stimulus, and also the emotional response of mirth involved in the enjoyment of it.⁷

This definition introduces humour primarily as a social phenomenon, therefore we can argue that watching a comedy show on television or somewhere else is a specific form of laughter and humour. However, this seems not to make a significant difference, as it is still considered “social” in the sense that it involves “the imagined or implied presence of other people”, meaning that the viewers respond to the characters from the given “non-social” stimulus, in this case the TV show.⁸

Furthermore, Martin and Ford also introduce four categories of day-to-day humour – performance humour, jokes, spontaneous conversational humour and unintentional humour – from which we can state that *Doctor Who*, or generally things in which people produce humour as a part of staged performance, falls into the category of performance humour.⁹

⁷ Rod A. Martin and Thomas E. Ford, *The Psychology of Humor: an Integrative Approach* (London, United Kingdom: Academic Press, an imprint of Elsevier, 2018), 20.

⁸ Rod and Ford, *The Psychology of Humor: an Integrative Approach*, 20.

⁹ Rod and Ford, *The Psychology of Humor: an Integrative Approach*, 44-45.

3 INFLUENCES ON SENSE OF HUMOUR AND NATIONAL SENSE OF HUMOUR

The introduction into humour will now be followed by focus on the influences on sense of humour. I will explain why it is demanding to determine precisely the sense of humour of a single person or a nationality and name a few studies which help us understand this phenomenon. After that, I will introduce the typical features found in Czech and British humour and attempt to answer the following question: is Czech and British humour strictly different or are they rather similar with little distinction? The last part of this chapter includes definitions of related phenomena. Even though, or maybe because, many of them are generally known and used not only by experts, but also by other people in everyday use, I find it useful to clarify their meaning.

The study of sense of humour is demanding. Humour itself has been studied and described by various scientists and psychologists (from Freud to already mentioned Martin and Ford; from Czech psychologists we can mention Vladimír Borecký) but it seems that the study of influences on sense of humour still presents many unanswered questions. This is mainly due to the fact that it is universal yet specifically influenced by many factors, therefore it is difficult to precisely determine a sense of humour of a given person or nationality. However, to present a few examples, there is a study on the influence of age and maturity on sense of humour done by Ruth Wells, which focuses on tastes in humorous literature of pupils from junior and senior high schools, and shows how different their preferences are. Another study, done by Louise Omwake, focuses on the relation between intelligence and sense of humour, and there also exists a twin study on the influence of genetic factors and shared environment created by a group of British scientists, Lynn Cherkas, Fran Hochberg, Alex J MacGregor Harold Snieder and Tim D Spector. Furthermore, there also exists the so called “Sense of Humour Questionnaire (SHQ)”, which presents “a tool for assessment of individual differences in sense of humor that is relatively neutral to variations in culture, content and technique”.¹⁰ Thanks to these studies, we can predict a sense of humour of a given person to a certain extent, however, this prediction is still limited by a number of inevitable variations and awaits greater research.

¹⁰ Svebak, Sven, “The Sense of Humor Questionnaire: Conceptualization and review of 40 years of findings in empirical research,” *Europe’s Journal of Psychology* 6, no. 3 (2010): 288.

3.1 *Czech and British sense of humour*

It cannot be denied that there exist cultural differences between the ways humour is used and understood among cultures. Nevertheless, describing national sense of humour can be difficult for the reasons stated above. In this chapter, I will therefore attempt to address the notion of the general differences and similarities between Czech and British sense of humour, taking into consideration that each person's sense of humour can be furthermore influenced by several other factors such as age, social status, gender, education, mood etc. This "simplification" will allow us to focus on the typical features found in humour preferences of a given nationality.

When looking at the issue from a global point of view, as opposed to the traditional European view where you divide humour into different national and ethnic styles¹¹, you may find that considering the differences in humour perceptions and usage, we can introduce two groups of people according to geography: Westerners and Easterners, as described by Tonglin Jiang, Hao Li and Yubo Hou. In this case, both Czechs and Brits belong to the groups of Westerners. Tonglin Jiang, Hao Li and Yubo Hou further describe the differences between these two groups which appear in their attitude towards humour, in which type of humour they use, why and how they use it. For example, Westerners have more positive attitude towards humour and see it as a desirable trait of an individual, whereas Easterner's attitude is rather negative and they see it as an exclusive talent which only few people possess. In addition to that, in Western culture, joking and humour is a favourite strategy for coping with stressful, or generally negative, situations. In sharp contrast, Easterners (the Chinese for example), see humour "as a sign of aggression and as disruptive to social relationships".¹²

The Western tendencies described above can be ascribed both to Czechs and Brits and can be regarded as something that connects them. To see the differences between these two individual nationalities, we must examine their sense of humour in more detail.

When we see the term "British humour", it usually refers to humour that is dry, absurd, and sophisticated.¹³ The Brits like to use satire to reveal the absurdity of everyday life and they enjoy puns and intellectual humour.¹⁴ Also, traditional British humour-code

¹¹ Salvatore Attardo, *Encyclopedia of Humor Studies* (Thousand Oaks, CA: SAGE Publications, Inc., 2014), 308.

¹² Tonglin Jiang, Hao Li and Yubo Hou. "Cultural differences in humor perception, usage, and implications." *Frontiers in psychology* 10 (2019): 1-8.

¹³ Ondřej Žůrek, "Český a britský humor," (Univerzita Palackého v Olomouci, 2010), 17-18.

¹⁴ Attardo, *Encyclopedia of Humor Studies*, 308.

which prohibits to tell sex jokes in front of ladies slowly vanishes¹⁵ and sexual humour is also another part of contemporary British comedy.¹⁶

In 2002, a group of British scientists have revealed final report from their so called “LaughLab”¹⁷ which was a project that searched for the world’s funniest joke. The scientists have asked people from all around the world to submit their favourite jokes and also, to rate those which were submitted on a specific scale. The final report includes not only the winning joke, but also some statistics about top jokes in various countries and their preferences in the type of joke. This experiment also confirms the previously mentioned British love for wordplays as people from the UK (as well as from The Republic of Ireland, Australia and New Zealand) had strong preference for jokes including wordplays. In addition to that, the results may help us realize that even though British humour is well-know and specific, it does not mean that their own sense of humour is strictly different because in the list of 10 countries which were in the order of how funny the nationalities found the jokes, the UK takes the 4th place. This means that even though they have their own specific preferences when it comes to creating humour, when it comes to reactions to humour in general, we can say that their “threshold of amusement” is quite low and they do not have strict preferences when it comes to type of humour.

This represents a trait that Brits and Czech have in common. In 2019, Sir Michael Palin, who is a British comedian and a former member of the famous comedy group Monty Python, received his knighthood.¹⁸ In an interview that followed, he was asked, since he has received the knighthood, besides other things, for services to travel, who are the funniest people in the world. His answer was:

“It’s very hard to say. (...) As a nation, I think the Czechs come fairly high, yeah. (...) They just have a feeling that everything is up for laughter, which the British have as well, and which some other countries just don’t have. There’s

¹⁵ Jessica Milner Davis and Jocelyn Valerie Chey, “Humour and Its Cultural Context,” in *Humour in Chinese Life and Letters Modern and Contemporary Approaches* (Hong Kong, China: Hong Kong University Press, 2013), pp. 1-22, 19.

¹⁶ Attardo, *Encyclopedia of Humor Studies*, 542.

¹⁷ “Laughlab.co.uk,” laughlab.co.uk, accessed December 2, 2020, <http://laughlab.co.uk/>.

¹⁸ Channel 5 News, “Arise, Sir Michael Palin! The Monty Python Star Received a Knighthood for Services to Travel, Culture and Geography. Pic.twitter.com/XordCrBkMo,” Twitter (Twitter, June 12, 2019), https://twitter.com/5_News/status/1138861021047787521?ref_src=twsrc%5Etfw%7Ctwcamp%5Etweetembed%7Ctwterm%5E1138861021047787521%7Ctwgr%5Eshare_3.

sort of a laughter ceiling in some countries. But not here, and not in the Czech Republic for some reason.”

I think that his opinion nicely summarizes and characterizes Czech sense of humour and shows that Czechs and Brits share this low “threshold of amusement”. This blurs the differences between Brits and Czech when it comes to humour and brings them closer than we might anticipate.

Another aspect that these two nationalities share is their fondness for humour that is allegorical, covert and absurd. Czechs fancy the work of Zdeněk Svěrák and Ladislav Smoljak, who have created well-known iconic comedies based on the fictive character of Jára Cimrman. These plays use elements of irony, parody, grotesque, satire and absurdity in them and are very popular in the Czech Republic.¹⁹ The sense of humour of a given nationality is often influenced by the country’s historical background which is also the case with the Czech fondness of black humour. Maria Němcová Banerjee²⁰ explains that black humour “thrives on catastrophe” and oftentimes emerges from feelings of powerlessness. Given that Czech culture often existed on the edge of extinction, it is not surprising that Czechs have developed a kind of “virtuosity” in black humour. We may say it represents a coping mechanism of the Czech nation.

As we can see, the sense of humour of these two nationalities is rather similar than different. Both Czechs and Brits fall into the category of Westerners who view humour positively and as a desirable trait. Furthermore, they are quite easily amused and tend to humour all kinds of everyday occurrences. They enjoy allegories, absurdity and sophisticated humour. For these reasons, I believe that Czech and British sense of humour stand close to each other and it is not mostly a question of *what* these two nationalities find funny, but maybe more of a *how much* they find specific things funny, what type of individual jokes they prefer, for instance that Czechs give preference to black humour and Brits to dry humour. Because in general, it seems that they laugh at similar humorous occurrences. This can be also caused by the influence of globalization which caused the decrease of differences between humour production of various nationalities.²¹

¹⁹ Kristýna Vávrová, “Druhy komiky v divadelních hrách Divadla Jára Cimrmana,” (Univerzita Palackého v Olomouci, 2011), 17-23.

²⁰ Maria Němcová Banerjee, “Czech laughter between Hašek and Kafka,” *World Literature Today* 59, no. 1 (1985): 14.

²¹ Attardo, *Encyclopedia of Humor Studies*, 542.

3.1.1 Dry humour

Dry humour, or also deadpan, or dry-wit humour²² is characterised by “the formal denial of its own comic nature”²³. In other words, it presents jokes which hide their humorous nature, usually by emotionless and expressionless comic performance, using blank face and unenthusiastic acting.²⁴ As a British example, we can name the Monty Python “*Ministry of Silly Walks*” sketch where people use hilarious and unusual kinds of walk but treat the whole situation as if it was normal everyday occurrence.

3.1.2 Black humour

Black humour refers to a type of humour “based on horrible, macabre or cruel events, and tragedies (e. g., death, serious disease, insanity, terrorism, murder, war, etc.)”.²⁵ The presented events are typically “comic, horrifying, and absurd” at the same time.²⁶ This type of humour holds a risk of not being so well socially accepted as other types of humour since there is higher probability of it being offensive or immoral because of the serious topics that are being ridiculed. Nonetheless, if used with the appropriate intensity and in appropriate situation, it may be very well received. This has been proved in the previously mentioned “LaughLab” experiment with the top joke being the following one:

A couple of New Jersey hunters are out in the woods when one of them falls to the ground. He doesn't seem to be breathing, his eyes are rolled back in his head. The other guy whips out his cell phone and calls the emergency services. He gasps to the operator: “My friend is dead! What can I do?” The operator, in a calm soothing voice says: “Just take it easy. I can help. First, let's make sure he's dead.” There is a silence, then a shot is heard. The guy's voice comes back on the line. He says: “OK, now what?”

In the report, the author himself commented on why he chose this joke specifically, saying that “it makes people feel better, because it reminds them that there is always

²² Mary Ann. Rishel, *Writing Humor: Creativity and the Comic Mind* (Detroit, USA: Wayne State University Press, 2002), 166.

²³ N. H. Holm, “Online Deadpan and the Comic Disposition,” Paper presented at the International Society for Humor Studies, Montreal, July 14, (2017), <https://mro.massey.ac.nz/handle/10179/13374>.

²⁴ N. H. Holm, “Online Deadpan and the Comic Disposition.”

²⁵ Rod and Ford, *The Psychology of Humor: an Integrative Approach*, 182.

²⁶ Abrams, *A Glossary of Literary Terms*, 2.

someone out there who is doing something more stupid than themselves.” Dr Richard Wiseman, the psychologist behind this project, explained that it is interesting how this joke has had universal appeal and that it might be because it contains three elements which are often found in “successful” jokes - they sometimes make us feel superior to others, reduce the emotional impact of anxiety-provoking situations, or surprise us because of some kind of incongruity. In this case, the people felt superior to the stupid hunter, realised the incongruity of him misunderstanding the operator and the joke helped them to laugh about their own concerns about their own mortality.

3.1.3 Irony

In the *Glossary of Literary Terms*, M. H. Abrams differentiates between verbal and structural irony. For the purpose of this thesis, I will focus on the verbal irony. Verbal irony is one of the literary tropes and represents a statement “in which the meaning that a speaker implies differs sharply from the meaning that is ostensibly expressed.”²⁷ In other words, the speaker says the opposite of or generally something different than what he actually means. To include an example, we can imagine a situation when someone needs help. A second person appears and offers to give a helping hand with the problem. After a while, it turns out that the one who offered help actually made it even worse. In that situation, the one who received help may ironically say “Thank you very much!”, meaning that there is actually not much to thank for as the problem still persists and/or is actually worse.

3.1.4 Sarcasm

Sarcasm is another popular means of creating a humorous effect. It can be regarded as “more aggressive form of irony”²⁸ as it is very similar but carries much stronger effect due to “is the exaggerated inflection of the speaker's voice”.²⁹ Example of sarcasm can be seen below:

²⁷ Abrams, *A Glossary of Literary Terms*, 135.

²⁸ Attardo, *Encyclopedia of Humor Studies*, 398.

²⁹ Abrams, *A Glossary of Literary Terms*, 136.

- "You have been working hard," he said with heavy sarcasm, as he looked at the empty page.³⁰
- DOCTOR: "... Back to the Future. It's like Back to the Future."
MARTHA: "The film?"
DOCTOR: "No, the novelisation. Yes, the film. Marty McFly goes back and changes history."

The second example was taken from the studied *Doctor Who* episode and describes a dialogue between the Doctor and Martha. The Doctor tries to explain the workings of travelling in time to Martha and he decides to use the movie *Back to the Future* as an example. When Martha, probably rhetorically, asks if that is really what he is talking about, he replies with a sarcastic answer, as he obviously talks about the movie.

3.1.5 Pun

A pun uses similarity of words to create a humorous effect. This wordplay is based on "words that are either identical in sound (homophones) or very similar in sound, but are sharply diverse in meaning".³¹ An example from the area of literature can be the name of Oscar Wilde's drama *The Importance of Being Earnest*, where "Earnest" also refers to the name "Ernest".

In "The Shakespeare Code", there appears a recurring pun in the form of the word Freedonia. Freedonia is a made-up word that the Doctor used to avoid revealing that they have arrived from the future and used such name to inform that Martha comes from a land where people are free.

These kind of jokes seem to be very popular in the United Kingdom.

3.1.6 Absurdity

According to the *Encyclopedia of Humor Studies*, absurdist humour can be understood as "humor concerned with the absence or refusal of meaning" and it is also closely related to black humour and nonsense.³² Will Noonan, who is the author of the chapter on absurdist humour, then also explains that there are two main strands – the rational

³⁰ "SARCASM | meaning in the Cambridge English Dictionary," Dictionary.cambridge.org, accessed August 12, 2020, <https://dictionary.cambridge.org/dictionary/english/sarcasm>.

³¹ Abrams, *A Glossary of Literary Terms*, 253.

³² Attardo, *Encyclopedia of Humor Studies*, 1.

absurd and the existential absurd. The first of these two uses logical propositions to draw nonsensical or contradictory conclusion, the second kind of absurd focuses on the “apparent meaninglessness of human existence” and is usually associated with existential philosophy and the theatre of the absurd. This kind of humour can take many forms; it can use nonsense or tend toward darker humour. It is also connected with movements such as modernism, Dadaism and surrealism. In British environment, the Monty Python group is probably one of the most famous representative of absurdist humour.

In “The Shakespeare Code”, we may find many absurd elements, for example the idea of witches and witchcraft being present in Elizabethan England. However, if we accept that the episode takes places in an environment where time travelling appears as a normal and accepted occurrence, these elements cease to be absurd and they become a functional part of the whole.

3.1.7 Satire and allegory

Satire can be defined as “the literary art of diminishing or derogating a subject by making it ridiculous and evoking toward it attitudes of amusement, contempt, scorn, or indignation”.³³ This is popular especially when criticising politics or other some social phenomena, which are considered to be bad but occur nevertheless.

3.1.7.1 Satire in Doctor Who

Satire seems to present a frequent element in *Doctor Who*, but it was not always so. As it was mentioned previously, *Doctor Who* started as a children’s television programme. After the show’s audience changes and was “more adult” than originally, it was necessary to adopt a more “realistic” approach to the content of the show, including more realistic characters or the theme of a strong human. Towards the end of the 1970s, the stability of the show became weaker and Graham Williams, the show’s producer at that time, has been criticized for dumbing down the series. This was followed by a tendency to focus on a more comedic tone and in order to “avoid excessive horror and violence”, the creators focused not only on humour, but also on the adoption of satire.³⁴ Since that, it represents one of the recurring elements of the show.

³³ Abrams, *A Glossary of Literary Terms*, 275.

³⁴ James Chapman, “Fifty years in the TARDIS: the historical moments of *Doctor Who*,” *Critical Studies in Television* 9, no. 1 (2014): 51-52.

According to Andrew O'Day and C. Hansen, *Doctor Who* features the so called "satirical allegory" which occurs frequently in science-fiction and, as the name suggests, it focuses on the combination of allegory and satire. Allegory can be defined as "a narrative (...) in which the agents and actions, and sometimes setting as well, are contrived by the author to make coherent sense of the 'literal,' or primary, level of signification and at the same time to signify a second, correlated order of signification". In the case of science-fiction, these allegories then create an allegorical world with two levels of reality: one in which the audience exists, the other the fictive world of satire. In the case of *Doctor Who*, the focus is mostly on the contrast between the life on Earth and on some alien planets, which often present a dystopian society. This creates the perfect environment for a satire, where a certain social element that can be presented in the dystopian alien world and criticized. *Doctor Who* has a couple of recurring figures, monsters, that serve this purpose. They do not only scare but also allegorically symbolize the tendencies of the humankind. To name a few, the most famous ones are probably the so called "Daleks" which represent the Nazis, the Cybermen, or other creatures which mostly try to reach their own good by destroying or hurting other living beings.³⁵

In "The Shakespeare Code", the evil is represented by the Carrionites. Even though they comply with many of the aspects previously described and are undoubtedly an important part of the plot, it seems that their intrigues are not given that much attention after all. In many *Doctor Who* episodes, when we are introduced to the evil plan that the monsters create, we get to know the background story, the monsters' life and past. We are given the real in-depth reason for why the monster do what they do, and it functions as a stimulus for the viewer to notice, and possibly understand, the reasons for their evil acts. Their act is the centre of the attention. However, in this episode, it seems like this is not the most important aspect, rather that it serves the purpose of a dramatic plot, but the main centre of the attention is Shakespeare, who entertains the audience by being involved into this problematic situation and the viewer is excited to see this literary personality come alive in the context of modern reality. I believe that this takes the attention away from the evil Carrionites and therefore satire is not a major element of this episode.

³⁵ Andrew O'Day and C. Hansen, "Towards a definition of satire in Doctor Who," *Ruminations, Peregrinations and Regenerations: A Critical Approach to Doctor Who* (2010): 264-265.

However, it does not mean that satire does not appear in this episode at all. There is at least one scene which I have noted as a source of satire and which describes how Lilith flirts with Mr. Lynley, who then pretends to be a decent man, uninterested in such an affair, however, when he sees that there is no one to judge him around, he lowers his voice and suggests that he will be right back. This scene is listed and analysed in chapter 5.1.2.3 as example (42).

4 THE TV SHOW *DOCTOR WHO*

In this chapter, I will describe the development of the *Doctor Who* series as well as the British and Czech audience. This will be followed by a description of the plot and the characters from the selected episode “The Shakespeare Code”. Finally, I will comment on the creators of the Czech translation.

4.1 *The origins and history of Doctor Who*

Doctor Who is a British science fiction TV show which first aired on November 23, 1963.³⁶ With its everlasting popularity, it represents a significant part of British culture. The show typically features British surroundings and most of the actors come from the United Kingdom and it is loved all around the UK among generations. It is generally divided into the so called “Classic” series and “Renewed” series. This is due to the fact that even though new episodes of this BBC project are still created nowadays, there has been a short break between the years 1989-2005.³⁷ Before 1989, the “Classic” *Doctor Who* was broadcasted, which contains 695 episodes and one television special³⁸ within 26 seasons.³⁹ During the sixteen-year-long pause between the series, there were attempts to bring the show back to life as it already had a strong fan base. For instance, there was a TV movie created which was supposed to serve as a pilot episode for new series, but this was never realized.⁴⁰ During this pause, fan interest and the awareness of *Doctor Who* was kept by audio adventures, novels or comics, created both by fans and BBC.⁴¹

Doctor Who returned in 2005 on BBC One in the form of a new series, which continued the basic storyline of the show. New episodes are still created and filmed. To this date, there are 12 Renewed series.

³⁶ Alan Kistler, *Doctor Who: A History* (The United States of America: Lyons Press, 2013), xii.

³⁷ Booth and Kelly, “The Changing Faces of Doctor Who fandom: New Fans, New Technologies, Old Practices,” 61.

³⁸ Kistler, *Doctor Who: A History*, xii.

³⁹ “Doctor Who - Episode Guide,” BBC One (BBC), accessed October 1, 2020, <https://www.bbc.co.uk/programmes/b006q2x0/episodes/guide?page=2>.

⁴⁰ Booth and Kelly, “The Changing Faces of Doctor Who fandom: New Fans, New Technologies, Old Practices,” 61.

⁴¹ Booth and Kelly, “The Changing Faces of Doctor Who fandom: New Fans, New Technologies, Old Practices,” 61.

Doctor Who tells a story of a mysterious man, who travels through space and time. He calls himself only “the Doctor” and when somebody asks for his real name, he rejects to reveal it. The Doctor is said to be the last one from the so called “Time Lords” (and “Time Ladies”), who are members of an ancient race living on a planet called Gallifrey. As their name might suggest, they are specific for their ability to travel through space and time and therefore are known for a certain control over and deep knowledge about the events happening in all various places in the universe. For their travels, they have invented a specific space ship – a time machine called TARDIS. TARDIS stands for “Time and Relative Dimensions in Space”. The one which is owned by the Doctor has the look of a British blue police box from the 1960s and has become very iconic for the show. In Doctor Who, it was explained that TARDIS has the ability to change its look depending on in which time and destination it lands. However, this mechanism (called aptly “chameleon circuit”) broke and TARDIS remained in its blue box shape and form. This was used as an explanation by the creators of the show because due to financial reasons, it was not possible to create several different forms of TARDIS.⁴² A picture of the iconic spaceship can be seen below in Picture 1.



Picture 1

⁴² Martin Kužel, “Mytologie v seriálu Doctor Who,” (Univerzita Karlova v Praze, 2015), 9.

It made sense to choose this appearance as these blue police boxes (as well versions painted in other colours) were a standard in major cities and towns all over the UK since the 1930s.⁴³ Their purpose was to improve the communication between the police officers and also the telephone communication in general, making it easier for people to call for help in case they needed the police, fire or ambulance service.⁴⁴

As I mentioned before, the Doctor is said to be the last one of the Time Lords. What is peculiar about Time Lords and Time Ladies is the fact, that they resemble humans, but are different in that they have two hearts and live much longer – they can live up to hundreds of years. Another unique and interesting feature of their race is the so called “regeneration”. One of the reasons why Time Lords live for such a long period of time is the fact that they regenerate. This means that whenever their time comes (they are seriously ill, seriously injured or their bodies happen to physically get old), they die but regenerate immediately into a new body. Their resemblance completely changes and so can parts of their personality but in principle, they still remain the same people they were before. And they are healthy again. This is one of the reasons why it was possible to keep the show running for such a long time. Whenever the actor who played the Doctor had to leave, a scene was written where the Doctor regenerates, and a new figure, performed by a new actor, appeared. Each series from the Renewed series then has different Doctors, represented by different actors. Altogether, there were thirteen Doctors, eight in the Classic series and five in the Renewed series with the current one being a woman for the first time.

The Doctor has seen many places in the universe but has created a special bond to planet Earth. The main characters in this show are the Doctor and his companions. They often come from the Earth and in most cases, there is only one companion at a time, who travels with the Doctor, even though it is not a strict rule. He typically ends up travelling with people who are open minded and clever, no matter if the person is young, old, boy or a girl. In the Renewed series, which is the point of my attention, the Doctor established a strong relationship with the first companion in this series, a young girl from London, named Rose. Even though it was never directly said in any of the episodes, the circumstances of their story suggest that they were in love. Before they had a chance to make their feelings official, they appeared in a situation which forced

⁴³ Robert W. Stewart, “The police signal box: a 100-year history,” *Engineering Science & Education Journal* 3, no. 4 (1994): 2.

⁴⁴ Stewart, “The police signal box: a 100-year history,” 2.

them to separate from each other. Therefore, the Doctor continues his journey still thinking about Rose, who will forever have a special place in his two hearts.

Even though each Doctor has a different appearance and acts a little bit differently, there are some traits of his personality that do not change. He is a highly intelligent man who seems to know everything about anything and has a great memory. This may obviously be because of the fact that he is very old and has experienced thirteen lives. The Doctor always seems odd to people who meet him for the first time, sometimes he acts unusual, looking unaware of human tradition, probably to boost the effect of him being a member of an alien nation. He is very kind in nature and passionately fights for his beloved ones and for what he believes is right – his values. Another specific characteristic is him being very self-confident and charismatic.

Considering that *Doctor Who* has a long history and many specific elements, I suppose that it may affect the understanding of some of the humorous scenes. The viewers who are familiar with *Doctor Who* are probably going to have a higher chance of understanding the humorous references. For instance, if there is a scene where the humour is based on the knowledge of the Doctor having two hearts, those who do not know the show and this fact will not find it funny. The same thing applies to Shakespeare – the episode contains many scenes where the humour refers to a fact from his life and the level of amusement is therefore dependent on the knowledge of the viewer.

4.2 *The audience*

Given the fact that *Doctor Who* has been broadcasted for such a long time, it is a favourite among generations. In the beginning, its target audience were children as the show was supposed to serve educational purposes.⁴⁵ Even though the first Doctor represented the older generation, children identified with the character of the Doctor because he was an adult who in many cases behaved like a child.⁴⁶ This contradictory nature was the reasons for the show's popularity among all age groups because even though it aimed at children, the "treatment was very adult".⁴⁷ A survey from 1979 even

⁴⁵ Kistler, *Doctor Who: A History*, xii.

⁴⁶ Jim Leach, *Doctor Who (Contemporary Approaches to Film and Television Series. TV Milestone Series)* (Detroit, Michigan: Wayne State University Press, 2009), 11.

⁴⁷ Leach, *Doctor Who (Contemporary Approaches to Film and Television Series. TV Milestone Series)*, 11.

showed that “*Doctor Who* had an audience crossing all classes in Britain” and interestingly enough, the audience was also “almost equally divided between males and females”.⁴⁸

The beginning of the reboot series has created a gap between the *Doctor Who* fans dividing them into two groups: the fans of the old *Doctor Who* and the fans of the Renewed Series. This shift also coincided with a shift in technology, basing the contrast on the offline versus online fan presence, nevertheless, these two groups proved to be more connected than dissident.⁴⁹ Older fans were happy to see the new energy of the younger generation and since many of the Classic *Doctor Who* episodes are lost, the older generation provided an important source of information about the original episodes and also a reflection about how has the community changed.

Furthermore, it is important to note that the British and American fandoms have emerged differently. In the UK, *Doctor Who* was naturally known since the beginning, but watching it was merely a mainstream activity and the fandom was not that strong.⁵⁰ However, in the 1980s, the US *Doctor Who* fandom emerged intensely and the fandom in the UK became larger and more important.⁵¹ One could say that the amount of excitement which appeared in the United States made the audience in the UK realize how unique this show actually is. Nowadays, we may find other strong fanbases all around the world.

Doctor Who still does not fail to appeal to a wide audience and fans support the show by getting connected not only online via chat or websites specifically focused on *Doctor Who*, but also by creating various festivals and meetings, cosplays or fan-fictions.

The history of *Doctor Who* fandom in the Czech Republic was very different. Science-fiction fandoms emerged intensely in the 90s when television stations started broadcasting sci-fi “classics” and when the fans started connecting via internet, creating larger communities and various fora.⁵² However, the main points of attention were usually *Star Wars* and *Star Trek*.⁵³ The access to the episodes from the Original Series

⁴⁸ Leach, *Doctor Who (Contemporary Approaches to Film and Television Series. TV Milestone Series)*, 12.

⁴⁹ Booth and Kelly, “The Changing Faces of Doctor Who fandom: New Fans, New Technologies, Old Practices,” 61.

⁵⁰ Booth and Kelly, “The Changing Faces of Doctor Who fandom: New Fans, New Technologies, Old Practices,” 63.

⁵¹ Booth and Kelly, “The Changing Faces of Doctor Who fandom: New Fans, New Technologies, Old Practices,” 62.

⁵² Jana Hažlinská, “Proměny českého fantasy a sci-fi fandomu v posledním desetiletí,” (Univerzita Karlova v Praze, 2018), 20.

⁵³ Hažlinská, “Proměny českého fantasy a sci-fi fandomu v posledním desetiletí,” 20.

of *Doctor Who* was limited and Česká televize did not broadcast the episodes from the Renewed Series until 2013.⁵⁴ For these reasons, the Czech *Doctor Who* fandom has its roots mainly in the online environment which is predominantly occupied by young adults. Compared with the British fandom, which includes fans from various generations, the Czech fandom comprises mostly of these young adults and also focuses primarily on the Renewed Series. The fans refer to themselves as “whoviani”⁵⁵ (derived from English term “Whovians”) and are also active in the offline environment, creating various festivals and meetings. The most famous Czech event which focuses on *Doctor Who* is probably “WHOCON” which takes place in Brno.⁵⁶

4.3 *The chosen episode*

The episode that I have chosen is called “*The Shakespeare Code*” and is the second episode from the third series from the Renewed series. It has been written by Gareth Roberts and directed by Charles Palmer. This series is the time of the 10th Doctor, who was played by David Tennant.

The reason why I have chosen this episode in particular is the fact that it describes one of the most famous and significant English playwrights as its main character. William Shakespeare is the name that probably comes into mind of many people when it comes to English culture and mainly to English literature. His work was translated in over 50 languages and is known all around the world.⁵⁷ Therefore, as a student of English language and culture, I found it apt to choose this piece of story. Another attractive point in this particular episode might be the language used. The time when Shakespeare lived and was active in his writing, is the era of Early Modern English. It is understandable that the ways of speaking and writing were considerably different at his time, during the so called Elizabethan era, at the turn of the 16th and the 17th century. Also, Shakespeare’s style is said to be very innovative in word, creating neologisms at that time and he is praised for his rich vocabulary. Throughout time, language changes and shapes, words change their meaning or pronunciation. Some word also become archaic. It is understandable, that if the writer and director of *Doctor Who* made this

⁵⁴ “TV program: Všechna vysílání pořadu v archivu — Česká televize,” Česká televize, accessed October 15, 2020, [https://www.ceskatelevize.cz/tv-program/hledani/?filtr\[SIDP\]=10375596996&stranka=2](https://www.ceskatelevize.cz/tv-program/hledani/?filtr[SIDP]=10375596996&stranka=2).

⁵⁵ Hažlinská, “Proměny českého fantasy a sci-fi fandomu v posledním desetiletí,” 13.

⁵⁶ Hažlinská, “Proměny českého fantasy a sci-fi fandomu v posledním desetiletí,” 22.

⁵⁷ “William Shakespeare: 20 Facts, 37 Plays, 375 Poems, 100 Quotes & Bio,” Williamshakespeare.net, accessed August 14, 2020, <https://www.williamshakespeare.net/>.

episode entirely in Shakespearean language it might not be so understandable for people nowadays. Nevertheless, using authentic – archaic for instance – words can be a useful mean of preserving the authenticity and atmosphere of that time, as well as an interesting part in this thesis as I am interested in seeing the way this language fact is reflected in the episode.

4.3.1 The plot and the characters

In this section, I would like to describe the characters that appear in the episode I am about to be commenting in the following chapters.

First, I would like to describe the specificity of this Doctor as each regeneration creates different character with typical characteristics – he usually wears brown coloured suit with gentle pattern and a tie. He complements this look with converse sneakers and occasionally adds a long coat. His hair is short, he has no beard and sometimes wears reading glasses. He looks young, about 30 years of age. His relationship with Rose is still quite recent and he is trying to accept and deal with what has happened.

His companion is a young medicine student Martha Jones, played by Freema Agyeman. She has dark hair, swarthy skin and seems to have developed romantic feelings for the Doctor. Therefore, she feels a bit irritated whenever he mentions Rose.

This episode describes one of their early adventures. This opening scene shows us a bard singing love song underneath a window. After a while, young lady appears in the window and invites the bard upstairs. Inside, instead of night filled with romance, three horrifying witches await him and consequently murder him. The lady who has lured him into their home, is referred to as Lilith, and can change her appearance quickly, from a young beautiful lady to a witch, and lives in the house with her two “mothers” (as she calls them).

The next scene features TARDIS. The Doctor is still not sure whether he wishes to continue travelling with Martha, however, he has promised her one trip. This time, they do not travel that far away, they stay on planet Earth, nevertheless, they travel in time. When they land with the TARDIS, Martha finds out that they are in London during Elizabethan era. The Doctor then specifies that they are situated around the year 1599 which is Shakespeare’s time and also the year when the Globe Theatre was successfully

opened.⁵⁸ Both the Doctor and Martha are very enthusiastic about Shakespeare, therefore they decide to go and see a performance in the Globe.

They see one of Shakespeare's performances, namely the "*Love's Labour's Lost*" and in the end, the author himself appears on stage. We also see that Lilith is among the audience and that she is playing with a voodoo doll of some kind. Suddenly, Shakespeare announces that tomorrow, he will introduce his new play, the sequel of *Love's Labour's Lost* named *Love's Labour's Won*. The Doctor and Martha realize that they have never heard of this play and that it is probably one of Shakespeare's lost plays. They decide to stay and find out what has truly happened to this masterpiece. They go to see Shakespeare and during their visit the official censor Mr. Lynley appears. He is shocked that Shakespeare wants to perform a new play while he has not seen the script and approved it. Shakespeare cannot give him the script as he has not yet finished the very last scene. Mr. Lynley becomes very furious, says that the play will not be performed and leaves. The Doctor and Martha think that this will be the "mystery" around the lost play.

However, a little while after they hear screaming and find out that Mr. Lynley has died almost immediately after he has left the building. His death seems rather as a murder and cannot be rationally explained. The viewers know what has exactly happened because there is a scene where Lilith steals a bit of Mr. Lynley's hair and puts it onto her voodoo doll and using her power to kill him. After the incident, which happens quite late in the night, the Doctor and Martha go to their rooms and Shakespeare stays awake to finish "*Love's Labour Won*".

Lilith appears in his room and uses some kind of magic potion to control his behaviour. In this state of being, she forces him to write the last scene in a way that she wants. Nonetheless, the landlady, who owns the room where Shakespeare stays, appears and catches her red-handed. Lilith transforms into her witch appearance and the landlady starts screaming. The Doctor and Martha quickly run to see what is happening, but unfortunately, they find her dead and Martha sees Lilith flying on a broom out of the window.

Since then, they try to solve the mystery together with Shakespeare. The Doctor has a feeling that he is missing something. Number fourteen appears in his mind all the time and he cannot remember why it might be important. Later, they try to connect it with

⁵⁸ "The Globe | Shakespeare's Globe," Shakespeare's Globe, accessed August 14, 2020, <https://www.shakespearesglobe.com/discover/shakespeares-world/the-globe/>.

the fact that the Globe Theatre was built in the shape of a tetradecagon, a figure with fourteen sides. They decide to visit the architect of the Globe, Peter Streete, who is in a mental hospital because immediately after he has finished the Globe, he started talking about witches. Peter explains that he has heard witches whispering in his head who ordered him to build the Globe theatre in the given shape and he also reveals where they live. In that moment, one of the other two witches appears and kills Peter. She then threatens to murder all of them, however, the Doctor remembers why the number fourteen is so significant. He remembers that there are “fourteen stars of the Rexel planetary configuration” and that is a place where the so called “Carrionites” live. They use words as their power to destroy and reign. The Carrionites were defeated a long time ago but now it seems that there were some of them who survived. The Doctor calls the creature by its real name and the witch disappears. He then explains that it is the power of the word which is very useful, however, works only once. Soon they discover their plan. The Carrionites have found Shakespeare and made use of his brilliant mind, especially of his ability to play with words. Using his mind, they can open a gate for their lost species and let them into our world which they would destroy, killing all people. They wish to do it during the premiere of “*Love’s Labour’s Won*”, where the last scene is supposed to have magical words which will activate the gate and the apocalypse.

Shakespeare runs to stop the performance and Martha and the Doctor go to the witches’ house. Lilith awaits them and tries to murder the Doctor. In the meantime, Shakespeare does not manage to stop the performance. The Doctor survives Lilith’s attack because he has two hearts and she stabs him, using her voodoo, only into one of them. After that, Martha and the Doctor hurry back to the Globe Theatre where they see that the gate starts to open. The Doctor realizes that only Shakespeare has the power to stop it because his mind was used by the witches and that he is the master of words. Within a few sentences, pronounced at the stage by Shakespeare, the apocalypse stops, the gate closes, the witches are gone and the last copy of the “*Love’s Labour’s Lost*” flies away during the windy chaos.

The episode ends by Shakespeare deciding that it is time to move on about the death of his only son Hamnet and wonders about writing a play about fathers and sons. Suddenly, the Queen Elizabeth I. herself appears and the Doctor and Martha are forced to flee and travel somewhere else because the Queen wants to get him executed. The

Doctor does not know why and says how hard it is to appear in different periods of time and that he might have a lot of to look forward to.

4.3.2 The Czech translation

In the analysis, I will be comparing the transfer of humour from the original version into a Czech dubbing. As I already mentioned in the introduction, for the purposes of my thesis I have chosen the dubbing from the company SDI Media Czech Republic - it is the only official dubbing created for this episode and also for the entire 3rd series. Besides this dubbing, there also exist two other official dubbings for the 7th and 9th series, one of them created by Česká televize and the other by Médea Promotion Dabing. The translation for the selected episode was done by Lukáš Krincvaj and Jan Váňa who have translated the majority of the episodes from the 3rd, the 4th series and the 5th series. Both of these translators have also independently participated on the translation for some episodes up to the 9th series. In the case of the chosen episode, the Czech translation was directed by Jiří Kvasnička, a successful Czech director, actor and a voice actor, and the producer was Ondřej Černý. Michal Beringer, Martin Václavík and Dušan Matuška are those who were responsible for sound.⁵⁹

Besides this translation, there is no amateur or fan dubbing, however, there exists a high amount of amateur subtitles, most of which can be found online on fan websites, for example at <https://www.doctorwho.cz/> or <https://www.edna.cz/doctor-who/>. Unfortunately, I was not able to find any information about official Czech subtitles.

⁵⁹“Pán času / Doctor Who,” Dabingforum.cz, accessed April 4, 2020, <https://dabingforum.cz/viewtopic.php?f=2&t=7312>.

5 THE COMPARATIVE ANALYSIS

In the following section, I would like to take a closer look at the chosen episode and describe the analysis of humour and the reactions to it from several points of view. The first set of notes with reactions to humour was created by me and therefore represents the purely subjective point of view as well as attempt to include scene which I would consider not only subjectively, but also universally humorous. The other set of notes was created via a questionnaire to represent a more objective point of view and also to hopefully provide insight into the similarities and differences between how the Czechs and Brits perceive humour in that episode. In this case, the researched episode was originally made in English as a source language and the target language is Czech.

5.1 Respondents of the research

I have collected the reactions to humour from both the Czech and English audience and I have compared them. For the purposes of this comparison, I have gathered two individual groups of respondents: 5 native British speakers and 5 native speakers of the Czech language. These respondents were chosen randomly; the only condition was that they had to be native speakers of the given language. The information which I am about to give is based on the answers from the questionnaire or on my interaction with the respondents via social media. All of the respondents have previous experience with *Doctor Who*, they have either seen a few episodes or are more familiar and call themselves fans. This allowed them to possibly understand and recognize more jokes as they were familiar with the background of the show. Almost all of the Czech respondents are students, one of them has finished his education and is employed. All of them are in their 20s. The group of the British respondents was much more diverse, including people in various age groups, from young adults to a respondent, who mentioned in one of the answers that it has been 43 years since he left university.

5.2 Design of the questionnaire

For these two groups, I have created questionnaires in their mother tongue. Even though most question in the Czech version are considered to be just a translation of the English version of the questionnaire, some question were not useful or applicable for Czech

correspondents and were therefore altered. Both groups of respondents were asked to watch the second episode of the third series “*The Shakespeare Code*.” The English questionnaire included the following queries:

1. Please, write down below all places from the episode which you found humorous - insert a time stamp and state why you find that specific section funny.

Example: 14:07 - *Martha said a joke that I find hilarious because it contains a pun that seems very clever to me.*

Do not hesitate to elaborate your thought.

2. When and how did you first find out about W. Shakespeare? Have you been taught about Shakespeare (his life and his work) at school? If so, how much?

Do you know any of his works (e. g. have you read it or seen it as a live theatre performance, on TV, or as an adaptation)?

3. Do you see Shakespeare and his work as a key part of you culture?

4. How do you perceive the language of Shakespeare? Are you able to understand the original version or do you know Shakespeare's work mostly in form of the modernized versions of his plays?

In case you saw any of Shakespeare's plays performed live, did you have trouble perceiving and understanding the dialogues/monologues and the plot?

5. Please, describe your personal attitude towards Shakespeare.

Have you ever ...

...visited any places associated with him?

...tried to find out more information about him?

...taken part in a performance of Shakespeare's play, e. g. at school?

In the Czech questionnaire, the respondents were asked to carry out the same task and to answer the following questions:

1. Zaznamenejte prosím do následujícího políčka všechna místa v dané epizodě, která vám připadají humorná - zapište časové označení a vysvětlete, proč vám daná pasáž připadá vtipná. (Příklad: 14:07 - *Martha řekla vtip, který mi připadá skvělý, protože obsahuje slovní hříčku, kterou pokládám za velmi vynalézavou*).

Neváhejte svou odpověď rozvést do detailu. Pokud zjistíte, že vám nestačí množství znaků povolených na tuto odpověď, kontaktujte mě a společně najdeme řešení.

2. Kdy a jak jste se poprvé dozvěděli o W. Shakespearovi? Učili jste se o jeho životě a o jeho díle ve škole? Pokud ano, jak moc byla výuka podrobná? Znáte nějaká jeho díla (např. četli jste je/viděli hru v divadle či v televizi/viděli jste nějakou filmovou adaptaci)?

3. Jak vnímáte shakespearovský jazyk? Četli jste někdy originální verzi v angličtině? Setkali jste se někdy s českými zmodernizovanými překlady Shakespeara, popř. s překlady, které vám i přesto, že byly v češtině, nebyly tolik srozumitelné? Pokud jste viděli nějakou z jeho her v divadle, měli jste problém sledovat text a děj?

4. Popište prosím váš osobní postoj k Shakespearovi: navštívili jste někdy místa, která jsou s ním spojená? Snažili jste se o něm sami zjistit více informací? Hráli jste třeba ve školním představení Shakespearovy hry?

Questions 1, 2 and the last question in both questionnaires were not changed and stayed the same in the Czech translation of the questionnaire, however, questions 3 and 4 from the English questionnaire were altered when creating the questionnaire for Czech respondents. Question 3 was simply omitted as it seems of no sense to ask Czech speakers if they see British author as a key figure in their culture. The following question 4 focuses on the language of Shakespeare's work. The Czech respondents were asked about the translations, whether they know the original versions and how understandable the speech is to them.

Additional questions were handled in the form of distance interviews via e-mail and messages on Facebook.

5.3 The subjective part of the analysis

Even though this part is called “subjective”, it represents an attempt to create a universal set of notes which can constitute a kind of starting point while referring to the scenes listed by the respondents. I tried to note as much scenes as possible, not only those which would seem amusing to me, but also those which I may not find that humorous but I assume that some people might see it that way. This part is also intended provide a basic idea about how successful the transfer was which will then be complemented by the results from the questionnaire.

In both of the sets of notes, I am going to divide the findings into two groups:

- a) situation humour and
- b) linguistic/language humour.

The situations which will be mentioned can show mixed characteristics and the determination does not have to be clearly defined.

5.3.1 Situation humour

5.3.1.1 Based on contrast

Most of the scenes which enhance the differences between Martha and the Doctor and the Elizabethan England can be seen right after they arrive. The contrast is shown in colours – the 16th century England seems rather dull, full of different brown and orange shades. Therefore, it is not difficult to spot TARDIS, which shines with its royal blue and appears to be neat in comparison to the surrounding crooked wooden houses. I believe that Martha herself enhances their “alien-like” appearance with the way she is dressed – her shirt and leather jacket also show contrasting pink colour and it is all topped with conspicuous jewellery, including thick hoop earrings as well as rings and necklace. All of this is accompanied by the fact that she wears jeans and her hair are in a tousled topknot, which stands in contrast to the other women in London, who wear several layers of long skirts and their hair are usually hidden or carefully combed into a simple hairstyle.

The contrast in their appearance was created not only by the colours or clothes, but also by the condition of their teeth – in a scene from the Globe Theatre it can be nicely seen that the teeth of the people from the surrounding crowd are dark and decayed, whereas the Doctor and Martha have shiny white teeth.

Furthermore, they do not have anything to cover their heads, whereas most of the women and men from the past do wear some kind of headwear.

Naturally, there was no possibility of alternation or transfer of these aspects into the translated version, therefore the effect shall stay the same.

I believe that one of the main reasons why *Doctor Who* can be regarded as a comedy series and at the same time one of the main sources of humour is the protagonist himself, the Doctor. I would say that for the most part, what makes him so interesting and amusing is his extra-terrestrial origin. This causes him to say things which seem unusual or which are unknown to the inhabitants of Earth and he seems to know everything about everything. He is presented as an optimistic, funny, easy-going and sometimes maybe even a little bit childish nerd. This is naturally reflected in the way he acts and speaks. Examples can be found below and show mixed characteristics – they do not represent only situational humour but are also connected with what he says. Each example has the Czech translation following it.

(1) “Oh, yes, the Globe Theatre! Brand new. Just opened. Through, strictly speaking, it's not a globe, it's a tetradecagon. Fourteen sides.”

„Ach ano! Divadlo Globe, zcela nové, právě otevřené. Tedy přesněji řečeno, je to tetradekagon, má 14 stran, a uvnitř mistra samotného.“

(2) “Now, you might call that magic. I'd call that a DNA replication module.”

„Ty tomu říkáš magie, ale já Replikační modul DNA.“ – This is his reaction on the mechanism which the witches use. The Doctor very typically (and sometimes inappropriately) inserts pieces of his deep scientific knowledge into dialogues.

(3) “Well, that's just cheating.”

„Tohle je podvádění.“ – This sentence was uttered by the Doctor after the witch jumped out of the window on a broom as he was trying to catch her.

(4) DOOMFINGER: “None on Earth has knowledge of us.”

DOCTOR: “Then it's a good thing I'm here. **Now think, think, think. Humanoid female, uses shapes and words to channel energy.** Ah! Fourteen! That's it! Fourteen!”

DOOMFINGER: „Nikdo na zemi nás nezná.“

DOKTOR: „Tak to je dobře, že jsem tady. Mysli, mysli, humanoid, žena, používá slova k ovládní energie. Aaa! Čtrnáct! To je ono! Čtrnáct!“

Example (4) shows part of the dialogue which happens between the Doctor and one of the witches. It takes place in Bethlam, a mental hospital where the architect Peter Street is, after Doomfinger arrives to kill the Doctor, Shakespeare and Martha, because Peter Street has revealed too much information to them. The Doctor is trying to discover what kind of creature they are, since that information would lead him to knowledge about how to defeat them. When Doomfinger says, that no one on Earth knows who they are, he starts to think aloud for himself, speaks quickly and seems to ignore the people around him.

I would say that this utterance as well as the other once listed above did not represent a translating challenge. The humorous effect was, in my opinion, kept in both the source and the target language with the exception of example (1) where the Czech translation contains additional words „a uvnitř mistra samotného“ (“and inside, the master himself”) which were included for unknown reasons.

5.3.1.2 Other humorous scenes

Not long after they arrive, they encounter a situation, where a man pours sewage out of a window and thus they have to sidestep so that it does not land on them. Shortly before this happens, Martha asks “When are we?”, referring to the fact that they have travelled in time. The Doctor looks up and sees the man who has poured out the sewage and answers “Somewhere before the invention of the toilet.”, which even strengthens the humorous effect of their clumsiness. As they proceed, Martha is trying to avoid stepping into the stream of sewage and seems very clumsy compared with the inhabitants of London, who walk around effortlessly and are obviously used to such conditions. The dialogue in Czech can be seen below.

(5) MARTHA: „... Kdy to jsme?“

DOKTOR: „Někdy před vynálezem záchodu.“

I would say that the translation successfully maintained the humorous effect.

Another purely humorous scene appears when Martha and the Doctor realize who is the source of evil and they run to the Globe Theatre. At first, there is a scene where they run and Martha shouts “We’re going the wrong way!” but still follows him and the Doctor replies “No, we’re not!”. Then they disappear around the corner but immediately show up again and run the other way while the Doctor shouts “We’re going the wrong way!”. The translation is the following:

(6) MARTHA: „Běžíme špatným směrem!“

DOKTOR: „Neběžíme. ... Běžíme špatným směrem!“

Considering that there were not difficult or tricky terms and that the humour is primarily situational, I would not hesitate to say that the transfer is successful.

When the protagonists find out that the witches are hiding somewhere in the All Hallows Street (the name itself seems ironic), they ask for a map to see where the street is located. The map looks hopelessly inaccurate, as shown in the Screenshot 1 below, and points to a place, which is actually where Thames Street is in reality.



Screenshot 1

The scene mentioned above contain usually mix characteristics, as the humour is created not only by the situational and visual aspects, but is also complemented by the utterances. Generally, these utterances did not represent any kind of challenge for the

translators and the transfer was therefore trouble-free as they are common everyday sentences.

5.3.2 Linguistic/language humour

5.3.2.1 Based on contrast

One of the most obvious ways of contrasting Martha and the Doctor with the surrounding London from the past and also one of the most prominent sources of humour is the way they speak. Even though the character of William Shakespeare as well as other characters do not speak the language as it was back in the 16th and 17th century, their speech still stands in contrast with the modern and casual language that Martha and the Doctor use. Furthermore, the very first scene where they appear, they speak much quicker and faster than the inhabitants from the early 16th century London, which seems to take away the elegance and formality. I would like to illustrate this on a few examples:

- (7) The opening scene which takes place in front of and inside of Lilith's house features a young man who is serenading and obviously courting her. When he finishes his song, Lilith invites him inside politely asking "Would you enter, bold sir?". As they are inside and he is surprised and scared of what he sees (the witches' nest), she comes closer and says "Shush. Such words suit not upon a lover's tongue." Their speech seems thus more noble with Lilith addressing the young man "sir" and generally with the speech sounding poetic.

On the other hand, here is a couple of utterances, which were told by Martha shortly after the opening scene:

- (8) "What makes it go?"

In this scene, Martha's asking about how does the TARDIS actually work and how does this machine travel in time.

- (9) "Blimey. Do you have to pass a test to fly this thing?"

This sentence is Martha's reaction after the TARDIS suddenly stops and she falls to the ground. The translation will follow shortly.

(10) “Oh, you are kidding me. You are so kidding me.”

Here we can see that her speech is much more causal, she uses shorter and simpler sentences, more pronouns and common colloquial words (such as “blimey” in example (9) above).

I believe that this kind of contrast was nicely and aptly transferred into the Czech translation even though different means were used. To keep the politeness and poetics of the language between the young man and Lilith, she addresses him using 2nd person plural, which is a sign of formal relationship in the Czech linguistic environment. The sentence can be seen below in example (11).

(11) „Vstupte,_{2nd p. plural, imperative} odvážný pane.“
„Enter,_{2nd p. plural, imperative} bold sir.“

Later on, Lilith refers to him in 3rd person, which was also kept in the translation.

The example (8) was translated as „Jak to funguje?“ and I would say in this case, the Czech version is probably more neutral and therefore cannot show the contrast that clearly. The translation of example (9) – „Páni! Neskládal jsi zkoušky z létání?“ – seems well done to me, as the informal word “blimey” was translated as an secondarily expressive word „páni“. Furthermore, Martha refers to the TARDIS as “this thing” instead of directly naming it which also makes it sound more casual. The reference to TARDIS was lost in the translation, probably because of lip syncing, and the effect is therefore also lost.

The casualty of speech was nicely kept in the target language. In the case of “be kidding”, the dubbing used slightly different sentences and synonyms, probably in order to create language diversity or to strengthen the meaning as „dělat legraci“ (“to be kidding somebody”) is not as strong as „střílet si z někoho“ (“to pull someone’s leg”).

Another contrasting situation appeared when the official censor, Mr. Lynley, arrived to ask Shakespeare about the new play which he so unexpectedly announced to be performed the next day. Abridged version of his utterance can be found below in example (12) followed by the Czech translation.

(12) “Excuse me! Hold hard a moment. This is abominable behaviour. ... I demand to see a script, Mister Shakespeare.”

„Promiňte! To mě podržte. To je hanebné chování ... Chci vidět scénář, pane Shakespeare!“

Right after he leaves, Martha looks back at the Doctor and says:

(13) “It’s all go around here, isn’t it?”

„Ten se s tím nepáře, co?“

The utterance in example (12), again, shows differences in the choice of words (“I demand” instead of “I want”), level of formality, addressing (“Mister Shakespeare”) and others. Even though the translators had a chance to use „žádat“ instead of „chtít“, they opted for a shorter version, maybe because of synchronization. The informal phrase from (13) kept its informality in the target language, where the phrase „párat se s něčím“ was used. This phrase can also be regarded as expressive. There is a slight shift of meaning because the English phrase refers to a situation where many things are happening all the time, but in the Czech translation, it is more about one’s quick and uncompromising decision. Nevertheless, this slight shift does not disrupt the overall effect.

Another example that I have found and decided to include occurs when the Doctor says goodnight to Shakespeare before going to bed. In their dialogue, Shakespeare says “Goodnight, Doctor”, to which the Doctor replies with “Nighty night, Shakespeare”. This scene very simply shows the general “rule” which applies while comparing the language of the Doctor and Martha and the language of the people in London – the means of communication of the time travellers tend to be rather informal, whereas the Londoners usually use formal style.

Compared with the Czech translation, the translators have decided to use simply the neutral „dobrou noc“ which is equivalent to English “goodnight” in both the first sentence and the reply. The Doctor’s reaction is therefore not marked as informal. There are very few options if we want to keep the informality, one of my ideas would be to use omission and simply say „dobrou“, however, there is a chance that this would not be suitable for the dubbing because of lip syncing or other reasons.

What also seemed quite amusing to me was the series of sentences, basically a certain code, that the Carrionites put into the play to open a gate which would release all the other member of their race onto Earth. Uttered at the end of a typical Shakespeare's play, it seemed very science-fiction like, but was not questioned by the actors, as Shakespeare was seen as the inventor of brand new words. The "code" says:

- (14) "Betwixt Dravidian shores and linear five nine three oh one six seven point oh two, and strikes the fulsome grove of Rexel Four. Co-radiating crystal, activate!"

The effect is even strengthened by the insertion of "betwixt", the archaic form of "between" and the fact, that it did not make the slightest sense in the context of the play. I believe that this effect was kept in the Czech translation, which can be found in example (15) below, and there were no difficult changes needed. The effect also lies in the usage of made-up foreign words.

- (15) „Mezi drovidiánským pobřežím a lineární pět devět tři nula šest sedm celá nula dva. A zasáhne odporný háj Rexelu čtyři. Aktivuj spoluzářící krystal!“

5.3.2.2 Jokes

This category includes situations and dialogues where either a joke appears, or which were noticeably intended as humorous.

First, I would like to mention a culture-bound term which appeared in this episode right after they land. Martha states that she is ok with the way hygiene works at that time saying this:

- (16) "I've seen worse, I've worked the late night-shift in A&E."

The Czech translation is the following:

- (17) „To mi nevadí. Dělal jsem noční směny na JIPce.“

A+E is also known as “emergency department” in a hospital. It is a place for people who need quick medical assistance.⁶⁰ The word „JIPka“ mentioned in the Czech translation in (17) refers to „Jednotka intenzivní péče“, which can be translated as “intensive care unit”. There is a slight shift in meaning, nevertheless, I believe it nicely transfers the joke which refers to how demanding it must be to work in this department and how one must be prepared to deal with all sorts of situations that do not have to be always comfortable.

When Martha meets Shakespeare for the first time and he talks to her, her first reply is:

(18) “Er, verily, forstooth, egads.”

This way, she is trying to speak in some form of archaic English as she thinks that Shakespeare would not understand her otherwise. However, this is not necessary; it is not stated openly why, but in other episodes of *Doctor Who*, it was explained that the TARDIS possesses some kind of translation mechanism which allows the travellers to understand other languages as if they were one’s own and also to communicate as they would normally do with a speaker of their language; therefore, we can assume that this explain that there is no language barrier and at the same time, it is convenient for the creators of the show. Her reaction seems amusing and a bit awkward.

In Czech, she says the following sentence:

(19) „Tot’ vy recht máte.“

There was probably not only an attempt to make it sound archaically, but also (and maybe rather) to keep the awkwardness and humorous effect. She uses the interjection „tot’“ and the syntax is changed as well.

The character of Shakespeare has also been the source of many humorous scenes. Two of them stood out to me. One of them appeared almost at the end of the episode after they defeated the witches. Below in example (20) can be found the dialogue between

⁶⁰ “When to go to A&E,” nhs.uk, accessed July, 30, <https://www.nhs.uk/using-the-nhs/nhs-services/urgent-and-emergency-care/when-to-go-to-ae/>.

Shakespeare and Martha, featuring kind of cheap flirt. The Czech translation is included as well.

- (20) MARTHA: “They think it was all special effects?”
SHAKESPEARE: “Your effect is special indeed.”
MARTHA: “It's not your best line.”

MARTHA: „To byly vážně speciální efekty.“
SHAKESPEARE: „Vskutku speciální jsou vaše efekty.“
MARTHA: „Znám od vás lepší.“

Even though the translation of the first sentence differs slightly, it does not disrupt the humorous effect which is primarily in the second and in the last sentence where the translation was successful.

Another scene, where Shakespeare also flirts with Martha, requires for its full understanding the knowledge about the debate about Shakespeare's sexuality. The transcript of the dialogue can be found below in example (21).

- (21) SHAKESPEARE: “Ah, she's royal. That's God's business. Though you are a royal beauty.”
MARTHA: “Whoa, Nelly. I know for a fact you've got a wife in the country.”
SHAKESPEARE: “But Martha, this is Town.”
DOCTOR: “Come on. We can all have a good flirt later.”
SHAKESPEARE: “Is that a promise, Doctor?”
DOCTOR: “Oh, fifty seven academics just punched the air. Now move!”

....
DOKTOR: „Ach, 57 akademiků šílí blahem. Tak, jdeme!“

When the Doctor interrupts their conversation to remind that they are in a hurry, Shakespeare seems to flirt with him as well. That is when the Doctor refers to the sonnet

57 which is said to have been written for a man and which (together with other works of Shakespeare) influenced debates about Shakespeare's bisexuality or homosexuality.⁶¹

The phrase "punch the air" is specific for the English language. To deal with this, the translator used the Czech phrase „šilet blahem“ which can be literally translated as “to go crazy with delight”. I would say that the Czech phrase refers to a slightly stronger emotion, however, it does not make a difference which would restrain the audience from understanding the meaning. On the other hand, the theories about Shakespeare's homosexuality is something which I personally believe can be known better by the native British speakers.

What I personally also found quite amusing was the situation when the Doctor and Martha meet Shakespeare in person for the first time. This scene also shows mixed characteristics of language as well as situational humour. When the Doctor approaches and asks for Mr. Shakespeare, William looks annoyed and says:

(22) “Oh, no. No, no, no. Who let you in? No autographs. No, you can't have yourself sketched with me. And please don't ask where I get my ideas from.”

The fans' obsession with taking photos with their idols which was transferred to the 17th century in the form of getting a sketch seems very clever and humorous to me. Furthermore, it looks like Shakespeare has a whole set of sentences ready for the situation when an annoying supporter appears.

For me, this humorous effect was maintained in Czech, too. The translation is the following:

(23) „Ale ne, ne, ne, ne, ne, kdo vás sem pustil? Žádné autogramy, nechci s vámi portrét. A neptejte se, kde беру své nápady.“

After Dolly, the owner of an inn, dies, Shakespeare remembers her bravery in a bit ironic way and uses the simile “to run like rats” (see example (24) below) to contrast it with the cowardice and fear of the other inhabitants, including his own.

⁶¹ “‘Doctor Who’: 10 Things You May Not Know About ‘The Shakespeare Code’ | BBC America,” BBC America, accessed July 30, 2020, <https://www.bbcamerica.com/anglophenia/2016/08/doctor-who-10-things-you-may-not-know-about-the-shakespeare-code>.

- (24) SHAKESPEARE: “Oh, sweet Dolly Bailey. **She sat out three bouts of the plague in this place when we all ran like rats.** But what could have scared her so? She had such enormous spirit.”

This slightly humorous effect was lost in the translation, which can be seen in (25) below, as the translators have completely omitted the simile.

- (25) „Přestála tady tři morové rány. My ostatní utekli.“
“She sat out three bouts of the plague here. We all ran.”

Therefore, I find the effect resulting translation rather sad, losing the bit of humour which was originally inserted there.

Next, I would like to describe a scene with a culturally bound term. Dolly, the owner of the inn where Shakespeare drinks with the members of the theatre, encourages him to drink.

- (26) DOLLY: „Here you go, Will. Drink up. There's enough beer in this lodgings house to sink the Spanish.”

This simile refers to the Anglo-Spanish War, which was “an intermittent conflict between the kingdoms of Spain and England that was never formally declared.”⁶² I can only assume that the British speakers will have greater knowledge and are more likely to understand this reference, as this varies according to the amount of education given in the area of history. I assume that the English speakers would have greater knowledge about history connected to their native country. Nevertheless, I do not see difficulties in the translation itself, which is the following:

- (27) „Tady máš, Wille. Až do dna! Tady v hostinci je piva, že by to potopilo Španěly.“

⁶² “Anglo-Spanish War (1585–1604),” En.wikipedia.org, accessed August 16, 2020, https://en.wikipedia.org/wiki/Anglo-Spanish_War_%281585%E2%80%931604%29.

The translators seem to assume that the Czech audience will have the background historical information needed as they did not include any explanation or tried to localize. Needless to say that localization would not probably be a clever solution as the scene takes place in a purely British environment, therefore, the foreignizing translation appears to be a better option.

This episode also contains some references to Harry Potter, the famous series by the British author J. K. Rowling. One of these will be discussed further, but here I would like to mention the reference which appeared by the end of the episode, when Shakespeare was searching for words to close the Carrionite's gate. This scene also shows mixed characteristics as the word itself is not the source of humour but the conditions of its usage are. When the Doctor has no idea what to say, Martha improvises and says one of the famous spells from the series. The Doctor repeats it and Shakespeare uses it to successfully defeat the Carrionites.

- (28) SHAKESPEARE: "Seven six one three nine oh! Banished like a tinker's cuss, I say to thee..."
MARTHA: "Expelliarmus!"
DOCTOR: "Expelliarmus!"
SHAKESPEARE: "Expelliarmus!"
DOCTOR: "Good old JK!"

Because this spell has no specific translation in Czech, the humorous effect is most likely to stay the same. Even though J. K. Rowling is a British author and therefore connected to British culture, Harry Potter is an international phenomenon known very well in most countries of the world. The Czech translation of the excerpt is the following:

- (29) SHAKESPEARE: „Sedm šest jedna tři devět nula... Vyháním vás jak špínu z domu a říkám vám..."
MARTHA: „Expelliarmus!“
DOCTOR: „Expelliarmus!“
SHAKESPEARE: „Expelliarmus!“
DOCTOR: „Stará JK!“

In the last sentence in excerpt (29), when the Doctor refers to the author Joanne K. Rowling, the Czech translation misses the word “good”, probably because of lip synchronization as it is a very short shot. I believe that the Czech audience will still understand it and probably think of the phrase „stará dobrá“, nevertheless, to me personally it sounds a bit odd.

What I also personally find amusing is Martha’s reaction when she finds out about Shakespeare’s intentions to write about his dead son, Hamnet. In this scene, he obviously refers to the famous play called Hamlet. Because Martha is already familiar with this play, she is very surprised to find out that Hamlet’s name was in fact a variation of the name of Shakespeare’s son. The excerpt can be found below.

- (30) SHAKESPEARE: “Oh, but I've got new ideas. Perhaps it's time I wrote about fathers and sons, in memory of my boy, my precious Hamnet.”
MARTHA: “Hamnet?”
SHAKESPEARE: “That's him.”
MARTHA: “Hamnet?”
SHAKESPEARE: “What's wrong with that?”
DOCTOR: “Anyway, time we were off.”

The translation is the following:

- (31) SHAKESPEARE: „Ale já mám nové nápady! Možná je čas napsat o otcích a synech. Na památku mého syna Hamneta.“
MARTHA: „Hamnet?“
SHAKESPEARE: „To je on. “
MARTHA: „Hamnet?“
SHAKESPEARE: „Co je na tom?“
DOCTOR: „No nic, je čas letět.“

By this scene, I believe there were no complications by translation, there was no need to localize the name and the humorous effect was maintained.

Already the very first scene where they see Shakespeare is humorous. The Doctor is very excited to see him and expects the most refined choice of words. However, the reality is different when Shakespeare basically offended the whole audience in a very informal way. The dialogue from this scene can be seen below.

(32) DOCTOR: “Genius. He's a genius. The genius. The most human human there's ever been. Now we're going to hear him speak. Always he chooses the best words. New, beautiful, brilliant words.”

SHAKESPEARE: “Ah, shut your big fat mouths!”

(Laughter.)

DOCTOR: “Oh, well.”

MARTHA: “You should never meet your heroes.”

What I see as a key in the translation here is to use similarly informal language. In Czech, this Shakespeare's sentence is translated as the following:

(33) „Zavřete ty svý tlamy!“

The informality was kept by using the word „tlama“, which is pejorative if used to refer to a mouth of a human and not of an animal. To me it seems that this word has a bit too strong effect, as another option I would suggest the word „huba“, for instance.

5.3.2.3 *Sarcasm, satire and puns*

SARCASM

The following extracts feature mostly sarcastic responses of the Doctor and their corresponding translations.

(34) SHAKESPEARE: “And you, Sir Doctor. How can a man so young have eyes so old?”

DOCTOR: “I do a lot of reading.”

SHAKESPEARE: „A vy, sire Doktore. Proč tak mladý muž má tak staré oči?“

DOKTOR: „Asi že hodně čtu.“

In excerpt (34) is an evasive reaction so that he does not reveal that in reality he is much older than he appears to be.

(35) DOOMFINGER: “Who will die first, hmm?”
DOCTOR: “Well, if you're looking for volunteers.”

DOOMFINGER: „Kdo zemře první?“
DOKTOR: „No, když hledáte dobrovolníky.“

Above in (35) we can see the Doctor’s response to Doomfinger’s rhetoric question as she is about to murder them.

(36) DOCTOR: “... Back to the Future. It's like Back to the Future.”
MARTHA: “The film?”
DOCTOR: “No, the novelisation. Yes, the film. Marty McFly goes back and changes history.”

DOKTOR: „... Návrat do budoucnosti, tohle určitě znáš.“
MARTHA: „Ten film?“
DOKTOR: „Ne, ten román. Jistěže film!“

When the Doctor tries to explain the workings of travelling in time to Martha, he decides to use the movie *Back to the Future* as an example. When Martha, probably rhetorically, asks if that is really what he is talking about, he replies with a sarcastic answer, as he obviously talks about the movie. His reaction can be found in example (36) above.

(37) MARTHA: “And this is London?”
DOCTOR: “I think so. Round about 1599.”
MARTHA: “Oh, but hold on. Am I all right? I'm not going to get carted off as a slave, am I?”
DOCTOR: “Why would they do that?”
MARTHA: “Not exactly white, in case you haven't noticed.”

...

MARTHA: „Nejsem totiž zrovna běloška.“

While Martha says the last sentence from the example (37) above, she points to her face, sarcastic that he did not know what she was referring to. After that, the Doctor replies saying:

(38) DOCTOR: “I’m not even human.”

DOKTOR: „Já nejsem ani člověk.“

This is another utterance worth mentioning which could have also been listed by examples (1)-(4), it also strengthens the effect of them being so different from the surrounding people, the Doctor especially.

After Lynley is murdered by Lilith, the Doctor lies and tells the inhabitants that he died of natural causes. Martha then asks why did he lie and the following dialogue takes place:

(39) DOCTOR: “This lot still have got one foot in the Dark Ages. If I tell them the truth, they’ll panic and think it was witchcraft.”

MARTHA: “Okay, what was it then?”

DOCTOR: “Witchcraft.”

His reaction represents another one of Doctor’s typical clever witty answers. Below can be found the Czech translation which does not seem to present a problem for the translators.

(40) DOKTOR: „Jsou jednou nohou ve středověku. Když řeknu pravdu, zpanikaří, že to byly čáry.“

MARTHA: „Dobře, co to teda bylo?“

DOKTOR: „Byly to čáry.“

I would not consider these excerpts difficult to translate and I believe that the translations were successful in maintaining the humorous effect.

PUNS

In the episode there appears one recurrent wordplay which refers to the social differences between the beginning of the 20th century, which is where Martha comes from, and the Elizabethan England in the beginning of the 17th century. When Shakespeare wants to know, where does Martha come from and how is it possible that in such land, a woman can be a doctor, the doctor says:

(41) DOCTOR: “Er, Martha's from a far-off land. Freedonia.”

In order not to reveal that they have arrived from the future, the Doctor improvises and comes up with a made-up country called Freedonia. Its name was created to imply that people there are free in the sense that they are not slaves, but also in the sense of being free to pursue whatever one desires in life.

The Czech translation uses the word „Svobodonie“, which is a literal translation. This way, the intended meaning was maintained and the Czech audience has also the chance to understand it.

SATIRE

(42) LILITH: “Oh, sorry, sir. Begging your pardon, sir. Mind you don't hurt that handsome head of yours.”

(She strokes his hair.)

LYNLEY: “Hold hard, wanton woman! (sotto) I shall return later.”

LILITH: „Omlouvám se, moc mě to mrzí, pane. Ať si nezraníte tu vaši krásnou hlavu.“

LYNLEY: „Zadrž, nemravná ženo! Vrátím se později.“

The scene described in (42) above functions, in my opinion, as a criticism of Lynley's superficial character. When Lilith flirts with him, he pretends to be a decent man who is uninterested in such an affair, however, when he sees that there is no one to judge him

around, he lowers his voice and suggests that he will be right back. The effect was successfully transferred into Czech.

The episode also includes a situation where a joke is openly presented. This happens when Shakespeare asks Martha to tell her a joke after she does not understand one of his. She says the following:

(43) MARTHA: „Okay, Shakespeare walks into a pub and the landlord says, Oi mate, you're Bard.”

This joke is based on homophony. According to the Cambridge Dictionary, homophone can be defined as “a word that is pronounced the same as another word but has a different meaning or spelling, or both.”⁶³ In this case, the author uses the word “Bard” and the pronunciation of it and its other forms as a pun. “The Bard” is an archaic expression used to refer to a poet and at the same time, “barred” means to be prohibited from going to the specific place. In Czech, this would not be possible and the translator decided to translate it as the following:

(44) „Fajn. Shakespeare vejde do baru. A povídá: "Pít či nepít, toť otázka.“

This can be translated as “Fine. Shakespeare walks into a bar. And says: To drink or not to drink, that is the question”. This joke obviously refers to the famous quote “To be or not to be” from Shakespeare’s Hamlet. Because in the episode, Shakespeare has not written this play yet, it was very well transferred that both Martha and Shakespeare do not understand each other’s jokes.

5.3.2.4 Other humorous scenes

THE BEDROOM SCENE

After Martha and the Doctor say goodnight to Shakespeare, they go to their bedroom and start to process and discuss what has happened that day. I think that their conversation altogether can be regarded as a source of humour, therefore I have called it

⁶³ “HOMOPHONE | meaning in the Cambridge English Dictionary,” Dictionary.cambridge.org, accessed August 1, 2020, <https://dictionary.cambridge.org/dictionary/english/homophone>.

“the bedroom scene” and below in (45), the transcript can be seen, which I am going to be commenting on.

(45) MARTHA: “So, magic and stuff. That's a surprise. It's all a little bit Harry Potter.”

DOCTOR: “Wait till you read book seven. Oh, I cried.”

MARTHA: “But is it real, though? I mean, witches, black magic and all that, it's real?”

DOCTOR: “Course it isn't!”

MARTHA: “Well, how am I supposed to know? I've only just started believing in time travel. Give me a break.”

DOCTOR: “Looks like witchcraft, but it isn't. Can't be. Are you going to stand there all night?”

MARTHA: “Budge up a bit, then. Sorry, there's not much room. Us two here, same bed. Tongues will wag.”

DOCTOR: “There's such a thing as psychic energy, but a human couldn't channel it like that. Not without a generator the size of Taunton and I think we'd have spotted that. No, there's something I'm missing, Martha. Something really close, staring me right in the face and I can't see it. Rose'd know. A friend of mine, Rose. Right now, she'd say exactly the right thing. Still, can't be helped. You're a novice, never mind. I'll take you back home tomorrow.”

MARTHA: “Great.”

(Martha angrily blows out the candle.)

The Doctor referring to the Harry Potter book number 7 can be regarded humorous as it nicely refers to the fact that at the time when the episode was release, the 7th Harry Potter book was yet to be published, therefore unknown for Martha. The Doctor, however, with the possibility of travelling in time, has probably been in the future and has read the book.

A while after, when Martha lies on the bed next to the Doctor, she tries to flirt a bit and she gives him hints that some kind of romance could happen between them, as she admires the Doctor and seems to be in love with him. However, the Doctor totally overlooks this and ironically say that he is missing something, something that is “staring at him right in the face”. He says that while lying close and staring directly into

Martha's eyes, in which hope can be seen. Instead of the profession of love, he talks only about Rose and how clever she was. Then he turns away from her and says he will leave her back on Earth the next day. That is when Martha definitively grows irritated, angrily blows out the candle and goes to sleep. I find that the humorous effect was very well kept also in the translation which can be seen below:

- (46) MARTHA: „Takže, kouzla a tak, to je překvapení. Jak z Harryho Pottera.“
- DOKTOR: „Těš se na sedmou knížku. Och, já si pobřečel.“
- MARTHA: „Je to skutečné? Myslím, čarodějnice, černá magie a tak.“
- DOKTOR: „Samozřejmě, že není.“
- MARTHA: „A jak to mám vědět? Sotva jsem začala věřit na cestování časem.“
- DOKTOR: „Vypadá to na čáry, ale není. To nejde. Budeš stát celou noc?“
- MARTHA: „Tak se trochu posuň. Promiň. Není tu moc místa. Pro nás dva. Jedna postel, může se stát cokoliv.“
- DOKTOR: „Existuje sice psychická energie, ale člověk ji neovládne...ne bez generátoru velkého jako Taunton, a toho bych si všimnul. Něco mi uniká, Martho. Je to velmi blízko...dívá se mi to do tváře a já to nevidím. Rose by věděla. Ta moje kamarádka, hned by řekla tu správnou věc. No, co se dá dělat. Jsi nováček. Nevadí. Zítra tě vezmu domů.“
- MARTHA: „Supr!“

Another scene which seems amusing to me appears shortly after they arrive in London and the Doctor tries to explain the similarities between modern London and London in the past. He compares modern phenomena with everyday situations from the past, the excerpt can be found below in (47).

- (47) DOCTOR: “...Besides, you'd be surprised. Elizabethan England, not so different from your time. Look over there. They've got recycling.”
- (A man shovels horse manure into a bucket.)
- DOCTOR: “Water cooler moment.”
- (Two men talking at a water barrel.)
- PREACHER: “And the world will be consumed by flame.”
- DOCTOR: “Global warming.”

In this part, the only challenge for the translators could have been the phrase “water cooler moment”. In the Collins Dictionary, this phrase is said to be “is used in expressions that refer to the informal conversations that people have in their office or workplace.”⁶⁴ These often take place by the water cooler, therefore the name.

Because there is no such expression connected with this machine in the Czech language, part of the meaning is lost. The Czech translation „Pokec po práci“ literally means “Chat after work”, therefore it is not so specific and it even refers to chatting after work, not during. The humorous effect is therefore lost, but only partially, as the humour comes partly from the contrast of two people standing by a modern machine versus people by a barrel.

The Doctor and Martha created another humorous scene when Lilith attempted to murder him. She thought she managed to do so and flew away on her broom, leaving the Doctor laying on the ground. However, when Martha ran towards him to try and help him, she realized he was only pretending to be dead as Time Lord have two hearts which saved his life. After that, he asks Martha to help him get the injured heart to work during a sequence of silly sounds, phrases and facial expressions. The transcript of the whole situation can be found below in (48).

(48) MARTHA: “Oh my God, Doctor. Don't worry, I've got you. Hold on, mister. Two hearts?”

DOCTOR: “You're making a habit of this. Ah! I've only got one heart working. How do you people cope? I've got to get the other one started. Hit me! Hit me on the chest! Dah! Other side. Now, on the back, on the back. Left a bit. Dah, lovely. There we go. Badda booma! Well, what are you standing there for? Come one! The Globe!”

(A red glow hangs over the Globe.)

PREACHER: “I told thee so! I told thee!”

⁶⁴ “Water cooler definition and meaning | Collins English Dictionary,” Collinsdictionary.com, accessed August 1, 2020, <https://www.collinsdictionary.com/dictionary/english/water-cooler>.

As by the previous example, believe the comic effect was kept in the translation as well, including the nonsensical made-up word “badda booma”, which was changed to „bum-ta-ra-ta“.

(49) MARTHA: „Můj Bože, Doktore! Neboj se, jsem tu. Tak počkej. Dvě srdce?! Začínáš z toho dělat zvyk.“

DOKTOR: „Aaa. Bije mi jen jedno srdce, jak to lidé vydrží? Musím nastartovat i to druhé. Uhod' mě do hrudi. Aaa, na druhou stranu! Do zad, do zad! Sakra, trochu doleva. Aaa, krása. A jdeme. Bum-ta-ra-ta. Co tam tak stojíš? Poběž, Globe!“

In the episode, Shakespeare and his theatre companions always wish that the Queen would come to see their performance. After the incident with the Carrionites, this indeed happens and she appears. However, the Doctor is very much surprised with her reaction when she sees him. See the excerpt (50) below.

(50) BURBAGE: “Will!”

KEMPE: “Will, you'll never believe it. She's here! She's turned up!”

BURBAGE: “We're the talk of the town. She heard about last night. She wants us to perform it again.”

MARTHA: “Who?”

BURBAGE: “Her Majesty. She's here.”

(Fanfare and the elderly Elizabeth enters with two pikemen.)

DOCTOR: “Queen Elizabeth the First!”

ELIZABETH: “Doctor?”

DOCTOR: “What?”

ELIZABETH: “My sworn enemy.”

DOCTOR: “What?”

ELIZABETH: “Off with his head!”

DOCTOR: “What?”

MARTHA: “Never mind what, just run! See you, Will, and thanks.”

ELIZABETH: “Stop that pernicious Doctor.”

Because the Doctor travels in time, it is likely that the Queen has already met the Doctor and obviously feels hatred towards him, while at the same time the Doctor has no idea what has happened between them or what he has done to make the Queen so angry. The humorous effect is topped by the Doctor repeating “what” in higher and higher voice. This aspect was kept in the translation.

- (51) BURBAGE: „Wille!“
KEMPE: „Wille, tomu nebudeš věřit! Je tady! Ona se tu objevila!“
BURBAGE: „Mluví o nás celé město. Slyšela o včerejším představení a chce to vidět.“
MARTHA: „Kdo?“
BURBAGE: „Její Výsost, je tady.“
DOKTOR: „Královna Alžběta I.!“
KRÁLOVNA: „Doktor!“
DOKTOR: „Co?“
KRÁLOVNA: „Můj nepřítel!“
DOKTOR: „Co?“
KRÁLOVNA: „Srazte mu hlavu!“
DOKTOR: „Co?“
MARTHA: „Na tom nesejde, utíkej! Ahoj, Wille! A díky!“
KRÁLOVNA: „Zastavte toho zákázonosného Doktora!“

From the scene that I have listed and their translations, I would generally mark the translation as successful. In most of the cases, the effect was maintained. There were only a few cases where a slight shift happened, but it usually did not affect the final effect that much. In some more demanding cases, the translators nicely altered a very language specific joke (example (43)) or a nonsensical word (example (48)).

5.4 The survey – the viewer response (the objective part of the analysis)

5.4.1 The humorous scenes

In this chapter I will illustrate the differences which were previously mentioned in chapter 3.1 as reflected by the different reactions to the original and translation.

The first thing that can be noticed just by looking at an overview of the results of the survey is the difference in the amount of situations noticed and written. The native British speakers provided significantly longer lists of situations which they saw as humorous.

Respondent's number	Number of humorous scenes recorded	
	<i>British respondents</i>	<i>Czech respondents</i>
1.	21	18
2.	11	10
3.	9	6
4.	9	6
5.	8	5
Total amount of scenes recorded	58	45

Table 1

In the Table 1 above, we can see that the native British speakers have altogether written down 58 scenes, whereas the Czech respondents have only included 45 scenes. This sum does not take into account that some scenes appeared by multiple respondents. From the total amount we can easily calculate the average amount of responses per person, which is 11,6 by the British speakers and 9 by the Czech speakers. Furthermore, the British speakers have also provided longer descriptions of why they found that specific section humorous. This could have been influenced by several aspects. First, in the instructions, it was not strictly defined what counts as humorous, simply because humour is very subjective and it is therefore difficult to strictly define where humour starts and ends. Furthermore, because every amusing situation has a variety of different aspects effecting the humorous effect itself, it can be quite demanding to apply some general rule. I believe this was one of the factors which resulted in different amounts of scenes noticed because some respondents decided to include even the scenes which provoked a gentle smile, whereas the others opted for the option of including only scenes, which made them smile aloud and which they thought were clearly intended to appear humorous. One of the British respondents, respondent number 5, has even commented on his list and said that he only managed “some gentle smiles” and admitted that he forgot to write some things down. Other factors influencing the amount of scenes listed include the level of concentration, time available for completing the task (possible time pressure) or whether they have seen the episode before or not (higher change of noticing further humorous scenes if they had already seen the episode before).

When looking at the summary of notes, another fact which can be found is that the language humour has highly prevailed over the situational one, even if we consider that a few of the scenes show mixed characteristics. Both the Czech as well as the British participants are in agreement with this aspect as there are also more scenes with linguistic humour listed in each individual group. However, the outcomes of the survey suggest that the Czech respondents notice the visual aspects more than the Brits do. During the collection of scenes which were identified by both of the groups, I have found 4 scenes where the Czechs comment not only on the language humour, but also on the situational humour as a source of their amusement. Specifically, they mention “comical behaviour” of the bard who appears in the opening scene, “funny tone” of Martha’s voice as she makes a witty comeback, the Doctor’s face expression or a specific shot which contributed to the humorous scene. In addition to that, one of the Czech has listed scene based purely on visual humour. In contrary to that, the British respondents focus mostly on the dialogues. As I assumed, the contrast between the 16th and 21st century plays a significant role in creating the humour in this episode. However, looking at the outcomes of the survey, I see the significance that I gave it originally was too high. Even though the contrast is important, there is a higher amount of scenes listed which are not primarily based on contrast but rather on witty choice of words, wordplay and many other aspects. Therefore, it is difficult to generalize the main source of humour.

When looking at those two groups of answers separately, another thing which can be noticed is the variety of answers, especially by the British respondents. Not only have they included longer lists of humorous scenes, those scenes also did not repeat very often. There was not a single scene which would have been listed by all 5 respondents and there appeared only one scene which was identified by 4 respondents. Furthermore, there were four scenes which were listed by 3 respondents and twelve scenes listed by 2 respondents. By the notes from the Czech respondents, there were many agreements. It happened that a scene was mentioned by all 5 respondents, there were also two scenes which appeared by 4 respondents and one scene which appeared by 3 respondents. Last but not least, I have noted five scenes listed by 2 respondents. I believe that this suggests that the Czech participants happened to have similar sense of humour.

Last but not least, I think it is important to state that the overall perception of humour varies among people and it is difficult to establish general patterns. People react to situations which are intended to be humorous differently, influenced by their character,

age, experience and other things. Still, the existence of comedy proves that even with these deviations, it is possible to create things which are universally funny and that is what allowed this survey to exist.

5.4.1.1 Scenes which were listed by both of the groups and correspond with the subjective point of view

Next, I would like to focus on scenes which were listed by both of the groups of participants and therefore their humorous elements seem to be successfully transferred into the Czech translation. From the collection of data, I have collected 17 scenes which were noted by both the native British speakers and the native Czech speakers. I would like to begin with identifying the scenes which I have listed as well in the part which focuses on the subjective point of view within the analysis.

- a. The first scene, which was considered humorous by both groups of participants, corresponds with examples (32) and (33) which describe Shakespeare's surprising choice of words. This scene was generally very popular as there were altogether 8 respondents out of 10 who have noticed it, 4 in both groups.
- b. The next successful transfer was created by the translators in a scene where Martha tries to speak some form of an archaic language (examples (18) and (19)). This one was listed by 4 respondents, 2 in each group.
- c. The allusion to Harry Potter in the form of using the famous spell which was described in examples (28) and (29) was also very attractive and amusing for the respondents. It was listed by 2 British speakers and 3 Czech speakers. One of the Brits further explained that it seems to him/her that "the cross-reference of different fandoms is often amusing for geeks in the UK" and the second Brit also explained that the humour was increased by the "that the Carrionites swirling around in the Globe have a resemblance to the Dementors in the Harry Potter series".

The following scenes were listed by fewer respondents in general and in many cases, there was a significant contrast in the form of one group having only one listing and the other one having multiple.

- d. First, the scene mentioned in example (39) and its Czech translation in (40) was highly amusing for the Czech audience as all 5 of the respondents have included it in their lists. On the other hand, by the British respondents, this scene appeared only once. It is very simple and straightforward joke which was acknowledged by the Czech audience but it seems that the Brits have a sense for more sophisticated humour, which we will see further in examples f. and g. below, or at least they did not find it that amusing to write it down.
- e. Another scene which both of the groups considered amusing is the “Bedroom Scene” which I have previously described by example (45). The humour in this scenes was created not only by what Martha and the Doctor said, but also by the nonverbal communication, mainly by the tone of Martha’s passive aggressive voice. The humorous effect was also conditioned by additional information about the relationship between the Doctor and Rose and Martha’s fondness of the Doctor. It seems as if the British respondents knew the story of the Doctor better because it was listed by three people, whereas there was only one Czech participant who noted this.
- f. A scene which also required background knowledge for its full understanding was the one where Shakespeare flirts with Martha and also with the Doctor (example (21)). Just as in the previous example, the British people have listed this more times than the Czech speakers. This scene appeared twice in the notes from the Brits and once in the notes from the Czechs. This may suggest that the British people (at least the ones who participated in this survey) knew more about Shakespeare’s life and the theories surrounding it.
- g. Next, I would like to comment on examples (43) and (44). This scene was specific because a homophony-based joke which required adaptation to the Czech language. The British respondents have acknowledged the joke and it was listed by two participants. By the Czechs this joke was less successful, it appeared in the list of only one respondent.
- h. Another scene which was listed more by the British respondents was the one mentioned by example (47). This one was written down by two

British participants and one Czech participant. One of the Brits saw it as an “amusing link between religious scaremongering and modern day real issues” whereas the second one additionally noticed that it “set up a joke for a punch line in the final act of the episode” referring to the fact that the preacher appears again and tops the joke off. The Czech participant focused in his/her explanation only on the fact that the Doctor compares recycling with fact that a man returns horse manure into a bucket.

- i. The following scene was, contrary to the few previous ones, listed two times by the Czech participants and only once by the British respondents. It is the scene mentioned by example (48) which features Martha trying to restart the Doctor’s second heart after he was injured by Lilith. One of the Czech respondents elaborated on his/her answer stating that “the visual comic lies primarily in the movements and mimic of David Tennant”.

The following examples were only listed twice altogether, once by each group.

- j. One of such scene was described in chapter 5.3.1 and is mostly about visual humour. It features the Doctor and Martha running the wrong way in the most dramatic part of the episode. The British respondent commented on this scene stating the following: “The way the action is performed could subtly be a reference to a stage performance exiting stage left and right, appropriate given the episode resolves around Shakespeare, the most famous playwright.”
- k. The last scene from the list of the ones which I have noted as well is the one described by example (50). This scene takes place in the Globe Theatre by the end of the episode when the Queen finally arrives to greet Shakespeare. The Doctor is surprised because she has obviously met him and wants him executed because of something he has not done yet in his own timeline. Neither the Czech nor the British participant have elaborated on this much.

5.4.1.2 Scenes which were listed by both of the groups

In this subchapter, I would like to continue naming the scenes, which were noticed by both of the groups of respondents, however, those were scenes which I have not noticed and/or included in the subjective point of view. Furthermore, all of the following scenes were included only twice, once by a member of each group.

- l. The first scene I will be commenting on is actually the very first scene which appears in the episode. It features the young bard who has come to court a young lady, who we know is Lilith, and who unfortunately dies while after in the hands of the witches. Lilith invites him inside saying “Would you enter, bold sir?”. To that he replies: “Oh, I would.” The British respondent quoted these two sentences and explained the humorous effect of the situation by stating “clear innuendo implying sexual encounter as well as the obvious entrance to the premises”. By that I understand that the implication of sexual encounter might have seemed a bit silly to him, seeing it as two young impatient lovers. Furthermore, by “the obvious entrance to the premises” I understand the fact that Lilith basically asked him to come in while he was already inside the house and it was only a rhetorical question that was meant to enhance the atmosphere. The Czech respondent has focused more on the visual aspects and stated that what seemed humorous to him was the “music in combination with the comical behaviour of the longing young man”.
- m. The following scene was not described yet. It features a short dialogue between the Doctor and Shakespeare when they are waiting in Bethlam to see Peter Street. Shakespeare mentions that he had a son who was taken from his by black death and that this experience devastated him mentally.

(52) SHAKESPEARE: “It made me question everything. The futility of this fleeting existence. **To be or not to be.** Oh, that's quite good.”

DOCTOR: “You should write that down.”

SHAKESPEARE: “Maybe not. A bit pretentious?”

In Czech, the scene was translated in the following way:

- (53) SHAKESPEARE: „Vše jsem zpochybňoval. Marnost téhle prchavé existence. **Být, či nebýt...** O, to je docela dobré.“
DOKTOR: „Radši si to zapište.“
SHAKESPEARE: „Hm, možná ne. Moc okázalé.“

In both of the versions, the allusion to a quote from Hamlet, which was not written at that time yet, was nicely kept and recognized by the audience. Most of them described that it seemed funny and ironic to them that he considers his probably most famous quote “pretentious”. One of the Czech respondents also mentioned Doctors nonverbal communication, precisely his facial expressions, as another source of amusement, because he had very telling face when he advised him to write it down.

- n. Another scene which in appeared in notes in both of the groups takes place in the Globe Theatre. The Doctor and Martha have just finished watching one of the performances and are applauding the actors. Martha comments on the actors who played women roles. The English and Czech transcript can be found in the following examples.

- (54) MARTHA: “... And those are men dressed as women, yeah?”
DOCTOR: “London never changes.”

- (55) MARTHA: „A tamti jsou převlečení za ženské?“
DOKTOR: „Londýn se nikdy nezmění.“

The British respondent has described it as an “amusing reference to the diverse culture and variety of social activity present in London”, referring probably to the freedom of expression in clothing, styling etc. which is present nowadays. Because the Czech respondent has not commented on it further, I can only assume he/she found it amusing for the same reasons.

- o. The next scene features Martha and the Doctor as they are on their way to the Globe Theatre for the first time. Martha is excited to see Shakespeare himself. The following dialogue takes place:

(56) DOCTOR: “When you get home, you can tell everyone you've seen Shakespeare.”

MARTHA: “Then I could get sectioned.”

(57) DOKTOR: „Až se vrátíš, můžeš všem říct, že jsi viděla Shakespeara.“

MARTHA: „A pak mě zavřou do blázince.“

Martha is obviously referring to the fact that she would be considered mad because most people do not know about Time Lords and travelling in time. The British respondent described her reaction as a “very witty comeback” and the Czech respondent, again, focusing more on the nonverbal aspects, said that the tone in which she said it was funny. So for this specific respondent, the humour was actually created by the form of the dubbing, or more precisely, by the voice of the voice actress.

- p. The next scene takes place by the end of the episode when Shakespeare flirts with Martha and attempts to kiss her. His effort is, however, ruined by the Doctor returning and also by Martha’s reaction. The transcripts can be found in the examples below.

(58) SHAKESPEARE: “The Doctor may never kiss you. Why not entertain a man who will?”

MARTHA: “I don't know how to tell you this, oh great genius, but your breath doesn't half stink.”

(59) ...

MARTHA: „Nevím, Co říct, ó velký génie, ale strašně ti páchne z pusy.“

The British respondents saw Martha’s reaction as a “funny comeback” and the Czech respondent did not comment on the situation further.

q. A while after the dialogue described in the previous example p., another humorous scene takes place. The Doctor asks Shakespeare, whether his head still hurts from when he fainted and hit it and offers to give him a neck brace to relieve the ongoing pain.

(60) DOCTOR: “How's your head?”

SHAKESPEARE: “Still aching.”

DOCTOR: “Here, I got you this.”

(The Doctor takes off the ruff and puts it on Shakespeare.)

DOCTOR: “Neck brace. Wear that for a few days till it's better, although you might want to keep it. It suits you.”

(61) DOKTOR: „Co vaše hlava?“

SHAKESPEARE: „Pořád bolí.“

DOKTOR: „Tady. Sehnal jsem tohle. Noste ho, než se to zlepší. I když... můžete si ho nechat. Sluší vám.“

The British respondent has commented on this scene and described the neck brace as “the famous ruff associated with his classical depiction of the bard”. The Czech respondent did not elaborate on his/her reasons; therefore, I can only assume it was for the same reason as the portraits of Shakespeare truly typically present him with a Renaissance ruff.

5.4.1.3 The differences between the two groups of respondents

In this subchapter, I would like to examine the differences between the scenes noted by the groups. I have written down the scenes which appeared by members of one group but not by the members of the other group. I hope that this will allow me to see in which ways does the perception of humour differ within the groups. In most of the cases, this subchapter will describe scenes which were listed by the Brits but stayed unnoticed by the Czechs. Furthermore, I would like to state the possible reasons for the omission of a specific scenes in the lists of the Czech respondents.

As I already mentioned, the majority of this subchapter is concerned with scenes which were listed by the Brits, but omitted by the Czechs. First, I would like to focus on a homophony-based pun which was noted by 3 of the British respondents. It appears in a situation when the Doctor and Martha are trying to find the witches' house. The Doctor says the following:

- (62) DOCTOR: "... But which house?"
(A door creaks open invitingly.)
DOCTOR: "Ah. Make that witch house."

When the Doctor says the first question in example (62), he is thinking out loud as he looks around and tries to see which house in the All Hallows Street is the one where the witches live. Shortly after that, the door opens with no one to be seen behind it, clearly implying that there is some kind of supernatural involved. The British participants have noticed the homophony of the words "which" and "witch". One of them has described it as a "corny pun", the second one as an "easy, but great pun" and the third respondent elaborated on this a bit and stated the following: "play on words referring to which house to choose (insert supernatural door opening) confirming that house is the home of the witch".

This witty pun was not possible in the Czech language and the translators have not created a corresponding translation which would keep the same effect that the homophony has in the original version. They translated it simply in the following way:

- (63) DOKTOR: „Ale který dům?“
(Dveře se se skřipáním otevřou.)
DOKTOR: „Ooo, začarovaný dům, hm?“

Because of this, the humorous effect was lost and the Czech participants could not have noticed that there was an intention for humour at all. The only thing which would refer at least a bit to the original intention would be the hint of supernatural and the Doctor's excitement but I assume this only supported the atmosphere and it did not create a humorous effect, at least not that distinct so that the Czechs would notice it.

The next scene was also mentioned only by the British respondents. It appears when the Doctor and Martha are running to the Globe Theatre to stop the performance which

would allow the opening of the Carrionites' gate. They find Shakespeare, who was hit in the head and is therefore still a bit weary. The following dialogue takes place:

- (64) SHAKESPEARE: "I hit my head."
DOCTOR: **"Yeah, don't rub it, you'll go bald."**

The Czech translation can be found below.

- (65) SHAKESPEARE: „Bolí mě hlava.“
DOKTOR: **„V tom má jistě prsty ona.“**

This scene was listed by three of the British respondents. All of them found the Doctor's reaction amusing. Two of them commented on it very simply, the first participant said that "the Doctor made a funny comeback to Will", the second one called his reaction a "great one-liner". The third one, however, explained the reason for his amusement a bit more in detail. He/she has written that it is a "joke about William Shakespeare's classical depiction in media". Assuming that the other two participants found it humorous for the same reason, they connected this sentence with the portraits of Shakespeare, where he typically has receding hairline.

On the other hand, the Czechs did not even have a chance to notice this because the translation did not allow them to. The sentence is completely changed as the Doctor reacts saying „V tom má jistě prsty ona.“ where „mít v něčem prsty“ is an idiom which can be regarded as an equivalent to the English idiom "to have a finger in the pie". This way, the original message is completely lost. I assume that the translators have opted for this version as this sentence was given very short presence on screen, the viewers cannot even see the Doctor finishing his sentence at all, they only hear the end of it while new image appears. In this case, the literal translation would probably be too long.

Another scene which was described by the British speakers but totally omitted in the notes from the Czechs takes place in the Globe Theatre. It features the dialogue between the actors who work with Shakespeare, Burbage and Kempe, after they have received the script which they ought to copy and study for the performance. The transcript of their conversation can be seen below in example (66).

(66) BURBAGE: “Loves Labour's Won. **I don't think much of sequels. They're never as good as the original.**”

KEMPE: “Have you seen this last bit? He must have been dozing off when he wrote that. I don't even know what it means.”

BURBAGE: “Yeah? **Well, that goes for most of his stuff.**”

The Czech translation of this dialogue is the following.

(67) BURBAGE: „Slavná lásky snaha. **Nemám rád pokračování, nikdy nejsou dobrá.**“

KEMPE: „Už jsi to čet? Musel být namol. Nevím ani, co tohle znamená.“

BURBAGE: „**To se dá říct o všech jeho hrách.**“

This scene was mentioned by two of the British respondents. What caught the attention of one of them was the last sentence (example (66) in bold). He/she quoted it and commented on it saying: “Funny to me because even though Shakespeare's works continue with some sort of popularity, it is highly probable that a lot of the internal meanings of the works are actually lost on the general population.” The second participant quoted the second sentence from the example (66) above (also in bold) and said the following: “This statement by the actor is a sentiment shared by consumers of media today, the thought of someone from the Elizabethan era harbouring these contemporary ideas is a funny thought.” For such a simple dialogue, I think that these opinions hide a greater discussion underneath them. The fact that this was not noticed at all by the Czech speakers suggest that the Brits were, in this case, much more aware of the cultural situation in the area of Shakespeare and also generally of the culture and its perception as a whole. It might just as well be the case that these two participants happen to be interested in this field and therefore thought about it in a deeper way.

Allusions to Shakespeare's work represent another area in which the notes from the groups differ. Besides from the scene described in examples (30) and (31) where Shakespeare mentions one of his most famous lines “to be or not to be”, the Czech respondents did not notice any other allusions to Shakespeare's work. The British participants have noticed few of them, even though not all, including the one from

Hamlet. Besides that, there were two quotes from Shakespeare's work which they noticed and included in their notes. The first scene where one of the quotes appeared can be seen below in example (68). The quote in this example and also in the following one is in bold.

(68) DOCTOR: "**All the world's a stage.**"

SHAKESPEARE: "Hmm. I might use that."

The quote above comes from Shakespeare's play *As You Like It* and was mentioned by a single participant who explained his/her reason for amusement was "the thought the great bard plagiarized his most famous quotes from someone else".

(69) DOKTOR: „**Celý svět je jeviště.**“

SHAKESPEARE: „Hmm. To možná použiji.“

Even though the Czech translation uses almost the exact quote from one of the official translation of Shakespeare, it became unnoticed. The translation I was comparing it to was done by Josef Václav Sládek and the line is „Celý svět jest jeviště.“. The only difference is the verb form which is archaic and if this translation been used, it could have notified the Czech audience that it is in fact a quote due to the contrast between the modern, rather informal speech and the archaic form. In that case, there is a higher possibility of them noticing the allusion.

Another quote from Shakespeare's play appears a while after they land with the TARDIS. The Doctor walks to the door, opens them and turns to Martha saying:

(70) DOCTOR: "...I promised you one trip, and one trip only. Outside this door, **brave new world.**"

The phrase in bold, "brave new world", is a quote from Shakespeare's play *The Tempest* and was translated into Czech in the following way:

(71) DOKTOR: „... Slíbil jsem ti jeden výlet a to splním. Za těmito dveřmi...**úplně nový svět.**“

Ladislav Čelakovský decided in his translation of this Shakespeare's play to use the phrase „hodný nový svět“. It differs but I believe that it is not the only reason why this was not recognized as a quote from a play. I assume this play is not that well known or taught at schools and the quote is not famous enough to be immediately associated with Shakespeare.

5.4.2 Comments to additional questions collected in the interviews

This chapter includes summarized answers on the remaining questions from the survey. These questions were created to collect information which the respondents have about Shakespeare and about how they perceive him.

At first, I would like to summarize the data from the additional questions from the English survey.

2. When and how did you first find out about W. Shakespeare? Have you been taught about Shakespeare (his life and his work) at school? If so, how much?

Do you know any of his works (e. g. have you read it or seen it as a live theatre performance, on TV, or as an adaptation)?

Most of the British respondents have stated that they first found out about Shakespeare while being in primary school. They said that they were either introduced to simplified versions of his plays or that they do not remember much from that time. In secondary school, the respondents have gained a better knowledge about his plays and the internal meaning of them. One of the respondents described that for his GSCE (General Certificate of Secondary Education), he/she studied *A Midsummer Night's Dream* and for the A-Level, he/she studied *The Merchant of Venice* and *Macbeth*. There was also one more respondent who mentioned studying Shakespeare's *Merchant of Venice*, in this case line by line, because of an exam.

Most of the respondents mentioned seeing some of Shakespeare's plays and many TV and film adaptations which seem to be quite popular for the participants. One respondent also mentioned that he/she has seen "numerous films and TV programmes which have been loosely based on Shakespeare plays". None of them mentioned reading Shakespeare on their own behalf.

3. Do you see Shakespeare and his work as a key part of your culture?

Three of the respondents clearly stated that the answer is "yes". One of them explained that he/she finds it this way because he/she had "grown up writing essays, performing,

analysing the text, watching film adaptations/parodies”. Another participant described William Shakespeare as “integral to English and Englishness” and the one who “epitomizes creativity in English; from his work generates so much that is accepted English, both in terms of the language and culture”. The other two respondents were also inclined to see him that way, however, not entirely. They similarly explained that even though he plays a key role in the history of arts, for many people it is just that, history. In other words, they elevated his historical importance, rather than cultural. They have noted that this is because “his plays give a fantastic insight into the culture of Elizabethan times” and because his work influence many future poets, playwrights and authors in general.

4. How do you perceive the language of Shakespeare? Are you able to understand the original version or do you know Shakespeare's work mostly in form of the modernized versions of his plays?

In case you saw any of Shakespeare's plays performed live, did you have trouble perceiving and understanding the dialogues/monologues and the plot?

The majority of respondents stated that they were able to understand both of the versions, usually without trouble. However, one of them stated that he/she prefers modernized version in case of theatre performances as he/she sees it as “it rolls of the tongue better and the actor and the audience doesn’t need the context and framing from when the text was originally written so the work can be enjoyed easily without having to read between the lines.” One of the participants had the opposite opinion:

“The language must be learned. It is florid and necessarily baroque, with an emphasis on the decorative and clever. Brevity and succinctness was not a concern for the audiences of his day. It is important to learn how to read it, how to listen to it and how to watch it. This is a challenge, particularly for school children, both in school and at performances. Even so, I still find some of the phrasing a serious challenge because parts of the English language have morphed and changes much since then. The dialogues are also about giving the actors sufficient time on stage to demonstrate their craft, so the practice of interaction do not always mirror reality.”

I find this a very in depth answer of someone who has probably thought about this before or might have even received higher education in literature and/or language.

All of the participants have stated that understanding the live performance did not present a problem for them.

5. Please, describe your personal attitude towards Shakespeare.

Have you ever ...

...visited any places associated with him?

...tried to find out more information about him?

...taken part in a performance of Shakespeare's play, e. g. at school?

Four of the respondents have visited any places associated with William Shakespeare. Among these were the Globe, Shakespeare's hometown – Stratford-upon-Avon – and the associated attractions (his birthplace, his grave, the cathedral where his father worked). One of the participants has stated that he/she has never been to any place associated with Shakespeare.

Considering the personal interest taken in Shakespeare, the answers were rather nonuniform. Some of the respondents have only been searching for information for the purposes of their studies. Those who wanted to find out more, did so for various reasons. One of the participants was interested in the many debates and theories surrounding the life of Shakespeare, other was a fan of the show *Shakespeare and Hathaway* and therefore wanted to know how far the creators have diverted from the truth, and there was also a respondent who stated that he/she purely enjoys Shakespeare's work, sees him as a "creative genius of his time" and therefore still reads his works for pleasure.

Three respondents have said they did take part in a performance of Shakespeare's play, one participant did not perform Shakespeare at all, and the last respondent from the group omitted the answer to this question.

Next, I would like to summarize the answers from the Czech questionnaire. The answers will be, as in other parts of the thesis where I cite a part of the Czech survey, translated into English.

2. Kdy a jak jste se poprvé dozvěděli o W. Shakespearovi? Učili jste se o jeho životě a o jeho díle ve škole? Pokud ano, jak moc byla výuka podrobná? Znáte nějaká jeho díla (např. četli jste je/viděli hru v divadle či v televizi/viděli jste nějakou filmovou adaptaci)?

Most of the respondents have heard about Shakespeare for the first time when they were in primary school. One respondent has very precisely stated that she/he has heard about him for the first time in a song *Na Dvoře divadla* from the Czech singer Jaromír Nohavica when the respondent was about 4 years old. Most of the respondents have then received, similarly to the British people, more detailed education while being in secondary school. Here, the amount of information given differs, probably depending on the school syllabus, teacher etc. Some of the participants have said that the lessons were not very detailed and that they have only obtained basic information about his life and about few of his works, without reading them. Others remember they were taught about him not only in literature classes which includes international literature, but also in English classes, where they gained a detailed overview and information about Shakespeare (his life, children, marriage, what inspired him, where did he go to school and other).

Because of this, the participants know at least the content of Shakespeare's most famous plays. Only two of the respondents did not mention reading Shakespeare's plays, the rest of the participants have read some of his work, the most popular plays seem to be *Romeo and Juliet*, *Hamlet*, *Othello*, *The Midsummer Night's Dream* and his sonnets. One respondent stated that he had read both the original English version as well as the translated ones. All of the respondents have seen at least one performance of Shakespeare's play or film adaptation.

3. Jak vnímáte shakespearovský jazyk? Četli jste někdy originální verzi v angličtině? Setkali jste se někdy s českými zmodernizovanými překlady Shakespeara, popř. s překlady, které vám i přesto, že byly v češtině, nebyly tolik srozumitelné? Pokud jste viděli nějakou z jeho her v divadle, měli jste problém sledovat text a děj?

The opinion in the answers to this question were various. The first participant sees the language of Shakespeare as formal and archaic and when he/she read Czech translation of *Midsummer Night's Dream*, the language seemed less understandable. The second respondent stated that he had read *Romeo and Juliet* in English and *Othello* in Czech and both of these plays seemed ok to him considering language. However, this respondent also said that a key factor was that the version of *Romeo and Juliet* was modernised. The third respondent has commented on the difficulty of understanding dialogues in a performance, namely in the Czech performance of *Hamlet*.

One of the respondents has provided a detailed answer and mentioned a modern Czech translation that he/she had read and expressed that it seemed “too modern” and that he personally felt that it has ruined the “beauty of Shakespeare’s words”. This respondent also said that it did not present a problem to him/her to observe and understand the plot and the language at the same time when seeing a Czech performance.

The answers vary probably according to personal language skills as well as knowledge about Shakespeare or the personal attitude towards him.

4. Popište prosím váš osobní postoj k Shakespeareovi: navštívili jste někdy místa, která jsou s ním spojená? Snažili jste se o něm sami zjistit více informací? Hráli jste třeba ve školním představení Shakespeareovy hry?

Three of the respondents have similarly stated that they did not try to find out more about him, simply because they respect him as an author but do not feel a closer connection to him and his work. Other respondent has shortly summarized that she/he has been looking for information and visited the Globe Theatre. The last respondent said that he has a positive attitude towards literature and therefore, even though he would not consider himself a fan, likes his work and also took a part in a very modern school adaptation of Shakespeare’s play.

6 CONCLUSION

To sum it up, the collection of data shows us that the majority of humorous scenes were noted universally by both of the groups which suggests that the transfer of humour was for the most part successful and that both of these nationalities have fairly similar sense of humour. However, the differences have revealed some interesting patterns in the perception of humour by these respondents. The first example in this subchapter, example (62), shows us a homophony of the words “which” and “witch” to which the translators were not able to devise a corresponding solution to. They used literal translation and therefore, the Czechs were unable to locate the intended humour. However, in the other examples from this subchapter, the misunderstanding is a matter of lack of knowledge on the side of the Czech viewers. The Brits seem to have greater knowledge regarding Shakespeare himself (example (64) showed us their awareness about Shakespeare’s classical depiction with bald head) as well as his work (examples (68)-(70) which all show allusion to Shakespeare’s plays) which allowed them to recognize the humorous references. In one of these cases, in the example (64), which focuses on the previously described depiction in media, we cannot be sure that the Czech would not understand the reference as the translators did not transfer the original meaning, however, based on the other cases, we can assume the Czech respondents are not as educated about Shakespeare as the Brits and therefore these jokes stayed unnoticed. Example (66), which features a scene where the actors complain about sequels and misunderstanding of Shakespeare’s plays, suggests that the Brits also think about Shakespeare and his significance on a deeper level. Based on the answers of the other questions from the survey (to be discussed in the following chapter), I assume that the British respondents received more detailed education about Shakespeare than the Czechs which could have probably included more analyses of his work as they recognized more quotes from his plays. Based on my personal experience, I think that even though Shakespeare was a part of the secondary school curriculum and I and my classmates have been taught about him quite in detail not only in literature classes, but also in English classes, we only knew about some of his works and have analysed only the *Romeo and Juliet* and *Hamlet*. Thus understandably, I see that most Czech know the famous line “to be or not to be”, plus some extra lines from the *Romeo and Juliet*, however, we were not familiar with other plays in detail. For these reasons, we as Czech

are not so perceptive of the cultural allusions and it seems like for the Czech audience, *Doctor Who* represents primarily a source of entertainment. In contrary to that, because it is such an important part of the British culture, the Brits have tendencies to analyse it and look for the details.

Also, as I mentioned before, the British respondents tended to elaborate more on their reasons and thoughts and their notes were also longer. Furthermore, they listed more scenes. Most of the scenes which were listed by the Czech respondents correspond with the notes provided by the Brits, there are only three, each of them noted only by a single Czech respondent, which I will not comment on as I see them simply as a result of the different sense of humour of the individual respondents.

However, there is one last note which I would like to comment on. One of the Czech respondents mentioned probably the only purely visual humour that appeared in the Czech notes. He/she inserted a time stamp and said that what is humorous is the facial expression of one of the witches, precisely the one which is closer to the camera. The screenshot of that expression can be seen below.



Screenshot 2

This finding is unique in the sense that it has obviously no connection to the story or what someone says whatsoever. The participant simply found the look of the witch amusing. In connection with other examples, namely examples i. and l., this supports

the idea that the Czechs noticed more visual aspects than the Brits. Nevertheless, the case may also just as well be that the Brits did not find it to be a sophisticated humour worth mentioning.

7 SUMMARY

The aim of this thesis was to create a comparative analysis of humour in a selected episode of a popular British TV show *Doctor Who*. *Doctor Who* is a science-fiction and a comedy series which features the Doctor who travels in time and space together with his companions and prevents disasters. In the chosen episode, he and his companion Martha arrive at London in the year 1599. The fact that the humour is in many cases created by the contrast of the Elizabethan era and modern era, both in language and other aspects, made it so interesting for me to observe. The research question was: to what extent is it possible to transfer this contrast-based humour into the Czech translation?

At first, general terms which are crucial for this topic are defined: the theory of humour is followed by the focus on sense of humour and the factors which influence it, I then focus specifically on Czech and British sense of humour and describe the typical elements which appear humour of both of these nationalities. This part is followed by the definitions and examples of the related elements. Furthermore, the theoretical part includes the history of *Doctor Who* and its audience as well as the description of the plot and the characters from the selected episode with a short comment about the Czech dubbing.

The following part of the thesis focuses entirely on the analysis which was done from two points of view: first, the subjective point of view is included. This summarizes the scenes from the selected episode that I personally consider humorous and I may not find amusing but I think other people would consider it that way. This was done to create some form of reference point for the following chapters and to provide the first idea about the success of the translation. The scenes are accompanied by an explanation of what I see as the source of humour and also by the Czech translation where I evaluate how successful the transfer was.

The second part of the analysis represents the objective part which was created to support (or disprove) and complement the thoughts presented in the subjective part of the analysis. At first, I describe how the data was collected. Two versions of the relatively same questionnaire are introduced – one in English and one in Czech. I say “relatively” because some of the questions in the Czech questionnaire were altered. However, the first question includes a task similar to what I have done in the subjective

part of the analysis. The respondents were asked to note all scene from the episode which seemed humorous to them. The other questions are focused on the amount of knowledge that the speakers have about Shakespeare, their experience with his work and also on their attitude towards him in order to gain some accompanying information which would help with understanding their choice of scenes. In total, 10 respondents participated in the survey, 5 native Czech speakers and 5 native British speakers.

The next section of the chapter begins with the description of the similarities and differences among the answers. The first difference is in the amount of scenes noted and also in the length of the comments. The British respondents noted more scenes than the Czech participants and they also included longer and more detailed answers. Looking at the other questions, this could have been because the Brits seem to have deeper knowledge about Shakespeare's work as many of them stated that they had to study some of his works in detail for exams, unlike the Czechs who have gained rather a broad overview. This could have been the reason why the Brits were more successful in noticing the funny allusions to Shakespeare's work. The majority of them has also written down two specific scenes which require background knowledge about Shakespeare's life and the theories surrounding it which were completely unnoticed by the Czech speakers. Nevertheless, there was a scene which mentions culturally bound event – the Anglo-Spanish war. I assumed that the British speakers would notice it as it is part of the history of their country, however, this was not confirmed because it was not mentioned by a single respondent. On the other hand, the Czech participants tend to include visual humour more than the British, the only scene which had purely visual humour, was noticed by a Czech respondent.

Generally, I would not hesitate to consider the translation successful. The majority of the scenes were found by both the Czech and the British respondents and there were only a few cases which I would consider an unsuccessful transfer. These included omissions, probably because of lip syncing, and there was also only one single case where the sentence which included the joke was completely changed and therefore the humorous effect lost. In this aspect, it did not differ from what was proposed in the subjective part of the thesis.

The additional questions included in the questionnaire provide an insight into how the Brits and Czechs perceive Shakespeare. The native British speakers were usually taught more in detail about Shakespeare's life and work during their secondary education and their knowledge about the content of his plays was greater because of the analyses they

had previously done. Furthermore, it was quite common that they had participated in a performance of his play, visited places associated with him and read him for pleasure or at least watched adaptation and films based on his work. The Czech participant usually received general overview and basic information about his life and the content of his work. If they had any additional information, it was within the English lessons. Most of the respected him as an author but did not find a closer connection to his work, except for one respondent with a very positive relationship with literature. Most of the British respondents, on the other hand, expressed that they see him as a key figure of their literature and emphasized his influence on other authors. The others respected him but said that for them he represents mainly a part of history which is not that relevant for the current era.

An unexpected finding which appeared in the course of writing this thesis is that the episode itself is much more sophisticated and elaborated than it seems. Even though *Doctor Who* is a comedy show, it differs from other shows from this genre in the sense that the humour is not always apparent at first sight and does not always leave the audience laughing out loud. Instead, the creators opt for sophisticated and sometimes maybe more difficult to observe humour which, when understood by the audience, may be even more valuable.

8 RESUMÉ

Cílem této bakalářské práce bylo vytvořit komparativní analýzu humoru, který se objevuje ve vybrané epizodě populárního britského seriálu *Doctor Who* (Pán času). *Doctor Who* je sci-fi a komediální seriál, ve kterém jako hlavní postava vystupuje Doktor, poslední z takzvaných Pánů času, který cestuje prostorem a časem se svými společníky a společně zabraňují různým katastrofám ve vesmíru. Ve zvolené epizodě se Doktor a jeho společnice Martha ocitají v Londýně na konci 16. století, přesněji v roce 1599. Humor v této epizodě často vzniká na základě kontrastu mezi alžbětinskou a moderní dobou, ať už se jedná o jazykovou stránku či jiné aspekty, což mi jako divákovi přišlo velmi zajímavé. Základní výzkumnou otázkou bylo: do jaké míry lze tento humor, v mnoha případech založený na kontrastu doby alžbětinské a moderní, převést do českého překladu?

V teoretické části této práce se nejprve zabývám definicí humoru a zaměřuji se také na smysl pro humor a faktory, které ho ovlivňují. Poté následuje charakterizace smyslu pro humor, který je typický pro Brity a Čechy a popis prvků, které se objevují v rámci těchto dvou druhů humoru. Jedná se například o ironii, tzv. „suchý humor“, satiru či černý humor. Dále lze v teoretické části nalézt kapitolu, která se zabývá vznikem a historií seriálu *Doctor Who* a také diváky a fanoušky, a to jak britskými, tak českými. Poté následuje popis děje zvolené epizody „The Shakespeare Code“, postav, které se v ní objevují a komentář o českém překladu.

Další část práce je zaměřená na samotnou analýzu, která byla uskutečněna ze dvou úhlů pohledu: jako první je popsán pohled subjektivní. Daná kapitola shrnuje scény ze zvolené epizody, které osobně považuji za humorné a stejně tak ty, které mi nepřipadají tak zábavné, ale myslím si, že by mohly pobavit jiné diváky. Tato analýza vznikla za účelem vytvoření scén, na které posléze v práci mohu odkazovat a také, abych čtenáři mohla představit, jaký druh humoru se v epizodě objevuje a jaká je úroveň překladu. U každé scény je popsáno, co považuji za zdroj humoru a příkládám i český překlad, kde hodnotím, jak úspěšný byl převod.

Druhá část analýzy představuje objektivní úhel pohledu, který vznikl, aby podpořil či vyvrátil, a také doplnil, myšlenky, které byly prezentovány v subjektivní části analýzy. Na začátku kapitoly popisují, jakým způsobem došlo ke sběru dat, a sice pomocí dvou verzí dotazníku – jednoho v češtině a druhého v angličtině. Některé z otázek v českém

dotazníku byly pozměněny tak, aby odpovídaly cílovým respondentům, tedy Čechům, český dotazník tedy není pouhým překladem dotazníku anglického. První otázka však obsahuje zadání, které bylo totožné pro obě skupiny, a odpovídá tomu, co jsem uskutečnila v rámci subjektivní části analýzy. Respondenti byli požádáni, aby se na epizodu podívali a zapsali veškeré scény, které jim připadají humorné. Ostatní otázky jsou zaměřeny na zjištění množství znalostí, které účastníci dotazníku mají o Shakespearovi, na jejich zkušenosti s jeho dílem a také na postoj, který vůči němu mají, aby bylo možné získat doplňující informace, které by mohly pomoci objasnit volbu zaznačených scén. Celkově se dotazníku účastnilo 10 respondentů, 5 rodilých mluvčí češtiny a 5 rodilých mluvčí angličtiny.

Další sekce této kapitoly začíná popisem scén, které se objevily u obou skupin, a také popisem rozdílů. První rozdíl je viditelný v množství scén, které respondenti zaznamenali a také v délce komentářů, které ke scénám vkládali. Britové uvedli více scén než Češi a jejich komentáře byly detailnější a delší. S ohledem na odpovědi na ostatní otázky lze odhadovat, že důvodem může být to, že Britové mají hlubší znalosti Shakespearova díla, což lze předpokládat z toho, že velké množství britských respondentů uvedlo, že museli v rámci studia analyzovat jeho díla do hloubky, na rozdíl od Čechů, kteří získali v rámci vzdělávání většinou spíše obecný přehled o jeho životě a dramatech. Větší znalosti Britů o Shakespearovi mohou být také důvodem, proč si angličtí mluvčí více všímali vtipných narážek na Shakespearovy divadelní hry. Většina britských respondentů také uvedla dvě specifické scény, které vyžadují znalosti jeho života a navíc teorie, které se k tomu pojí; Češi však tyto scény nezaznamenali. I přesto však Britové nezapsali scénu, ve které se objevuje narážka na anglo-španělskou válku. Jelikož se jedná o část historie jejich země, předpokládala jsem, že danou scénu zaznamenají, to se však nepotvrdilo, jelikož se u žádného respondenta v poznámkách neobjevila. Z přehledu rozdílů lze také odhadovat, že Britové se soustředí více na slovní a sofistikovaný humor, než na ten vizuální, a to z toho důvodu, že se u Čechů vyskytl jednou popis scény, ve které se objevuje čistě vizuální humor. Navíc se čeští respondenti při popisu humorných scén více soustředili na vizuální aspekty, například na výrazy v tváři či tón, kterým byl daný slovní humor vysloven.

Celkově bych převod označila jako úspěšný, většina zaznamenaných scén se objevila jak u českých respondentů, tak i u těch britských. Překlady byly povedené s výjimkou několika případů, většinou se jednalo o vynechávky, k jejichž výskytu došlo

pravděpodobně kvůli synchronizaci s pohybem úst. Také se objevil jeden případ, kdy byla věta obsahující vtip kompletně změněna, a došlo tedy ke ztrátě humorného efektu. Ostatní otázky v dotazníku poskytly náhled do toho, jak Češi a Britové vnímají a znají Shakespeara. Rodilí mluvčí angličtiny většinou získali větší množství znalostí v průběhu studia na střední škole a jejich znalost obsahu Shakespearových divadelních her byla větší, jelikož již v průběhu středoškolské výuky uskutečnili množství rozborů. Navíc u nich bylo běžným jevem, že se zúčastnili představení některé z jeho her jako herci ve školních představeních či navštívili místa s ním spojená. Respondenti také uváděli, že jeho díla čtou i ve volném čase jako druh zábavy, anebo minimálně sledují adaptace a filmy natočené na základě Shakespearových děl. Češi většinou uváděli, že získali o této literární osobnosti pouze obecný přehled, stejně tak o jeho dramatech. Pokud měli nějaké informace navíc, bylo to většinou díky lekcím angličtiny. Většina z nich Shakespeara jako autora respektovala, ale necítili o něj větší zájem či propojení s jeho prací, s výjimkou jednoho respondenta, který uvedl, že má velmi pozitivní vztah k literatuře. Na druhé straně, valná většina Britů vyjádřila, že ho vnímají jako klíčovou postavu své literární historie a zdůraznili jeho vliv na ostatní autory i současnost. Zbývající britští respondenti odpověděli, že ho taktéž respektují, ale představuje pro ně primárně část historie, která již není relevantní pro současnou dobu.

Neobvyklé zjištění, které v rámci psaní této práce vyvstalo, je to, že samotná epizoda je mnohem propracovanější, než se na první pohled může zdát. I přesto, že bývá *Doctor Who* označován jako komediální seriál, humor není vždy na první pohled patrný a primárním cílem není rozesmát diváka nahlas. Namísto toho tvůrci volí sofistikovaný humor, který často nelze snadno na první pohled postřehnout. Pokud jej diváci odhalí, je o to cennější.

Co se týče smyslu pro humor příslušníků těchto dvou národů, v průběhu rešerše bylo velmi zajímavé zjišťovat, že si v tomto ohledu Češi a Britové vlastně nejsou příliš vzdálení. Pomineme-li individuální faktory, které ovlivňují smysl pro humor určitého člověka, jako je například věk, pohlaví či inteligence, zjistíme, že humor Čechů a Britů je velmi podobný a jejich preference se liší spíše v tom, *jak moc* jim určitá situace přijde vtipná, než v tom, *co* jim přijde vtipné.

9 LIST OF PICTURES AND SCREENSHOTS

Picture 1 – the TARDIS, taken from <https://www.dreamstime.com/photos-images/tardis.html>

Screenshot 1 – from *Doctor Who*, episode “The Shakespeare Code”

Screenshot 2 – from *Doctor Who*, episode “The Shakespeare Code”

10 BIBLIOGRAPHY

10.1 WORKS CITED

- Abrams, M. H. *A Glossary of Literary Terms*. 7th ed. Boston: Heinle & Heinle, 1999.
- Attardo, Salvatore. *Encyclopedia of Humor Studies*. Thousand Oaks, CA: SAGE Publications, Inc., 2014.
- Banerjee, Maria Němcová. "Czech laughter between Hašek and Kafka." *World Literature Today* 59, no. 1 (1985): 14-17.
- Booth, Paul, and Peter Kelly. "The Changing Faces of Doctor Who Fandom: New Fans, New Technologies, Old Practices." *Participations* 10, no. 1 (2013): 56-72.
- Chapman, James. „Fifty years in the TARDIS: the historical moments of Doctor Who.“ *Critical Studies in Television* 9, no. 1 (2014): 43-61.
- Davis, Jessica Milner, and Jocelyn Valerie Chey. "Humour and Its Cultural Context." Essay. In *Humour in Chinese Life and Letters Modern and Contemporary Approaches*, 1–22. Hong Kong, China: Hong Kong University Press, 2013.
- Hažlinská, Jana. "Proměny českého fantasy a sci-fi fandomu v posledním desetiletí." Bachelor's Thesis, Univerzita Karlova v Praze, 2018. Digitální repozitář Univerzity Karlovy.
- Holm, N. H. "Online Deadpan and the Comic Disposition." Paper presented at the International Society for Humor Studies, Montreal, July 14. (2017). <https://mro.massey.ac.nz/handle/10179/13374>.
- Jiang, Tonglin, Hao Li, and Yubo Hou. "Cultural differences in humor perception, usage, and implications." *Frontiers in psychology* 10 (2019): 1-8.
- Kistler, Alan. *Doctor Who: A History*. Guilford: Lyons Press, 2013.
- Kužel, Martin. "Mytologie v seriálu Doctor Who." Master's thesis, Univerzita Karlova v Praze, 2015. Digitální repozitář Univerzity Karlovy.
- Leach, Jim. *Doctor Who (Contemporary Approaches to Film and Television Series. TV Milestones)*. Detroit, Michigan: Wayne State University Press, 2009.
- Martin, Rod A., and Thomas E. Ford. *The Psychology of Humor: an Integrative Approach*. London, United Kingdom: Academic Press, an imprint of Elsevier, 2018.

- O'Day, Andrew, and C. Hansen. "Towards a definition of satire in Doctor Who." *Ruminations, Peregrinations and Regenerations: A Critical Approach to Doctor Who* (2010): 264-282.
- Rishel, Mary Ann. *Writing Humor: Creativity and the Comic Mind*. Detroit, USA: Wayne State University Press, 2002.
- Stewart, Robert W. "The police signal box: a 100-year history." *Engineering Science & Education Journal* 3, no. 4 (1994): 161-168.
- Svebak, Sven. "The Sense of Humor Questionnaire: Conceptualization and review of 40 years of findings in empirical research." *Europe's Journal of Psychology* 6, no. 3 (2010): 288-310.
- Vávrová, Kristýna. "Druhy komiky v divadelních hrách Divadla Jára Cimrmana." Bachelor's Thesis, Univerzita Palackého v Olomouci, 2011.
- Žůrek, Ondřej. "Český a britský humor." Bachelor's Thesis, Univerzita Palackého v Olomouci, 2010.

10.2 WORKS CONSULTED

- Cherkas, Lynn, Fran Hochberg, Alex J. MacGregor, Harold Snieder, and Tim D. Spector. "Happy families: A twin study of humour." *Twin Research and Human Genetics* 3, no. 1 (2000): 17-22.
- Marsh, Moira. "Believe Me, I'm Joking: The Dialectics of the Legend and the Dialectics of Humor." *Journal of American Folklore* 131, no. 522 (2018): 444-450.
- Omwake, Louise. "A study of sense of humor: its relation to sex, age, and personal characteristics." *Journal of Applied Psychology* 21, no. 6 (1937): 688-704.
- Povalová, Martina. "Čím je humor jako psychologický jev zajímavý?" Bachelor's Thesis, Univerzita Karlova v Praze, 2015. Digitální repozitář Univerzity Karlovy.
- Wells, Ruth E. "A study of tastes in humorous literature among pupils of junior and senior high schools." *The Journal of Educational Research* 28, no. 2 (1934): 81-91.

10.3 ONLINE SOURCES

- BBC America. "'Doctor Who': 10 Things You May Not Know About 'The Shakespeare Code' | BBC America." Accessed July 30, 2020.

- <https://www.bbcamerica.com/anglophenia/2016/08/doctor-who-10-things-you-may-not-know-about-the-shakespeare-code>.
- BBC One. BBC. “Doctor Who - Episode Guide.” Accessed October 1, 2020. <https://www.bbc.co.uk/programmes/b006q2x0/episodes/guide?page=2>.
- Collinsdictionary.com. “Water cooler definition and meaning | Collins English Dictionary.” Accessed August 1, 2020. <https://www.collinsdictionary.com/dictionary/english/water-cooler>.
- Česká televize. “TV program: Všechna vysílání pořadu v archivu — Česká televize.” Accessed October 15, 2020. [https://www.ceskatelevize.cz/tv-program/hledani/?filtr\[SIDP\]=10375596996&stranka=2](https://www.ceskatelevize.cz/tv-program/hledani/?filtr[SIDP]=10375596996&stranka=2).
- Dabingforum.cz. “Pán času / Doctor Who.” Accessed April 4, 2020. <https://dabingforum.cz/viewtopic.php?f=2&t=7312>.
- Dictionary.cambridge.org. “HOMOPHONE | meaning in the Cambridge English Dictionary.” Accessed August 1, 2020. <https://dictionary.cambridge.org/dictionary/english/homophone>.
- Dictionary.cambridge.org. “HUMOUR | meaning in the Cambridge English Dictionary.” Accessed August 12, 2020. <https://dictionary.cambridge.org/dictionary/english/humour>.
- Dictionary.cambridge.org. “SARCASM | meaning in the Cambridge English Dictionary.” Accessed August 12, 2020. <https://dictionary.cambridge.org/dictionary/english/sarcasm>.
- En.wikipedia.org. “Anglo-Spanish War (1585–1604).” Accessed August 16, 2020. https://en.wikipedia.org/wiki/Anglo-Spanish_War_%281585%E2%80%931604%29.
- laughlab.co.uk. Accessed December 2, 2020. <http://laughlab.co.uk/>.
- News, Channel 5. “Arise, Sir Michael Palin! The Monty Python Star Received a Knighthood for Services to Travel, Culture and Geography. Pic.twitter.com/XordCrBkMo.” Twitter. Twitter, June 12, 2019. https://twitter.com/5_News/status/1138861021047787521?ref_src=twsrc%5Etfw%7Ctwcamp%5Etweetembed%7Ctwterm%5E1138861021047787521%7Ctwgr%5Eshare_3.
- Nhs.uk. “When to go to A&E.” Accessed July, 30. <https://www.nhs.uk/using-the-nhs/nhs-services/urgent-and-emergency-care/when-to-go-to-ae/>.

Shakespeare's Globe. "The Globe | Shakespeare's Globe." Accessed August 14, 2020. <https://www.shakespearesglobe.com/discover/shakespeares-world/the-globe/>.

Williamshakespeare.net. "William Shakespeare: 20 Facts, 37 Plays, 375 Poems, 100 Quotes & Bio." Accessed August 14, 2020. <https://www.williamshakespeare.net/>.

11 ANNOTATION

Author:	Dominika Špurková
Department:	The Department of English and American Studies
Field of Study:	English Philology – German for Translation and Interpreting
Title of Thesis:	A Comparative Analysis of Humour in a Selected Episode of <i>Doctor Who</i> and the Projection into the Czech translation
Thesis Supervisor:	PhDr. Veronika Sejkorová, Ph.D.
Number of Pages:	153
Number of Characters:	150 865

Key Words:

Doctor Who, humour, irony, satire, pun, William Shakespeare, comparative analysis, TV show

Abstract:

The aim of this bachelor thesis is to provide a comparative analysis of humour in a selected episode from the British TV show *Doctor Who*. The episode features the character of William Shakespeare and provides therefore interesting examination of contrast between Elizabethan England and modern era which as the main source of contrast in the given episode. The thesis includes comparative analysis done from two points of view. The subjective point of view includes scenes which were subjectively considered humorous by the author herself whereas the objective point of view contains set of scenes considered humorous by a group of respondents, 5 native British speakers and 5 native Czech speakers, and were collected via a questionnaire. The data are used to examine to what extent is the transfer of humour into the Czech translation successful. The transfer is considered overall successful with a few scenes which where the translation did not convey the source of humour. Furthermore, the questionnaire gives information about the amount of knowledge about Shakespeare that the participants have and the attitude towards this important figure of English literature.

12 ANOTACE

Autor:	Dominika Špurková
Katedra:	Katedra anglistiky a amerikanistiky
Studijní obor:	Anglická filologie – Němčina se zaměřením na tlumočení a překlad
Název práce:	Komparativní analýza humoru ve vybrané epizodě seriálu <i>Doctor Who</i> a jeho převod do českého překladu
Vedoucí práce:	PhDr. Veronika Sejkorová, Ph.D.
Počet stran:	153
Počet znaků:	150 865

Klíčová slova:

Doctor Who, humor, ironie, satira, slovní hříčka, William Shakespeare, srovnávací analýza, seriál

Abstrakt:

Cílem této bakalářské práce je zpracování komparativní analýzy humoru ve vybrané epizodě populárního britského seriálu *Doctor Who*. V této epizodě je jednou z postav William Shakespeare, což umožňuje průzkum kontrastu alžbětinské doby a moderní éry, který je hlavním zdrojem humoru v této vybrané epizodě. Tato práce obsahuje komparativní analýzu, která byla vytvořena z více pohledů. První pohled je subjektivní a zahrnuje soubor scén, které považuje autorka práce za humorné. Objektivní část analýzy obsahuje scény, které byly za humorné označeny v rámci dotazníku skupinou 10 respondentů, která zahrnuje 5 rodilých mluvčí češtiny a 5 rodilých mluvčí angličtiny. Autorka využívá data z dotazníku k tomu, aby odpověděla na to, do jaké míry je přenositelný humor v epizodě do českého překladu. Tento přenos byl shledán celkově úspěšný s výjimkou několika málo scén, kde kvůli překladu k přenosu humoru nemohlo dojít. Dotazník také navíc poskytuje informace o tom, kolik toho o Shakespearovi účastníci vědí a jaký je jich vztah k této významné osobnosti anglické literatury.

13 APPENDICES

- i. The transcript of the original English version
(taken from www.tvsubtitles.net).

1
00:00:01,296 --> 00:00:05,310
This was like a winter moon

2
00:00:05,310 --> 00:00:09,730
That lights the traveller's way

3
00:00:10,056 --> 00:00:14,520
Her smile was like
a summer bloom

4
00:00:14,520 --> 00:00:19,630
That bursts then fades away

5
00:00:19,630 --> 00:00:22,470
My love is night

6
00:00:22,470 --> 00:00:26,040
My love is day, my love

7
00:00:26,040 --> 00:00:28,793
She is my world.

8
00:00:29,096 --> 00:00:32,042
Such sweet music
shows your blood to be afire.

9
00:00:32,582 --> 00:00:34,627
Why wait we on stale
custom for consummation?

10
00:00:35,283 --> 00:00:36,248
Oh yes,

11
00:00:36,750 --> 00:00:37,888

tonight's the night!

12
00:00:43,729 --> 00:00:45,562
Would you enter, bold sir?

13
00:00:46,449 --> 00:00:47,607
Oh, I would!

14
00:00:52,675 --> 00:00:53,447
Lilith,

15
00:00:54,334 --> 00:00:56,881
this cannot be
the home of one so beautiful?

16
00:00:57,170 --> 00:00:58,182
Forgive me,

17
00:00:58,240 --> 00:00:59,668
this is foul.

18
00:00:59,880 --> 00:01:00,440
Sssh,

19
00:01:01,636 --> 00:01:03,903
sad words suit not
upon a lover's tongue.

20
00:01:11,039 --> 00:01:13,200
Oh, your kiss transformed me!

21
00:01:13,296 --> 00:01:15,746
A suitor should meet
his beloved's parents -

22
00:01:16,325 --> 00:01:18,119
Mother Doomfinger!

23
00:01:20,604 --> 00:01:22,630
And Mother Bloodtide!

24
00:01:35,290 --> 00:01:36,258
Soon,

25
00:01:36,415 --> 00:01:38,865
at the Hour of Woven Words,

26
00:01:38,955 --> 00:01:40,418
we shall rise again,

27
00:01:40,531 --> 00:01:43,795
and this fleeting Earth
will perish!

28
00:02:26,172 --> 00:02:29,122
But how do you travel
in time, what makes it go?

29
00:02:29,234 --> 00:02:32,646
Oh, take the fun and the mystery out
of everything. It just does!

30
00:02:32,781 --> 00:02:33,974
Hold on tight!

31
00:02:37,608 --> 00:02:39,972
Blimey! D'you have to pass a test to
fly this thing?

32
00:02:40,062 --> 00:02:44,993
Yes, and I failed.
Now, make the most of it, I promised
you one trip and one trip only.

33
00:02:45,061 --> 00:02:46,051
Outside this door...

34
00:02:47,651 --> 00:02:48,732
brave new world.

35
00:02:49,227 --> 00:02:49,947
Where are we?

36
00:02:51,141 --> 00:02:51,937
Take a look...

37
00:02:53,694 --> 00:02:54,639
After you.

38
00:03:01,866 --> 00:03:03,648
Oh, you're kidding me.

39
00:03:03,828 --> 00:03:05,440
You're so. . .

40
00:03:05,441 --> 00:03:07,674
kidding me.
Oh, my God. We did it!

41
00:03:07,696 --> 00:03:09,610
We travelled in time.

42
00:03:11,478 --> 00:03:12,248
Where are we?

43
00:03:12,428 --> 00:03:13,711
No, sorry,

44
00:03:13,824 --> 00:03:15,985
gotta get used to this,
whole new language.

45
00:03:16,120 --> 00:03:17,201
WHEN are we?

46
00:03:17,291 --> 00:03:17,741
Mind out!

47
00:03:17,831 --> 00:03:18,732
Gardez-loo!

48
00:03:20,060 --> 00:03:22,396
Somewhere before the invention
of the toilet.

49
00:03:22,509 --> 00:03:23,319
Sorry about that.

50
00:03:23,544 --> 00:03:26,539
I've seen worse, I've worked the
late night-shift in A&E.

51
00:03:27,057 --> 00:03:28,168
But, are we safe?

52
00:03:28,370 --> 00:03:30,419
I mean,
can we move around and stuff?

53
00:03:30,554 --> 00:03:31,770
Course we can, why'd you ask?

54
00:03:32,130 --> 00:03:36,025
In those films, you
step on a butterfly, you change
the future of the human race.

55
00:03:36,430 --> 00:03:37,474
Tell you what then,

56

00:03:38,036 --> 00:03:40,378
don't
step on any butterflies. What have
butterflies ever done to you?

57
00:03:41,211 --> 00:03:43,170
What if, I dunno,

58
00:03:43,305 --> 00:03:45,038
what if I kill my grandfather?

59
00:03:45,173 --> 00:03:46,074
Are you planning to?

60
00:03:46,164 --> 00:03:46,682
No!

61
00:03:46,817 --> 00:03:47,335
Well then.

62
00:03:48,513 --> 00:03:50,067
This is London?

63
00:03:50,068 --> 00:03:51,035
Think so,

64
00:03:51,147 --> 00:03:54,637
round about, em, ooh, 1599.

65
00:03:54,750 --> 00:03:57,249
Oh, but hold on, am I all right?

66
00:03:57,414 --> 00:03:59,373
I'm not going to get carted off as a
slave, am I?

67
00:03:59,463 --> 00:04:00,769
Why did you "learn"?

68
00:04:00,881 --> 00:04:02,682
I'm not exactly
white, in case you haven't noticed?

69
00:04:02,828 --> 00:04:05,349
I'm not even human, Walk about like
you own the place, works for me.

70
00:04:05,552 --> 00:04:07,932
Besides, you'd be surprised...

71
00:04:08,023 --> 00:04:09,373
Elizabethan England,

72
00:04:09,621 --> 00:04:11,355
it's not
so different from your time.

73
00:04:11,827 --> 00:04:12,938
Look over there. . .

74
00:04:13,681 --> 00:04:14,942
They've got recycling.

75
00:04:18,387 --> 00:04:19,557
Water cooler moment.

76
00:04:20,098 --> 00:04:23,119
And the Earth
will be consumed by flame!

77
00:04:23,280 --> 00:04:24,271
Global Warming!

78
00:04:24,361 --> 00:04:30,417
Oh yes, and entertainment,
popular entertainment for
the masses. If I'm right,

79
00:04:30,530 --> 00:04:34,386
we're just down the river,
by Southwark, right next to...

80
00:04:36,322 --> 00:04:37,920
Ah yes!

81
00:04:38,010 --> 00:04:40,262
..the Globe Theatre,

82
00:04:40,515 --> 00:04:41,799
brand new, just opened!

83
00:04:42,114 --> 00:04:45,716
Though strictly speaking, it's
not a globe, it's a tetradecagon, 14
sides,

84
00:04:45,851 --> 00:04:47,990
containing the man himself.

85
00:04:48,403 --> 00:04:49,979
Whoa, you don't mean...?

86
00:04:51,015 --> 00:04:52,185
Is Shakespeare in there!?

87
00:04:52,208 --> 00:04:53,086
Oh, yes.

88
00:04:53,446 --> 00:04:55,810
Miss Jones, will you accompany me
to the theatre?

89
00:04:55,878 --> 00:04:57,544
Mr Smith, I will!

90
00:04:57,859 --> 00:05:00,366

When you get home, you can tell
everyone you've seen Shakespeare!

91
00:05:00,636 --> 00:05:02,302
And then I could get sectioned!

92
00:05:24,089 --> 00:05:28,547
That's amazing! Just amazing! It's
worth putting up with the smell!

93
00:05:30,266 --> 00:05:32,427
And those are men
dressed up as women, yeah?

94
00:05:32,495 --> 00:05:34,138
London never changes.

95
00:05:35,692 --> 00:05:36,638
Where's Shakespeare?

96
00:05:36,750 --> 00:05:37,921
I want
to see Shakespeare!

97
00:05:38,056 --> 00:05:39,925
Author, author!

98
00:05:40,267 --> 00:05:42,180
Do people shout that, do they
shout "author"?

99
00:05:42,248 --> 00:05:43,171
Author!

100
00:05:43,309 --> 00:05:44,120
Author!

101
00:05:44,165 --> 00:05:47,767
#Author, author, author. . .

102
00:05:50,687 --> 00:05:52,106
Well, they do know.

103
00:06:11,597 --> 00:06:13,398
He's a bit different
to his portraits!

104
00:06:33,675 --> 00:06:34,688
Genius!

105
00:06:34,891 --> 00:06:38,558
He's a genius,
THE genius, the most human human
there's ever been.

106
00:06:38,670 --> 00:06:40,382
And now we're gonna hear him speak!

107
00:06:40,562 --> 00:06:45,608
Always, he chooses the best words,
new, beautiful, brilliant words...

108
00:06:46,891 --> 00:06:49,286
Shut your big fat mouths!

109
00:06:52,775 --> 00:06:53,653
Oh, well!

110
00:06:53,834 --> 00:06:55,274
You should never meet
your heroes.

111
00:06:55,364 --> 00:06:56,963
You've got excellent taste,

112
00:06:57,076 --> 00:06:59,448
I'll give you that! Oh, that's a wig!

113
00:07:02,353 --> 00:07:04,671
Wind the craft of ancient harm,

114
00:07:05,212 --> 00:07:07,531
the time approaches for our charm.

115
00:07:07,733 --> 00:07:09,088
But I know what you're all saying,

116
00:07:09,358 --> 00:07:12,352
Love's Labours Lost, that's a funny
ending, isn't it?

117
00:07:12,532 --> 00:07:13,703
It just stops!

118
00:07:13,891 --> 00:07:15,557
Will the boys get the girls?

119
00:07:16,277 --> 00:07:18,866
Well,
don't get your hose in a tangle.
You'll find out soon!

120
00:07:19,002 --> 00:07:20,375
When?

121
00:07:20,915 --> 00:07:21,928
When? When?

122
00:07:22,221 --> 00:07:23,752
All in good time,

123
00:07:23,873 --> 00:07:25,674
you don't rush a genius.

124
00:07:30,943 --> 00:07:31,708
When?

125
00:07:33,998 --> 00:07:35,146
Tomorrow night!

126
00:07:38,089 --> 00:07:40,903
The premiere of my brand new play!

127
00:07:40,993 --> 00:07:42,434
A sequel, no less!

128
00:07:42,727 --> 00:07:43,875
And I call it,

129
00:07:44,303 --> 00:07:45,975
Love's Labours Won!

130
00:07:53,696 --> 00:07:56,916
I'm not an expert but I've never
heard of Love's Labours Won.

131
00:07:57,028 --> 00:07:59,685
Exactly. The lost play.

132
00:07:59,820 --> 00:08:01,126
It doesn't exist, only in rumours.

133
00:08:01,238 --> 00:08:03,715
It's mentioned in lists of his
plays, but it never, ever turns up.

134
00:08:04,300 --> 00:08:05,600
And no-one knows why.

135
00:08:05,758 --> 00:08:08,099
?????

136
00:08:11,899 --> 00:08:12,732
No!

137
00:08:13,205 --> 00:08:14,331
That would be bad?

138
00:08:14,444 --> 00:08:15,601
Yeah, yeah

139
00:08:18,752 --> 00:08:19,923
well. . .

140
00:08:21,049 --> 00:08:23,361
I was just gonna give you
a quick little trip in the Tardis,

141
00:08:24,892 --> 00:08:27,324
but I suppose
we could stay a bit longer.

142
00:08:41,629 --> 00:08:42,709
Here you go, Will!

143
00:08:42,935 --> 00:08:44,038
Drink up!

144
00:08:44,330 --> 00:08:47,235
There's enough beer in this
lodging house to sink the Spanish!

145
00:08:47,392 --> 00:08:49,171
Dolly Bailey, you've saved my life!

146
00:08:49,524 --> 00:08:51,100
I'll do more than that,
later tonight!

147
00:08:53,194 --> 00:08:54,950
And you girl, hurry up with the
tasks,

148
00:08:55,085 --> 00:08:56,999
the talk of gentlemen
is best not overheard!

149
00:08:57,224 --> 00:08:58,275
Yes, ma'am. Sorry, ma'am.

150
00:08:58,388 --> 00:09:03,836
Love's Labours Won? We're not ready!
It's supposed to be next week!
What made you say that?

151
00:09:04,039 --> 00:09:05,412
It's not finished!

152
00:09:05,615 --> 00:09:07,791
Just the final scene to go,
you'll get it by morning.

153
00:09:07,836 --> 00:09:10,785
Hello! Excuse me, not interrupting,
am I?

154
00:09:10,920 --> 00:09:12,091
Mr Shakespeare, isn't it?

155
00:09:12,676 --> 00:09:14,545
Oh no. No, no, no, who let you in?

156
00:09:14,680 --> 00:09:17,337
No autographs. You can't be sketched
with me.

157
00:09:17,449 --> 00:09:20,268
Don't ask where I get my
ideas. Thanks for the interest.

158
00:09:20,403 --> 00:09:21,776
Now be a good boy and shove...

159
00:09:24,422 --> 00:09:26,065
Hey nonny, nonny...

160
00:09:26,741 --> 00:09:30,726
Sit right down here next to
me. You two, get sewing on
them costumes, off you go.

161
00:09:31,536 --> 00:09:32,437
Come on, lads,

162
00:09:32,752 --> 00:09:34,891
I think our
William's found his new muse.

163
00:09:35,030 --> 00:09:36,471
Sweet lady.

164
00:09:38,632 --> 00:09:41,289
Such unusual clothes, so...

165
00:09:41,582 --> 00:09:42,662
fitted.

166
00:09:43,410 --> 00:09:43,928
Um...

167
00:09:44,085 --> 00:09:46,517
Verily, forsooth.
Egads.

168
00:09:46,652 --> 00:09:49,038
No, no, don't do that.

169
00:09:49,604 --> 00:09:50,167
Don't.

170
00:09:50,325 --> 00:09:54,220
I'm Sir Doctor of Tardis and this
is my companion, Miss Martha Jones.

171
00:09:54,449 --> 00:09:56,115
Interesting. That bit of paper,

172
00:09:56,476 --> 00:09:56,971
it's blank.

173
00:09:57,309 --> 00:09:58,232
Oh, that's...

174
00:09:59,520 --> 00:10:01,119
very clever. That proves it.

175
00:10:01,299 --> 00:10:02,425
Absolute genius.

176
00:10:02,920 --> 00:10:05,622
No, it says right there, Sir
Doctor, Martha Jones, it says so.

177
00:10:05,824 --> 00:10:06,905
And I say, it's blank.

178
00:10:07,490 --> 00:10:08,526
Psychic paper.

179
00:10:08,593 --> 00:10:11,913
Um...long story, oh I hate
starting from scratch. "Psychic"?

180
00:10:12,026 --> 00:10:12,589
"Psychic"?

181
00:10:12,679 --> 00:10:15,448
Never heard that before, and words
are my trade. who are you exactly?

182
00:10:15,628 --> 00:10:18,735
More to the point,
who's your delicious blackamoor lady?

183
00:10:18,825 --> 00:10:19,613
What did you say?

184
00:10:19,891 --> 00:10:22,165
Whoops. Isn't that a word
we use nowadays?

185
00:10:22,638 --> 00:10:25,609
An Ethiop girl, a swarth,
a Queen of Afric?

186
00:10:26,037 --> 00:10:27,106
- Can't believe. I'm hearing this.

187
00:10:27,241 --> 00:10:28,682
It's political correctness gone mad.

188
00:10:28,839 --> 00:10:30,978
Em, Martha's from a far-off land.

189
00:10:31,406 --> 00:10:32,216
Freedonia.

190
00:10:32,305 --> 00:10:33,205
Excuse me!

191
00:10:33,295 --> 00:10:34,489
Hold hard a moment!

192
00:10:34,849 --> 00:10:36,965
This is abominable behaviour,

193
00:10:37,168 --> 00:10:38,947

a new play, with no warning!

194
00:10:39,269 --> 00:10:41,431
I demand to see
a script, Mr Shakespeare.

195
00:10:41,791 --> 00:10:43,637
As Master of the Revels,

196
00:10:43,840 --> 00:10:47,757
every new script must be registered
at my office and examined by me,

197
00:10:47,847 --> 00:10:49,468
before it can be performed!

198
00:10:49,643 --> 00:10:51,354
Tomorrow
first thing, I'll send it round.

199
00:10:51,467 --> 00:10:53,988
I don't work to your schedule,
you work to mine!

200
00:10:54,123 --> 00:10:55,227
The script, now!

201
00:10:55,317 --> 00:10:56,307
I can't!

202
00:10:56,623 --> 00:10:58,806
Then tomorrow's
performance is cancelled.

203
00:10:59,205 --> 00:11:00,286
It's all go around here!

204
00:11:00,399 --> 00:11:02,402
I am returning to my Office

for a banning order!

205
00:11:02,920 --> 00:11:04,384
If it's the last thing I do -

206
00:11:04,969 --> 00:11:07,648
Love's
Labours Won will never be played!

207
00:11:11,859 --> 00:11:14,020
Sorry, sir, begging your pardon,
sir.

208
00:11:14,245 --> 00:11:16,519
Mind you don't hurt that
handsome head of yours, sir...

209
00:11:16,609 --> 00:11:18,162
Hold hard, wanton woman!

210
00:11:19,755 --> 00:11:21,241
I shall return later.

211
00:11:31,438 --> 00:11:32,271
Oh, my mothers!

212
00:11:32,721 --> 00:11:35,130
There's one seeks to stop
the performance tomorrow!

213
00:11:36,588 --> 00:11:38,096
But it must be tomorrow.

214
00:11:38,254 --> 00:11:40,640
Love's Labours Won must be
performed!

215
00:11:40,865 --> 00:11:41,991
Fear not!

216
00:11:42,644 --> 00:11:44,017
Chant with me.

217
00:11:45,751 --> 00:11:48,483
Water damps the fiercest flame,

218
00:11:48,551 --> 00:11:51,545
drowns down girls and boys the same!

219
00:12:02,553 --> 00:12:03,341
Well then,

220
00:12:03,679 --> 00:12:04,489
mystery solved!

221
00:12:04,872 --> 00:12:06,511
That's Love's Labours Won
over and done with.

222
00:12:06,826 --> 00:12:08,808
Thought it might be something more,
you know,

223
00:12:09,145 --> 00:12:10,293
more mysterious?

224
00:12:14,046 --> 00:12:14,857
Help me!

225
00:12:28,716 --> 00:12:29,774
It's that Lynley bloke.

226
00:12:29,796 --> 00:12:30,629
What's wrong with him?

227
00:12:31,597 --> 00:12:32,611
Leave it to me, I'm a doctor.

228
00:12:32,746 --> 00:12:34,502
So am I, near enough.

229
00:12:37,571 --> 00:12:41,489
Now to halt the vital part,
stab the flesh...

230
00:12:41,646 --> 00:12:42,885
And stop the heart!

231
00:12:46,933 --> 00:12:48,802
Eternal sleep is thine.

232
00:12:52,787 --> 00:12:57,059
Get the heart going,
Mr Lynley, come on, can you hear me?

233
00:12:58,387 --> 00:12:59,760
You're gonna be all right.

234
00:13:01,719 --> 00:13:02,687
What the hell is that?!

235
00:13:03,385 --> 00:13:06,740
I've never seen a death like it. His
lungs are full of water, he drowned.

236
00:13:08,423 --> 00:13:09,662
I dunno, like a...

237
00:13:10,562 --> 00:13:12,431
blow to the heart?
An invisible blow.

238
00:13:15,403 --> 00:13:18,755
Good mistress, this poor
fellow has died from a sudden
imbalance of the humours.

239
00:13:18,913 --> 00:13:20,466
A natural, if unfortunate demise.

240
00:13:20,624 --> 00:13:21,862
Call a constable, have him taken
away

241
00:13:21,997 --> 00:13:23,258
Yes, sir. I'll do it, ma'am.

242
00:13:27,828 --> 00:13:29,202
And why are you telling them that?

243
00:13:29,365 --> 00:13:33,192
They're still in the Dark Ages.
If I tell them the truth
they'll think it was witchcraft.

244
00:13:33,643 --> 00:13:34,633
OK, what was it then?

245
00:13:35,984 --> 00:13:37,065
Witchcraft.

246
00:13:38,168 --> 00:13:40,105
The potion is prepared,

247
00:13:40,758 --> 00:13:42,694
now take it.

248
00:13:43,415 --> 00:13:46,943
Magic words for the
playwright's fevered mind.

249
00:13:47,483 --> 00:13:49,082
Shakespeare will release us!

250

00:13:49,239 --> 00:13:53,269
The mind of a genius
will unlock the Tide of Blood!

251
00:13:54,166 --> 00:13:56,643
Upon this night, the work is done,

252
00:13:57,318 --> 00:13:59,772
a muse to pen Love's Labours Won!

253
00:14:12,437 --> 00:14:13,923
I've got you a room, Sir Doctor,

254
00:14:14,238 --> 00:14:15,994
you and Miss Jones are
just across the landing.

255
00:14:17,030 --> 00:14:18,178
Poor Lynley.

256
00:14:18,456 --> 00:14:19,852
So many strange events.

257
00:14:20,527 --> 00:14:24,084
Not least of all,
this land of Freedonia,
where a woman can be a doctor?

258
00:14:24,197 --> 00:14:25,660
Where a woman can do what she likes.

259
00:14:26,834 --> 00:14:29,919
And you, Sir Doctor. How can
a man so young have eyes so old?

260
00:14:30,909 --> 00:14:32,215
I do a lot of reading.

261
00:14:32,891 --> 00:14:35,210

A trite reply, yeah,
that's what I do.

262
00:14:36,947 --> 00:14:38,028
And you,

263
00:14:38,320 --> 00:14:40,684
you look at him
like you're surprised he exists.

264
00:14:41,337 --> 00:14:43,453
He's as much of a puzzle
to you as he is to me.

265
00:14:44,984 --> 00:14:46,448
I think we should say goodnight.

266
00:14:50,658 --> 00:14:51,626
I must to work,

267
00:14:52,031 --> 00:14:53,449
I have a play to complete.

268
00:14:55,633 --> 00:14:57,772
But I'll get my answers
tomorrow, Doctor,

269
00:14:58,042 --> 00:15:01,397
and I'll discover more about you,
and why this constant performance
of yours.

270
00:15:02,552 --> 00:15:04,263
All the world's a stage.

271
00:15:04,871 --> 00:15:05,704
Hmm.

272
00:15:06,087 --> 00:15:06,965

I might use that.	00:15:52,321 --> 00:15:53,627 Of course it isn't(!)
273 00:15:08,046 --> 00:15:09,261 Good night, Doctor.	285 00:15:53,807 --> 00:15:54,914 How am I supposed to know?
274 00:15:09,959 --> 00:15:11,475 Nighty night, Shakespeare.	286 00:15:55,049 --> 00:15:57,368 I've only just started believing in time travel. Give me a brake.
275 00:15:20,316 --> 00:15:22,207 It's not exactly five star, is it?	287 00:15:57,458 --> 00:15:59,101 It looks like witchcraft. But it isn't,
276 00:15:22,635 --> 00:15:24,369 Oh, it'll do, I've seen worse.	288 00:16:00,047 --> 00:16:01,735 You gonna stand there all night?
277 00:15:24,729 --> 00:15:25,990 I haven't even got a toothbrush.	289 00:16:08,431 --> 00:16:09,601 Budge up a bit then.
278 00:15:29,400 --> 00:15:30,819 Oh, contains Venusian spearmint.	290 00:16:11,121 --> 00:16:13,282 Sorry. Not much room.
279 00:15:31,440 --> 00:15:34,367 So, who's going where? I mean, there's only one bed.	291 00:16:13,485 --> 00:16:15,016 Us two here. Same bed.
280 00:15:34,502 --> 00:15:35,290 We'll manage! Come on...	292 00:16:15,415 --> 00:16:16,609 Tongues will wag.
281 00:15:39,640 --> 00:15:41,464 So, magic and stuff,	293 00:16:16,879 --> 00:16:19,783 There's psychic energy, but a human couldn't channel it,
282 00:15:41,824 --> 00:15:44,121 that's a surprise. It's all a bit Harry Potter.	294 00:16:20,706 --> 00:16:24,038 not without a generator the size of Taunton, and we'd have spotted that. No.
283 00:15:48,916 --> 00:15:52,118 But is it real? I mean, witches, Black magic and all that, it's real?	295
284	

00:16:27,763 --> 00:16:29,249
There's something I'm missing,
Martha.

296
00:16:31,491 --> 00:16:32,797
Something really close...

297
00:16:34,441 --> 00:16:36,557
staring me right in the face,
and I can't see it.

298
00:16:40,384 --> 00:16:41,330
Rose would know.

299
00:16:44,487 --> 00:16:47,572
That friend of mine, Rose,
right now, she'd say
exactly the right thing.

300
00:16:51,016 --> 00:16:52,930
Still, can't be helped,

301
00:16:53,093 --> 00:16:54,151
you're a novice. Never mind!

302
00:16:55,232 --> 00:16:56,493
I'll take you back home tomorrow.

303
00:16:57,393 --> 00:16:58,384
Great!

304
00:17:49,249 --> 00:17:50,712
Bind the mind. . .

305
00:17:51,297 --> 00:17:52,761
and take the man,

306
00:17:53,531 --> 00:17:55,354
speed the words

307
00:17:56,367 --> 00:17:58,304
to writer's hand!

308
00:18:40,001 --> 00:18:40,699
Will!

309
00:18:40,857 --> 00:18:43,828
I've finished cleaning, just
in time for your special treat...

310
00:18:44,234 --> 00:18:45,022
Oh aye,

311
00:18:46,147 --> 00:18:47,408
I'm not the first then!

312
00:18:49,111 --> 00:18:51,070
I'll take that, to aid my flight

313
00:18:51,362 --> 00:18:53,704
and you shall speak no more, this night.

314
00:19:01,056 --> 00:19:01,687
What...?

315
00:19:04,096 --> 00:19:04,951
What was that?

316
00:19:09,147 --> 00:19:10,161
Her heart gave out.

317
00:19:11,174 --> 00:19:12,705
She died of fright.

318
00:19:12,840 --> 00:19:13,718
Doctor...

319
00:19:14,866 --> 00:19:15,654
What did you see?

320
00:19:16,307 --> 00:19:17,050
A witch.

321
00:19:23,811 --> 00:19:26,017
Oh, sweet Dolly Bailey.

322
00:19:26,310 --> 00:19:30,047
She sat out three bouts of the plague
in this place. We all ran like rats.

323
00:19:30,566 --> 00:19:34,214
But what could have scared her so?
She had such enormous spirit.

324
00:19:34,326 --> 00:19:37,050
Rage, rage against
the dying of the light.

325
00:19:37,681 --> 00:19:38,762
I might use that.

326
00:19:39,032 --> 00:19:40,383
You can't, it's someone else's.

327
00:19:40,810 --> 00:19:43,017
But the thing is, Lynley drowned
on dry land,

328
00:19:43,219 --> 00:19:46,259
Dolly died of fright,
and they were both connected to you.

329
00:19:46,709 --> 00:19:47,587
You're accusing me?

330

00:19:47,663 --> 00:19:49,194
No, but I saw a witch -

331
00:19:49,442 --> 00:19:50,320
big as you like,

332
00:19:50,410 --> 00:19:53,111
flying, cackling away -
and you've written about witches.

333
00:19:53,190 --> 00:19:54,225
I have? When was that?

334
00:19:54,315 --> 00:19:56,026
Not...quite yet.

335
00:19:56,297 --> 00:19:57,647
Peter Streete spoke of witches.

336
00:19:57,747 --> 00:19:58,603
Who's Peter Streete?

337
00:19:58,648 --> 00:19:59,211
Our builder.

338
00:19:59,346 --> 00:20:00,516
He sketched the plans to the Globe.

339
00:20:00,719 --> 00:20:01,552
The architect.

340
00:20:02,734 --> 00:20:05,931
Hold on, the architect! The Globe!
Come on!

341
00:20:07,845 --> 00:20:10,502
The columns there, right,
and 14 sides...

342
00:20:11,853 --> 00:20:14,555
I've always wondered but I've never
asked, Will, why 14 sides?

343
00:20:14,667 --> 00:20:16,716
It was the shape Peter Streete
thought best, that's all.

344
00:20:17,255 --> 00:20:19,394
He said it carried the sound well.
But 14?

345
00:20:20,430 --> 00:20:22,231
Why does that ring a bell?

346
00:20:22,388 --> 00:20:24,099
14? There's 14 lines in a sonnet.

347
00:20:24,369 --> 00:20:25,338
So there is.

348
00:20:25,810 --> 00:20:28,403
Good point! Words, and
shapes, following the same design.

349
00:20:28,741 --> 00:20:31,172
14 lines, 14 sides, 14 facets.

350
00:20:31,307 --> 00:20:32,005
Oh, my head!

351
00:20:32,140 --> 00:20:34,445
Tetradecagon! Think!
Words, letters, numbers, lines...

352
00:20:34,558 --> 00:20:35,774
But this is just a theatre.

353

00:20:35,864 --> 00:20:37,575
Yes,
but a theatre's magic, isn't it?

354
00:20:38,205 --> 00:20:40,299
You should know!
Stand on this stage.

355
00:20:40,772 --> 00:20:43,319
Say the right words, with the right
emphasis, at the right time.

356
00:20:43,409 --> 00:20:45,391
Oh, you can make men weep.

357
00:20:46,291 --> 00:20:47,507
Or cry with joy.

358
00:20:48,254 --> 00:20:49,605
Change them...

359
00:20:51,027 --> 00:20:54,944
Yu can change people's minds,
just with words in this place!

360
00:20:57,294 --> 00:20:58,758
And if you exaggerate that...

361
00:20:58,848 --> 00:21:02,248
It's
like your police box. Small wooden
box, but with all that power inside.

362
00:21:02,405 --> 00:21:02,991
Oh!

363
00:21:04,274 --> 00:21:06,345
Oh, Martha Jones, I like you!

364

00:21:06,435 --> 00:21:08,089
Tell you what though,
Peter would know, can I talk to him?

365
00:21:08,269 --> 00:21:09,373
You won't get an answer.

366
00:21:09,890 --> 00:21:12,164
A month after finishing this place,
lost his mind.

367
00:21:12,232 --> 00:21:12,997
Why, what happened?

368
00:21:13,583 --> 00:21:16,375
He started raving about
witches, hearing voices, babbling.

369
00:21:16,533 --> 00:21:17,456
His mind was addled.

370
00:21:17,568 --> 00:21:18,109
Where is he now?

371
00:21:18,154 --> 00:21:18,649
Bedlam.

372
00:21:18,739 --> 00:21:19,324
What's Bedlam?

373
00:21:19,437 --> 00:21:21,215
Bethlem Hospital, the madhouse.

374
00:21:21,306 --> 00:21:22,859
We've gotta go there, right now,
come on!

375
00:21:23,003 --> 00:21:26,425
I'm coming with you! I want

to witness this at first hand.

376
00:21:26,492 --> 00:21:26,988
Ralph,

377
00:21:27,078 --> 00:21:28,429
the last scene, as promised,

378
00:21:28,631 --> 00:21:30,635
copy it, hand it round,
learn it, speak it.

379
00:21:30,725 --> 00:21:32,909
Back before curtain-up, and remember,
kid, project,

380
00:21:33,038 --> 00:21:36,010
eyes and teeth, you
never know the Queen might turn up!

381
00:21:37,001 --> 00:21:38,869
As if! She never does.

382
00:21:40,693 --> 00:21:44,672
So tell me of Freedonia - where women
can be doctors, writers, actors?

383
00:21:44,808 --> 00:21:46,181
This country's ruled by a woman.

384
00:21:46,293 --> 00:21:48,076
She's Royal, that's God's business.

385
00:21:48,189 --> 00:21:50,080
Though you are a Royal beauty.

386
00:21:50,148 --> 00:21:53,687
Whoa, Nelly. I know for a fact
you've got a wife in the country.

387
00:21:53,822 --> 00:21:55,218
But Martha, this is town.

388
00:21:55,353 --> 00:21:57,019
Come on! We can all have a good flirt
later!

389
00:21:57,176 --> 00:21:58,283
Is that a promise, Doctor?

390
00:21:59,812 --> 00:22:03,706
Oh, 57 academics just
punched the air, now move!

391
00:22:07,037 --> 00:22:08,501
Love's Labours Won.

392
00:22:08,771 --> 00:22:11,112
I don't think
much of sequels, they're never
as good as the original.

393
00:22:11,113 --> 00:22:12,351
Have you seen this bit?

394
00:22:12,576 --> 00:22:15,187
He must've been dozing off!
I don't even know what it means.

395
00:22:15,277 --> 00:22:16,898
That goes for most of his stuff.

396
00:22:16,989 --> 00:22:19,273
Ah, but at least it's my speech!

397
00:22:20,296 --> 00:22:21,827
I get centre stage!

398
00:22:23,523 --> 00:22:25,819
"The light of Shadmoch's hollow moon,

399
00:22:26,135 --> 00:22:28,296
doth shine on to a point in space,

400
00:22:28,476 --> 00:22:30,637
"betwixt Dravidian shores..."

401
00:22:34,168 --> 00:22:34,889
What was that?

402
00:22:35,969 --> 00:22:38,806
"..Dravidian shores and linear five,

403
00:22:38,896 --> 00:22:41,666
nine three o one six."

404
00:22:41,846 --> 00:22:44,473
A spirit stirs the ether!

405
00:22:45,351 --> 00:22:48,008
Too soon! Too soon!

406
00:22:48,729 --> 00:22:50,800
Naught to fear, my mothers,

407
00:22:51,303 --> 00:22:53,757
it is merely a rehearsal
of what's to come.

408
00:22:56,391 --> 00:23:00,019
"And strikes the fulsome grove
of Rexel Four..."

409
00:23:02,698 --> 00:23:03,877
By all the saints!

410
00:23:05,408 --> 00:23:06,511
It's a spirit!

411
00:23:08,672 --> 00:23:10,361
It's a vile shade.

412
00:23:17,132 --> 00:23:19,203
I think we should never
speak of this again,

413
00:23:20,307 --> 00:23:22,243
else we'll end up
in Bedlam ourselves.

414
00:23:28,928 --> 00:23:30,369
Please, please!

415
00:23:30,459 --> 00:23:33,003
Does my Lord Doctor wish some
entertainment while he waits?

416
00:23:33,701 --> 00:23:35,023
I can whip these mad men,

417
00:23:35,158 --> 00:23:36,802
they'll put on a good show for you.

418
00:23:36,892 --> 00:23:37,905
Bandog and Bedlam!

419
00:23:37,995 --> 00:23:38,828
No. I don't.

420
00:23:39,751 --> 00:23:41,935
Wait here, my lords while I...

421
00:23:42,520 --> 00:23:43,916
make him decent for the lady.

422
00:23:45,087 --> 00:23:49,094
So, you call this a hospital?!
Where patients are whipped
to entertain the gentry.

423
00:23:49,274 --> 00:23:50,355
And you put your friend in here?

424
00:23:50,558 --> 00:23:52,944
Oh,
it's all so different in Freedonia.

425
00:23:53,238 --> 00:23:55,917
But you're clever! D'you honestly
think this place does any good?

426
00:23:56,210 --> 00:23:57,853
I've been mad, I've lost my mind.

427
00:23:58,056 --> 00:24:00,893
The fear of this place set me
right again, it serves its purpose.

428
00:24:00,983 --> 00:24:01,883
Mad in what way?

429
00:24:02,064 --> 00:24:03,077
You lost your son.

430
00:24:03,970 --> 00:24:04,825
My only boy.

431
00:24:04,938 --> 00:24:07,415
The Black Death took him.
I wasn't even there.

432
00:24:08,090 --> 00:24:09,171
I didn't know, I'm sorry.

433 00:24:09,238 --> 00:24:10,296 It made me question everything.	00:24:51,580 --> 00:24:52,458 Peter Streete?
434 00:24:10,499 --> 00:24:13,673 The futility of this fleeting existence. To be or not to be...	445 00:24:53,651 --> 00:24:55,092 He's the same as he was.
435 00:24:14,784 --> 00:24:15,460 Ooh,	446 00:24:55,390 --> 00:24:56,560 You'll get nothing out of him.
436 00:24:16,270 --> 00:24:17,283 that's quite good.	447 00:24:59,510 --> 00:25:00,230 Peter?
437 00:24:17,734 --> 00:24:18,837 You should write that down.	448 00:25:06,422 --> 00:25:07,323 What is this?
438 00:24:18,972 --> 00:24:21,291 Maybe not, bit pretentious.	449 00:25:07,728 --> 00:25:09,192 I must see.
439 00:24:22,011 --> 00:24:23,025 This way, my lord.	450 00:25:15,766 --> 00:25:16,914 That stranger!
440 00:24:39,366 --> 00:24:40,469 They can be dangerous.	451 00:25:18,183 --> 00:25:20,120 He was at the inn with Shakespeare.
441 00:24:40,559 --> 00:24:41,842 Don't know their own strength.	452 00:25:20,682 --> 00:25:23,046 I thought then, he smelt of something new.
442 00:24:41,955 --> 00:24:44,026 It helps if you don't whip them. Now, get out.	453 00:25:23,159 --> 00:25:26,851 Now he visits the madhouse - the architect!
443 00:24:49,036 --> 00:24:49,734 Peter...	454 00:25:34,844 --> 00:25:36,127 Peter, I'm the Doctor.
444	455 00:25:38,544 --> 00:25:39,580 Go into the past.
	456

00:25:41,133 --> 00:25:42,034
One year ago.

457
00:25:42,799 --> 00:25:44,083
Let your mind go back.

458
00:25:45,771 --> 00:25:47,978
Back, to when
everything was fine and shining.

459
00:25:49,899 --> 00:25:53,029
Everything that happened
in this year since,
happened to somebody else.

460
00:25:54,222 --> 00:25:55,303
It was just a story,

461
00:25:59,885 --> 00:26:00,695
Let go...

462
00:26:01,505 --> 00:26:02,136
That's it.

463
00:26:04,568 --> 00:26:05,626
Just let go...

464
00:26:10,420 --> 00:26:11,860
Tell me the story, Peter.

465
00:26:13,527 --> 00:26:15,125
Tell me about the witches.

466
00:26:15,553 --> 00:26:16,904
Who is this Doctor?

467
00:26:17,085 --> 00:26:19,247
Why does he come now,
at our time of glory?

468
00:26:20,418 --> 00:26:21,656
Doomfinger!

469
00:26:21,836 --> 00:26:23,074
Transport yourself!

470
00:26:23,628 --> 00:26:24,866
Doom the Doctor,

471
00:26:25,879 --> 00:26:27,320
doom his hide!

472
00:26:27,646 --> 00:26:29,785
Hide...

473
00:26:30,663 --> 00:26:31,778
The witches...

474
00:26:32,194 --> 00:26:33,506
spoke to Peter.

475
00:26:34,605 --> 00:26:36,564
In the night, they whispered.

476
00:26:36,699 --> 00:26:37,464
Whispered...

477
00:26:42,771 --> 00:26:46,261
Got Peter to build the Globe
to their design. THEIR design.

478
00:26:47,522 --> 00:26:48,873
The 14 walls.

479
00:26:49,736 --> 00:26:51,447
Always 14.

480
00:26:52,775 --> 00:26:53,833
When the work was done...

481
00:26:57,256 --> 00:27:00,295
..they snapped poor Peter's wits...

482
00:27:00,592 --> 00:27:03,384
But where did Peter see the witches?
Where in the city?

483
00:27:05,087 --> 00:27:06,303
Peter, tell me.

484
00:27:06,731 --> 00:27:08,667
You've got to tell me,
where were they?

485
00:27:11,729 --> 00:27:13,372
Allhallows Street...

486
00:27:13,482 --> 00:27:14,923
Too many words...

487
00:27:14,946 --> 00:27:15,846
What the hell?

488
00:27:15,981 --> 00:27:19,516
Just one touch of the heart.

489
00:27:20,447 --> 00:27:21,572
Nooooo!

490
00:27:25,422 --> 00:27:27,629
A witch, I'm seeing a witch!

491
00:27:27,944 --> 00:27:30,131
Who would be next, mmm?

492
00:27:30,289 --> 00:27:33,261
Just one touch...

493
00:27:36,679 --> 00:27:39,673
I'll stop your frantic hearts.

494
00:27:39,831 --> 00:27:42,082
Poor fragile mortals.

495
00:27:42,217 --> 00:27:44,334
Let us out! Let us out!

496
00:27:44,491 --> 00:27:46,331
That's not gonna work,
the whole building's shouting that!

497
00:27:46,421 --> 00:27:49,125
Who would die first? Mmm?

498
00:27:49,237 --> 00:27:51,309
Well, if you're looking
for volunteers.

499
00:27:51,444 --> 00:27:52,007
No don't!

500
00:27:52,052 --> 00:27:53,650
Doctor, can you stop her?

501
00:27:53,740 --> 00:27:55,654
No mortal has power over me.

502
00:27:55,767 --> 00:27:57,658
Oh,
but there's a power in words.

503
00:27:58,040 --> 00:28:00,234
If I can find the right one,

if I could just know you...

504
00:28:00,437 --> 00:28:02,441
None on Earth has knowledge of us.

505
00:28:02,576 --> 00:28:07,374
Now, think. Humanoid, female, uses
shapes and words to channel energy.

506
00:28:07,532 --> 00:28:09,203
Ah! 14!

507
00:28:09,316 --> 00:28:11,101
That's it! 14!

508
00:28:11,214 --> 00:28:14,152
The 14 stars of
the Rexel Planetary Configuration!

509
00:28:14,242 --> 00:28:16,263
Creature, I name you...

510
00:28:16,557 --> 00:28:17,822
Carrionite!

511
00:28:24,466 --> 00:28:25,483
What did you do?

512
00:28:25,619 --> 00:28:26,251
I named her.

513
00:28:26,553 --> 00:28:27,683
The power of a name.

514
00:28:27,864 --> 00:28:29,378
That's old magic.

515
00:28:29,830 --> 00:28:31,366

But there's no such thing as magic!

516
00:28:32,157 --> 00:28:33,242
It's a different sort of science.

517
00:28:33,287 --> 00:28:34,191
You chose mathematics.

518
00:28:34,304 --> 00:28:36,387
The right numbers, the right
equation, can split the atom.

519
00:28:36,861 --> 00:28:38,624
Carrionites use words.

520
00:28:39,008 --> 00:28:39,799
Use them for what?

521
00:28:41,520 --> 00:28:42,649
The end of the world.

522
00:28:50,333 --> 00:28:52,455
He knows us!

523
00:28:52,545 --> 00:28:54,150
He spoke our name!

524
00:28:55,551 --> 00:28:56,997
Then he will know death!

525
00:28:57,562 --> 00:28:59,415
He will perish at my hand!

526
00:29:00,293 --> 00:29:02,870
My mothers, the time approaches,

527
00:29:02,960 --> 00:29:05,853
you must away to the Globe, go!

I will join you,	539
528	00:29:31,475 --> 00:29:34,628
00:29:05,988 --> 00:29:09,017	Hold on, what were you doing
as soon as	last night, when that Carrionite
this Doctor screams his last!	was in the room?
529	540
00:29:10,395 --> 00:29:13,460	00:29:34,809 --> 00:29:36,232
The Carrionites disappeared way	Finishing the play.
back at the dawn of the universe.	
530	541
00:29:13,550 --> 00:29:15,336	00:29:37,209 --> 00:29:38,746
No-one was sure whether they were real	What happens on the last page?
or legend.	
531	542
00:29:15,337 --> 00:29:16,398	00:29:39,627 --> 00:29:43,537
I'm going for real.	The boys get the girls, they have
	a bit of a dance, it's all as funny
	and thought-provoking as usual.
532	543
00:29:16,533 --> 00:29:17,596	00:29:45,119 --> 00:29:46,678
But, what do they want?	Except those last few line.
533	544
00:29:17,731 --> 00:29:19,630	00:29:47,903 --> 00:29:49,010
A new empire on Earth.	Funny thing is,
534	545
00:29:21,261 --> 00:29:24,040	00:29:49,824 --> 00:29:51,247
A world of bones and blood	I don't actually
and witchcraft.	remember writing them.
535	546
00:29:24,334 --> 00:29:25,216	00:29:51,798 --> 00:29:52,792
But how?	That's it!
536	547
00:29:25,984 --> 00:29:27,543	00:29:53,967 --> 00:29:55,097
I'm looking	They used you!
at the man with the words.	
537	548
00:29:28,899 --> 00:29:29,600	00:29:56,250 --> 00:30:00,092
Me?	They gave you the final words,
	like a spell, like a code!
	Love's Labour's Won, it's a weapon!
538	549
00:29:30,300 --> 00:29:31,023	00:30:00,521 --> 00:30:04,869
But I've done nothing.	

The right words, spoken in the right
place, with the shape of the Globe
as an energy-converter!

550
00:30:05,027 --> 00:30:06,157
The play's the thing!

551
00:30:06,586 --> 00:30:08,100
And yes, you can have that!

552
00:30:17,328 --> 00:30:19,113
We left the lovers of Navarre

553
00:30:19,249 --> 00:30:20,989
by cruel chance sep'rated,

554
00:30:21,260 --> 00:30:25,586
none to claim his heart, their
labours lost, now will they find

555
00:30:25,812 --> 00:30:27,213
Love's Labours Won?

556
00:30:35,221 --> 00:30:36,577
Allhallows Street, there it is.

557
00:30:36,600 --> 00:30:38,498
Martha, we'll track them down,
Will, get to the Globe.

558
00:30:38,611 --> 00:30:40,238
Whatever you do, stop that play!

559
00:30:40,396 --> 00:30:43,108
I'll do it! All these years I've
been the cleverest man around.

560
00:30:43,226 --> 00:30:44,627
Next to you, I know nothing!

561
00:30:44,717 --> 00:30:45,734
Oh, don't complain(!)

562
00:30:45,870 --> 00:30:47,135
I'm not, it's
marvellous!

563
00:30:47,460 --> 00:30:48,070
Good luck, Doctor!

564
00:30:48,160 --> 00:30:48,996
Good luck, Shakespeare!

565
00:30:49,132 --> 00:30:50,397
Once more
unto the breach!

566
00:30:50,510 --> 00:30:51,618
I like that...

567
00:30:52,092 --> 00:30:52,770
Wait a minute!

568
00:30:52,861 --> 00:30:53,991
That words are mine!

569
00:30:54,126 --> 00:30:55,460
Oh, just shift!

570
00:30:56,612 --> 00:30:59,119
The eye should have contentment
where it rests.

571
00:30:59,368 --> 00:31:02,080
This spun-out year I watch on...

572
00:31:02,419 --> 00:31:05,176

Patience, my sisters, patience...	00:31:30,042 --> 00:31:31,443 Get him out of the way!
573 00:31:05,348 --> 00:31:07,449 And mewling poor, drooped men in stench'd...	585 00:31:35,836 --> 00:31:38,909 You must forgive, our irksome Will,
574 00:31:07,495 --> 00:31:08,511 Stop the play!	586 00:31:39,090 --> 00:31:41,790 he's been on the beer and feeling ill.
575 00:31:09,099 --> 00:31:10,048 I'm sorry,	587 00:31:47,983 --> 00:31:49,994 There is naught can stop us now!
576 00:31:10,207 --> 00:31:12,014 adies and gentlemen, but stop!	588 00:31:53,113 --> 00:31:54,356 Allhallows Street.
577 00:31:12,294 --> 00:31:14,825 This performance must end, immediately.	589 00:31:55,033 --> 00:31:56,254 But which house?
578 00:31:14,916 --> 00:31:16,227 Oh, everyone's a critic.	590 00:31:57,213 --> 00:31:59,405 Thing is though, am I missing something here?
579 00:31:16,317 --> 00:31:18,034 The wordsmith! Fear not!	591 00:31:59,563 --> 00:32:03,156 The world didn't end in 1599, it just didn't. Look at me, I'm living proof.
580 00:31:18,351 --> 00:31:20,227 I have the doll!	592 00:32:07,707 --> 00:32:09,786 Back to the Future! It's like Back to the Future!
581 00:31:20,475 --> 00:31:22,351 I'm sorry, you'll get a refund,	593 00:32:09,944 --> 00:32:10,667 The film?
582 00:31:22,472 --> 00:31:25,477 but this play must not be performed.	594 00:32:11,130 --> 00:32:13,051 No, the novelisation, yes the film!
583 00:31:28,754 --> 00:31:29,907 Is he drunk or what?	595 00:32:13,458 --> 00:32:15,062
584	

Marty McFly goes back and changes history...	607 00:32:56,667 --> 00:32:58,565 I name thee,
596 00:32:15,198 --> 00:32:16,305 And he starts fading away!	608 00:32:58,863 --> 00:32:59,767 Carrionite!
597 00:32:16,909 --> 00:32:18,536 Oh, my God, am I gonna fade?	609 00:32:59,880 --> 00:33:00,377 Argh! Huh...
598 00:32:18,694 --> 00:32:20,773 You and the entire future of the human race -	610 00:33:01,937 --> 00:33:03,609 What was wrong? The finger?
599 00:32:21,180 --> 00:32:24,303 it ends, right now, in 1599, if we don't stop it.	611 00:33:03,730 --> 00:33:05,628 The power of a name works only once.
600 00:32:25,297 --> 00:32:26,359 But which house?	612 00:33:05,741 --> 00:33:06,803 Observe.
601 00:32:33,281 --> 00:32:34,976 Make that "witch" house.	613 00:33:07,165 --> 00:33:11,527 I gaze upon this bag of bones, and now I name thee Martha Jones!
602 00:32:47,227 --> 00:32:48,741 I take it we're expected?	614 00:33:12,091 --> 00:33:13,455 What have you done?
603 00:32:48,786 --> 00:32:52,131 Oh, I think death has been waiting for you a very long time.	615 00:33:14,608 --> 00:33:15,986 Only sleeping, alas.
604 00:32:52,334 --> 00:32:53,125 Right then!	616 00:33:16,529 --> 00:33:17,614 It's curious,
605 00:32:53,616 --> 00:32:54,452 It's my turn.	617 00:33:18,178 --> 00:33:21,839 the name has less impact, she's somehow out of her time.
606 00:32:54,588 --> 00:32:56,328 I know how to do this.	618 00:33:22,450 --> 00:33:24,194 And as for you, Sir Doctor...

619
00:33:26,093 --> 00:33:27,313
Fascinating.

620
00:33:28,583 --> 00:33:29,894
There is no name.

621
00:33:30,481 --> 00:33:33,713
Why would a man hide his title
in such despair?

622
00:33:35,529 --> 00:33:37,472
Oh! But look!

623
00:33:38,082 --> 00:33:40,546
There's still one word
with a power that aches...

624
00:33:40,726 --> 00:33:42,195
The naming won't work on me.

625
00:33:42,263 --> 00:33:44,102
But your heart grows cold,

626
00:33:44,396 --> 00:33:47,922
the north wind blows and carries down,
the distant...

627
00:33:48,803 --> 00:33:50,046
Rose.

628
00:33:50,973 --> 00:33:52,532
Oh, big mistake

629
00:33:52,713 --> 00:33:54,723
cos that name keeps me fighting.

630
00:33:55,490 --> 00:33:57,705
The Carrionites vanished,

where did you go?

631
00:33:57,976 --> 00:34:01,660
The Eternals found the right word
to banish us into Deep Darkness.

632
00:34:01,705 --> 00:34:02,767
Then how did you escape?

633
00:34:02,835 --> 00:34:05,768
New words, new and glittering.

634
00:34:06,152 --> 00:34:07,779
From a mind like no other.

635
00:34:07,870 --> 00:34:09,293
Shakespeare?

636
00:34:11,463 --> 00:34:12,954
His son perished!

637
00:34:13,807 --> 00:34:15,434
The grief of a genius -

638
00:34:16,293 --> 00:34:17,807
grief without measure,

639
00:34:18,485 --> 00:34:20,564
madness enough to allow us entrance.

640
00:34:20,858 --> 00:34:21,694
How many of you?

641
00:34:21,716 --> 00:34:22,530
Just the three.

642
00:34:23,795 --> 00:34:26,029
But the play tonight

shall restore the rest.

643
00:34:26,165 --> 00:34:29,536
Then the human race will be purged,
as pestilence.

644
00:34:30,169 --> 00:34:32,610
And from this world,
we will lead the universe back. . .

645
00:34:32,949 --> 00:34:35,529
into
the old ways of blood and magic.

646
00:34:36,253 --> 00:34:38,038
Mmm, busy schedule.

647
00:34:38,128 --> 00:34:39,786
But. . . first. . .

648
00:34:40,260 --> 00:34:41,729
you've got to get past me.

649
00:34:42,633 --> 00:34:44,351
Oh, that should be a pleasure...

650
00:34:45,164 --> 00:34:47,131
considering my enemy
has such a . . .

651
00:34:47,921 --> 00:34:49,503
handsome shape.

652
00:34:50,055 --> 00:34:53,377
Now that's one form of magic that's
definitely not going to work on me.

653
00:34:54,168 --> 00:34:55,185
Oh, we'll see.

654
00:34:56,902 --> 00:34:58,032
What was that for, what did you do?

655
00:34:58,213 --> 00:34:59,254
A souvenir.

656
00:34:59,820 --> 00:35:00,731
Well, give it back!

657
00:35:05,330 --> 00:35:06,871
Well, that's just cheating.

658
00:35:07,105 --> 00:35:08,459
Behold, Doctor.

659
00:35:08,692 --> 00:35:11,120
Men, to Carrionites, are nothing

660
00:35:11,214 --> 00:35:12,965
but puppets.

661
00:35:14,079 --> 00:35:18,772
Now, you might call that magic, I'd
call that a DNA Replication Module.

662
00:35:18,865 --> 00:35:20,429
What use is your science now?

663
00:35:27,080 --> 00:35:28,294
Oh, my God, Doctor!

664
00:35:29,018 --> 00:35:30,886
Don't worry, I've got you.

665
00:35:34,019 --> 00:35:35,443
Hold on, mister.

666
00:35:36,026 --> 00:35:37,077
Two hearts?!

667
00:35:37,567 --> 00:35:39,178
You're making a habit of this.

668
00:35:39,879 --> 00:35:40,999
Ow!

669
00:35:42,013 --> 00:35:43,554
I've only got one heart working,

670
00:35:45,095 --> 00:35:46,379
how do you people cope?

671
00:35:47,173 --> 00:35:49,951
I gotta get the other one started,
hit me! Hit me on the chest. Argh!

672
00:35:50,068 --> 00:35:52,368
Argh!
Other side!

673
00:35:52,508 --> 00:35:56,452
Argh!
On the back, on the back.
Damned it!

674
00:35:56,453 --> 00:35:58,695
Left a bit. Argh!

675
00:35:58,741 --> 00:36:01,759
Lovely. There we go! Ba-da-boom!

676
00:36:01,899 --> 00:36:05,051
Well what are you standing
there for? Come on, the Globe!

677

00:36:08,596 --> 00:36:09,530
The Doctor?

678
00:36:10,324 --> 00:36:10,861
Dead.

679
00:36:10,954 --> 00:36:12,728
The ladies have prepared a show.

680
00:36:12,868 --> 00:36:16,511
Maria means to present
Isis descending
from the dewy orb of Heav'n.

681
00:36:17,304 --> 00:36:19,172
Ah, here comes Costard.

682
00:36:23,378 --> 00:36:24,265
Masters!

683
00:36:27,510 --> 00:36:28,636
We're going the wrong way!

684
00:36:28,707 --> 00:36:29,547
No, we're not!

685
00:36:31,368 --> 00:36:32,815
We're going the wrong way!

686
00:36:35,673 --> 00:36:38,124
Behold the swinish sight
of woman's love!

687
00:36:38,521 --> 00:36:41,323
Pish, it's out of season
to be heavy disposed.

688
00:36:41,416 --> 00:36:42,817
It is now, my mothers!

689 00:36:43,004 --> 00:36:45,838 The final words, to activate the tetradecagon!	700 00:37:37,468 --> 00:37:38,706 Yeah, don't rub it, you'll go bald.
690 00:36:45,931 --> 00:36:52,707 Betwixt Dravidian shores and linear five, nine, three, o, one, six, seven, point, o, two	701 00:37:39,219 --> 00:37:40,550 I think that's my cue.
691 00:36:52,894 --> 00:36:55,958 and strikes the fulsome grove of Rexel Four.	702 00:37:42,714 --> 00:37:47,010 Now begins the Millennium of Blood!
692 00:36:56,215 --> 00:36:58,456 Co-radiating crystal activate!	703 00:37:51,386 --> 00:37:53,393 The Doctor, he lives!
693 00:36:58,713 --> 00:37:01,030 The portal opens!	704 00:37:53,977 --> 00:37:56,358 Then watch this world become a blasted heath!
694 00:37:01,100 --> 00:37:02,034 It begins!	705 00:37:57,035 --> 00:37:58,226 They come!
695 00:37:07,043 --> 00:37:10,311 I told thee so! I told thee!	706 00:37:58,411 --> 00:37:59,625 They come!
696 00:37:13,113 --> 00:37:14,163 Stage door!	707 00:38:32,000 --> 00:38:32,957 Come on, Will!
697 00:37:33,334 --> 00:37:34,314 Stop the play!	708 00:38:33,074 --> 00:38:34,078 History needs you!
698 00:37:34,408 --> 00:37:36,532 I think that was it. Yes, I said, "Stop the play!"	709 00:38:34,125 --> 00:38:35,105 But what can I do?
699 00:37:36,555 --> 00:37:37,396 I hit my head.	710 00:38:35,176 --> 00:38:36,016 Reverse it!
	711 00:38:36,086 --> 00:38:37,300 How am I supposed to do that?

712
00:38:37,347 --> 00:38:39,950
The shape of the Globe gives words
power, you're the wordsmith -

713
00:38:40,186 --> 00:38:42,707
the one, true genius, the only
man clever enough to do it.

714
00:38:42,801 --> 00:38:44,528
What words? I have none.

715
00:38:44,715 --> 00:38:46,186
You're William Shakespeare!

716
00:38:46,349 --> 00:38:49,996
But these Carrionite phrases, they
need such precision.

717
00:38:50,136 --> 00:38:51,257
Trust yourself.

718
00:38:51,327 --> 00:38:54,058
With you the words just come
like magic!

719
00:38:54,151 --> 00:38:57,665
The right sound, the right shape,
the right rhythm,
words that last forever.

720
00:38:57,782 --> 00:39:01,003
That's what you do, Will, you choose
perfect words,

721
00:39:01,097 --> 00:39:03,081
do it! Improvise!

722
00:39:09,601 --> 00:39:12,403
Close up this din

of hateful dire decay!

723
00:39:12,776 --> 00:39:15,228
Decomposition of your witches' plot.

724
00:39:15,344 --> 00:39:17,883
You thief my brains,
consider me your toy

725
00:39:18,023 --> 00:39:20,521
my doting Doctor tells me I am not!

726
00:39:20,637 --> 00:39:23,042
No! Words of power!

727
00:39:23,159 --> 00:39:25,680
Foul Carrionite spectres. . .

728
00:39:25,820 --> 00:39:28,885
cease your show between the points...

729
00:39:30,076 --> 00:39:31,617
Seven, six, one, three, nine, o...

730
00:39:31,833 --> 00:39:34,261
Sev'n, six, one, three, nine, o..

731
00:39:34,378 --> 00:39:36,773
And banished like a tinker's cuss,

732
00:39:36,913 --> 00:39:37,801
I say to thee...

733
00:39:40,625 --> 00:39:41,443
God!

734
00:39:42,540 --> 00:39:43,917
Expelliamus!

735 00:39:43,990 --> 00:39:44,737 Expelliamus!	747 00:41:24,494 --> 00:41:27,599 a heart for a hart, a dear for a deer.
736 00:39:44,830 --> 00:39:45,670 Expelliamus!	748 00:41:27,807 --> 00:41:28,975 I don't get it.
737 00:39:45,741 --> 00:39:47,749 Good old JK!	749 00:41:29,161 --> 00:41:31,052 Then give me a joke from Freedonia.
738 00:39:51,387 --> 00:39:52,788 The Deep Darkness...	750 00:41:31,548 --> 00:41:34,280 OK. Shakespeare walks into a pub
739 00:39:53,021 --> 00:39:55,169 They are consumed!	751 00:41:34,373 --> 00:41:37,047 and the landlord says, "Oi, mate, you're barred."
740 00:39:55,309 --> 00:39:57,901 No...!	752 00:41:38,659 --> 00:41:39,640 Oh, that's brilliant!
741 00:40:11,001 --> 00:40:12,239 Love's Labours Won!	753 00:41:40,154 --> 00:41:42,582 Doesn't make sense, mind you, but never mind that, come here
742 00:40:12,869 --> 00:40:14,060 There it goes!	754 00:41:42,908 --> 00:41:44,262 I've only just met you.
743 00:40:46,252 --> 00:40:47,886 They think it was all special effects.	755 00:41:44,403 --> 00:41:47,956 The Doctor might never kiss you. Why not entertain a man who will?
744 00:40:48,259 --> 00:40:50,454 Your effect is special indeed.	756 00:41:49,917 --> 00:41:52,520 I don't know how to tell you this, oh, great genius, but. . .
745 00:40:50,571 --> 00:40:51,645 That's not your best line.	757 00:41:53,223 --> 00:41:54,857 your breath doesn't half stink.
746 00:41:23,140 --> 00:41:24,237 And I say,	758

00:41:55,044 --> 00:41:57,005
Good props store, back there.

759
00:41:57,775 --> 00:41:59,573
Not sure about this, though,

760
00:41:59,856 --> 00:42:01,607
reminds me of a Sycorax.

761
00:42:01,748 --> 00:42:03,755
Sycorax? Nice word.

762
00:42:03,942 --> 00:42:05,366
I'll have that off you as well.

763
00:42:05,460 --> 00:42:08,670
I should be on 10%. How's your head?
Still aching. 'Ere...

764
00:42:09,279 --> 00:42:10,353
I got you this...

765
00:42:11,007 --> 00:42:12,058
Neck brace.

766
00:42:13,225 --> 00:42:15,023
Wear that for a few
days, till it's better. Although,

767
00:42:15,657 --> 00:42:16,661
you might want to keep it,

768
00:42:17,058 --> 00:42:17,711
suits you.

769
00:42:17,851 --> 00:42:18,809
What about the play?

770

00:42:19,509 --> 00:42:20,233
Gone.

771
00:42:20,350 --> 00:42:23,618
I looked all over,
every single copy of Love's
Labours Won, went up in the sky.

772
00:42:23,773 --> 00:42:25,127
My lost masterpiece.

773
00:42:25,337 --> 00:42:26,785
You could write it up again.

774
00:42:27,018 --> 00:42:28,466
Yeah, better not, Will.

775
00:42:28,979 --> 00:42:30,473
There's still power in those words,

776
00:42:31,127 --> 00:42:32,131
maybe it'd best stay forgotten.

777
00:42:32,201 --> 00:42:33,672
Oh, but I've got new ideas!

778
00:42:34,045 --> 00:42:36,266
Perhaps it's time I wrote
about fathers and sons.

779
00:42:36,546 --> 00:42:38,670
In memory of my boy.
My precious Hamnet.

780
00:42:38,834 --> 00:42:39,546
Hamnet?

781
00:42:39,639 --> 00:42:40,106
That's him.

782
00:42:40,620 --> 00:42:41,483
Ham...net?

783
00:42:41,670 --> 00:42:42,441
What's wrong with that?

784
00:42:42,534 --> 00:42:44,355
Anyway, time we were off.

785
00:42:44,612 --> 00:42:48,791
I've got a nice
attic in the Tardis, where this lot
can scream for all eternity.

786
00:42:49,247 --> 00:42:51,325
I've gotta take Martha back from
Freedonia.

787
00:42:51,418 --> 00:42:53,473
You mean trouble of through time and
space?

788
00:42:54,476 --> 00:42:55,013
You what?

789
00:42:55,130 --> 00:42:58,141
You're from another
world, like the Carrionites.
Martha's from the future.

790
00:42:58,404 --> 00:42:59,759
It's not that hard to work out.

791
00:42:59,922 --> 00:43:02,747
That's . . . incredible.
You are incredible!

792
00:43:02,887 --> 00:43:04,358

We're alike in many ways, Doctor.

793
00:43:05,616 --> 00:43:08,698
Martha, let me say goodbye
to you with a new verse.

794
00:43:09,164 --> 00:43:11,312
A sonnet for my Dark Lady.

795
00:43:14,114 --> 00:43:16,184
Shall I compare thee
to a summer's day?

796
00:43:16,465 --> 00:43:18,753
Thou art more lovely
and more temperate...

797
00:43:18,893 --> 00:43:19,640
Will!

798
00:43:20,340 --> 00:43:22,231
You'll never believe it!
She's here!

799
00:43:22,441 --> 00:43:23,772
She's turned up!

800
00:43:23,912 --> 00:43:25,656
We're the talk of the town.

801
00:43:25,843 --> 00:43:28,388
She heard about last night,
she wants us to perform it again!

802
00:43:28,504 --> 00:43:31,143
Who? Her Majesty, she's here.

803
00:43:34,586 --> 00:43:36,197
Queen Elizabeth the First!

804
00:43:36,570 --> 00:43:37,738
Doctor!

805
00:43:37,831 --> 00:43:38,368
What?

806
00:43:38,508 --> 00:43:40,469
My sworn enemy!

807
00:43:40,545 --> 00:43:40,895
What?

808
00:43:41,362 --> 00:43:42,926
Off with his head!

809
00:43:43,043 --> 00:43:43,650
What?!

810
00:43:43,720 --> 00:43:44,724
Never mind what,

811
00:43:44,841 --> 00:43:45,243
run!

812
00:43:45,290 --> 00:43:46,107
See you, Will!

813
00:43:46,224 --> 00:43:46,948
And thanks!

814
00:43:47,321 --> 00:43:49,049
Stop that pernicious
Doctor!

815
00:43:53,546 --> 00:43:55,507
Stop in the name of the queen!

816
00:43:56,908 --> 00:43:58,215
What have you done to upset her?

817
00:43:58,332 --> 00:43:58,846
I don't know.

818
00:43:58,916 --> 00:44:00,900
I haven't met her yet!
That's time travel for you!

819
00:44:00,970 --> 00:44:02,371
Still, can't wait to find out...

820
00:44:02,931 --> 00:44:04,496
that's something to look forward to!

821
00:44:05,369 --> 00:44:06,513
Oh...

ii. The transcript of the Czech dubbing (transcribed by the author of thesis).

1 00:00:01,830 --> 00:00:05,310 Není	13 00:00:53,560 --> 00:00:57,360 Ale Lilith, zde nemůže být domov takové krásky.
2 00:00:05,310 --> 00:00:10,680 Není	14 00:00:57,360 --> 00:00:59,830 Odpusť mi, tohle je odporné.
3 00:00:10,680 --> 00:00:14,520 Není	15 00:00:59,830 --> 00:01:04,670 Pššš, taková slova nepřísluší zamilovanému.
4 00:00:14,520 --> 00:00:19,630 Není	16 00:01:10,720 --> 00:01:13,560 Och, tvůj polibek mě proměnil!
5 00:00:19,630 --> 00:00:22,470 Není	17 00:01:13,560 --> 00:01:16,750 Měl by ses seznámit s rodiči své milé.
6 00:00:22,470 --> 00:00:26,040 Není	18 00:01:16,750 --> 00:01:18,720 Matka Zkázoprstá!
7 00:00:26,040 --> 00:00:29,760 Není	19 00:01:21,190 --> 00:01:23,590 A matka Krveproudá!
8 00:00:29,760 --> 00:00:32,870 Ta hudba mi říká, že tvé srdce je roztoužené.	20 00:01:35,510 --> 00:01:39,230 Brzy, v hodinu slov utkaných
9 00:00:32,870 --> 00:00:35,440 Proč bychom s tím tedy měli otálet?	21 00:01:39,230 --> 00:01:40,800 opět povstaneme
10 00:00:35,440 --> 00:00:38,280 A ano, nastala ta noc!	22 00:01:40,800 --> 00:01:43,960 a tato nicotná Země zanikne!
11 00:00:43,030 --> 00:00:46,240 Vstupte, odvážný pane.	23 00:01:53,503 --> 00:01:59,803 AXM (ej eks em) uvádí
12 00:00:46,240 --> 00:00:47,640 Moc rád.	24

00:02:11,273 --> 00:02:14,051
Pán času

25
00:02:16,738 --> 00:02:21,738
Šifra mistra Shakespeara

26
00:02:26,310 --> 00:02:29,910
A jak můžeš cestovat časem, jak to funguje?

27
00:02:29,910 --> 00:02:33,400
Vezmeš tomu všechen vtip a tajemno, nechtěj to vědět, prostě to funguje.

28
00:02:33,400 --> 00:02:34,440
Drž se pevně!

29
00:02:37,630 --> 00:02:42,070
- Páni! Neskládal jsi zkoušky z létání?
- Jo, ale neprošel jsem.

30
00:02:42,070 --> 00:02:45,430
Tak, vezmi si tohle, slíbil jsem ti jeden výlet a to splním.

31
00:02:45,430 --> 00:02:47,200
Za těmito dveřmi...

32
00:02:47,200 --> 00:02:49,120
...úplně nový svět.

33
00:02:49,120 --> 00:02:51,000
Kde to jsme?

34
00:02:51,000 --> 00:02:52,440
Podívej se...

35
00:02:52,440 --> 00:02:55,200
Až po tobě.

36

00:03:02,320 --> 00:03:04,320
To si děláš legraci.

37
00:03:04,320 --> 00:03:08,040
Ty si ze mě střílíš.
Můj Bože. Je to tu.

38
00:03:08,040 --> 00:03:10,200
Cestovali jsme časem.

39
00:03:11,240 --> 00:03:13,030
KDE to jsme?

40
00:03:13,030 --> 00:03:18,470
- Ne, promiň, musím si zvyknout, je to jak nová řeč, kdy to jsme?
- Pozor!

41
00:03:18,470 --> 00:03:20,280
Leju splašky!

42
00:03:20,280 --> 00:03:23,720
Někdy před vynálezem záchodu.

43
00:03:23,720 --> 00:03:27,640
To mi nevadí.

Dělala jsem noční směny na JIPce.

44
00:03:27,640 --> 00:03:30,790
Je to bezpečné?
Teda, můžeme se tu pohybovat?

45
00:03:30,790 --> 00:03:32,390
Jistě.
Proč se ptáš?

46
00:03:32,390 --> 00:03:36,480
Jako ve filmech, když šlápneš na motýla,
změníš budoucnost lidské rasy.

- 47
00:03:36,480 --> 00:03:41,030
No, tak to nešlapej na motýly.
Co ti motýli kdy udělali?
- 48
00:03:41,030 --> 00:03:45,550
A co když, já nevím, zabiju svého dědečka?
- 49
00:03:45,550 --> 00:03:48,960
- Máš to v plánu? - Ne!
- Tak vidíš.
- 50
00:03:48,960 --> 00:03:50,470
A tohle je Londýn?
- 51
00:03:50,470 --> 00:03:55,600
Asi jo, někdy kolem roku 1599.
- 52
00:03:55,600 --> 00:03:57,950
No počkej, budu v pohodě?
- 53
00:03:57,950 --> 00:04:03,160
- Neprodají mě do otroctví, že ne? -
Proč by to dělali?
- Nejsem totiž zrovna běloška.
- 54
00:04:03,160 --> 00:04:08,630
Já nejsem ani člověk.
Dělej, jako by ti to tu patřilo.
- 55
00:04:08,630 --> 00:04:11,880
Možná se budeš divit, ale alžbětinská Anglie není zas tak odlišná od té tvé.
- 56
00:04:11,880 --> 00:04:15,400
Podívej se.
Třídí odpad.
- 57
00:04:17,990 --> 00:04:23,590
(všichni se ženeme do záhuby)
- Pokec po práci.
- A Zemi pohltí plameny!
- 58
00:04:23,643 --> 00:04:25,059
Globální oteplování.
- 59
00:04:25,059 --> 00:04:31,400
Ano a taky zábava, lidové pobavení pro masy.
Pokud se nepletu,
- 60
00:04:31,400 --> 00:04:36,830
jsem u řeky poblíž Southerwarku, přímo vedle...
- 61
00:04:36,830 --> 00:04:38,440
Ach ano!
- 62
00:04:38,440 --> 00:04:40,480
Divadlo Globe,
- 63
00:04:40,480 --> 00:04:42,670
zcela nové, právě otevřené.
- 64
00:04:42,670 --> 00:04:48,910
Tedy přesněji řečeno,
je to tetradekagon, má 14 stran, a uvnitř
mistra samotného.
- 65
00:04:48,910 --> 00:04:51,280
Počkej, nemyslíš...
- 66
00:04:51,280 --> 00:04:53,830
- Je tam Shakespeare!?
- Ó ano.
- 67
00:04:53,830 --> 00:04:58,560
- Slečno, doprovodíte mě do divadla?

- Pane Smithi, doprovodím!
68
00:04:58,560 --> 00:05:03,910
- Až se vrátíš, můžeš všem říct, že jsi viděla Shakespeara.
- A pak mě zavřou do blázince.

69
00:05:24,600 --> 00:05:29,030
To je úžasné! Prostě úžasné!
Za ten smrad to stálo.

70
00:05:30,240 --> 00:05:32,870
A tamti jsou převlečení za ženské?

71
00:05:32,870 --> 00:05:34,840
Londýn se nikdy nezmění.

72
00:05:36,040 --> 00:05:40,190
Kde je Shakespeare? Chci vidět Shakespeara!
Autor! Autor!

73
00:05:40,190 --> 00:05:43,320
- Tohle přece běžně lidi volají.
- Autor!

74
00:05:43,320 --> 00:05:44,920
Autor!

75
00:05:44,920 --> 00:05:49,270
Autor, autor, autor!

76
00:05:50,880 --> 00:05:52,040
No, teď už ano.

77
00:06:11,640 --> 00:06:14,790
Bravo!
Vypadá jinak než na portrétech.

78
00:06:34,360 --> 00:06:39,400
Génius! Je to génius, TEN génius, ten, ten nejlidštější člověk, jaký kdy žil.

79
00:06:39,400 --> 00:06:46,360
A my ho uslyšíme mluvit.
Vždy si vybírá ta nejlepší slova, nová, krásná, úžasná slova...

80
00:06:46,360 --> 00:06:49,800
Zavřete ty svy tlamy!

81
00:06:53,110 --> 00:06:56,510
*zklamaný vzdech
Potkal jsi svého hrdinu.

82
00:06:56,510 --> 00:06:59,520
Máte skvělý vkus, to vám povím.
Cha, to je paruka!

83
00:07:00,910 --> 00:07:05,640
Oviň jej mocí ublížení,

84
00:07:05,640 --> 00:07:07,990
čas přichází ke kouzlení.

85
00:07:07,990 --> 00:07:14,910
Vím, co si myslíte.
Marná lásky snaha má ale divný konec, že ano?
Najednou skončí.

86
00:07:14,910 --> 00:07:20,110
Získají chlapci dívky? Nelamte si s tím hlavu, brzy se to dozvíte.

87
00:07:20,110 --> 00:07:21,240
Kdy? Kdy?

88
00:07:22,560 --> 00:07:25,720

Ano, ano, vše ve správný čas.
Nespěchejte na génia.

89
00:07:30,150 --> 00:07:32,390
Kdy?

90
00:07:34,630 --> 00:07:37,950
Zítra večer!

91
00:07:37,950 --> 00:07:41,440
Premiéra mé zcela nové hry!

92
00:07:41,440 --> 00:07:43,200
Pokračování, nic menšího!

93
00:07:43,200 --> 00:07:46,680
Říkám jí Slavná lásky snaha!

94
00:07:52,440 --> 00:07:57,550
Nejsem odborník, ale neznám Slavné lásky snahu.

95
00:07:57,550 --> 00:08:01,800
Přesně. Ztracená hra.
Existuje jen v pověstech.

96
00:08:01,800 --> 00:08:05,968
Je zmíněna v seznamu děl, ale nikde se neobjevila.
Nikdo neví proč.

97
00:08:05,968 --> 00:08:12,041
Nemáš s sebou kameru? Mohli bychom ji natočit.
Až se vrátíme, vydělá nám balík.

98
00:08:12,360 --> 00:08:14,790
- Ne!
- To by bylo špatné.

99
00:08:14,975 --> 00:08:18,744
- Jo, jo.
- Jak je možné, že zmizela?

100
00:08:18,744 --> 00:08:25,320
No... chtěl jsem tě vzít jen na malý výlet v TARDIS,

101
00:08:25,320 --> 00:08:27,360
ale asi se chvíli zdržíme.

102
00:08:41,710 --> 00:08:46,990
Tady máš, Wille. Až do dna!
Tady v hostinci je piva, že by to potopilo Španěly.

103
00:08:46,990 --> 00:08:49,990
Dolly Baileyová, zachránilas mi život!

104
00:08:49,990 --> 00:08:52,550
Dnes udělám víc, než jen to.

105
00:08:53,400 --> 00:08:57,360
A ty, děvče, pospěš si s prací, hovorů mužů není radno naslouchat.

106
00:08:57,360 --> 00:08:59,720
- Ano, paní, promiňte, madam.
- Ty ses zbláznil.

107
00:08:59,720 --> 00:09:04,480
Slavná lásky snaha? Nejsme připraveni. Měla se hrát příští týden. Proč jsi to říkal?

108
00:09:04,480 --> 00:09:08,160
- Ani jsi ji nedopsal.
- Zbývá mi poslední scéna, ráno ji budete mít.

- 109
00:09:08,160 --> 00:09:12,280
Ahoj! Promiňte, neruším vás?
Pan Shakespeare, je to tak?
- 110
00:09:12,280 --> 00:09:15,240
Ale ne, ne, ne, ne, ne, kdo vás sem pustil?
- 111
00:09:15,240 --> 00:09:21,150
Žádné autogramy, nechci s vámi portrét.
A neptejte se, kde беру své nápady.
Díky za zájem.
- 112
00:09:21,150 --> 00:09:22,990
A prosím, padejte.
- 113
00:09:24,070 --> 00:09:26,910
Ale jejdanánku!
- 114
00:09:26,910 --> 00:09:31,800
Sedněte si tady ke mně.
A vy dva byste měli radši došít kostýmy.
- 115
00:09:31,800 --> 00:09:35,400
Pojďte, hoši, William si asi našel novou múzu.
- 116
00:09:35,400 --> 00:09:36,600
Sladká paní.
- 117
00:09:38,070 --> 00:09:41,990
Takové neobvyklé šaty, tak...
- 118
00:09:41,990 --> 00:09:46,720
- padnoucí.
- Toť vy recht máte.
- 119
00:09:46,720 --> 00:09:49,670
- Ne, ne, to nedělej.
- 120
00:09:49,670 --> 00:09:50,760
Ne.
- 121
00:09:50,760 --> 00:09:54,880
Jsem Sir Doktor z Tardis a tohle je má
společnice,
Martha Jonesová.
- 122
00:09:54,880 --> 00:09:58,870
- Zajímavý kus papíru, je prázdný.
- Tak to je...
- 123
00:09:58,870 --> 00:10:00,600
...velmi chytré.
- 124
00:10:00,600 --> 00:10:02,880
Měl jsem pravdu, absolutní génus.
- 125
00:10:02,880 --> 00:10:06,720
Tady se to píše. Sir Doktor,
Martha Jonesová.
- 126
00:10:06,720 --> 00:10:13,150
- Říkám, že je prázdný. - Psychopapír.
Dlouhá historie, já to tak nerad
vyprávím.
"Psycho"?
- 127
00:10:13,150 --> 00:10:16,270
To jsem ještě neslyšel a to jsou slova
můj život.
Kdo jste?
- 128
00:10:16,270 --> 00:10:20,230
- Ale k věci. Kdo je vaše půvabná
mouřenínka?
- Co jste to říkal?
- 129

00:10:20,230 --> 00:10:22,920
Ale, nepoužíváme dnes toto slovo?

130
00:10:22,920 --> 00:10:26,110
Dívka z Etiopie, snědá dáma, africká královna.

131
00:10:26,110 --> 00:10:27,750
Nevěřím, co slyším.

132
00:10:27,750 --> 00:10:32,800
To je politická korektnost naruby.
Martha je ze vzdálené země.
Svobodonie.

133
00:10:32,800 --> 00:10:34,680
Promiňte! To mě podržte.

134
00:10:34,680 --> 00:10:39,670
Toto je hanebné chování,
nová hra bez varování!

135
00:10:39,670 --> 00:10:41,830
Chci vidět scénář, pane Shakespeare!

136
00:10:41,830 --> 00:10:48,350
Jakožto Pán zábav musím každý nový scénář nejprve osobně zaregistrovat a přečíst, než jej povolím předvést.

137
00:10:48,350 --> 00:10:51,960
- Zítřka ráno vám ho ihned zašlu.

138
00:10:51,960 --> 00:10:55,840
Já nepracuji pro vás, nýbrž vy pro mě.
Ten scénář, rychle!

139
00:10:55,840 --> 00:10:59,270
- Nemohu!
- Tak bude představení zrušeno.

140
00:10:59,270 --> 00:11:02,830
- Ten se s tím nepáře, co?
- A teď se vrátím pro příkaz ke zrušení.

141
00:11:02,830 --> 00:11:08,800
I kdyby na sůl nebylo,
Slavná lásky snaha nebude nikdy hrána!

142
00:11:10,910 --> 00:11:17,040
Omlouvám se, moc mě to mrzí, pane.
Ať si nezraníte tu vaši krásnou hlavu.

143
00:11:17,040 --> 00:11:18,430
Zadrž, nemravná ženo!

144
00:11:19,630 --> 00:11:22,510
Vrátím se později.

145
00:11:29,950 --> 00:11:32,670
Matky moje!

146
00:11:32,670 --> 00:11:35,470
Někdo má v úmyslu překazit zítřejší představení.

147
00:11:37,080 --> 00:11:41,320
- Ale to musí zítra být.
- Slavná lásky snaha se musí hrát!

148
00:11:41,320 --> 00:11:43,030
Nebojte se!

149
00:11:43,030 --> 00:11:45,000
Zaříkejte se mnou.

150
00:11:45,000 --> 00:11:52,200
Voda zhasí i lýtý plamen
stáhne život chlapců, panen

- 151
00:12:02,080 --> 00:12:07,040
Takže, záhada vyřešena!
Se Slavné lásky snahou je konec.
- 152
00:12:07,040 --> 00:12:10,510
Čekala jsem, že za tím bude něco
tajemného.
- 153
00:12:13,510 --> 00:12:15,640
mužský a pak ženský křik
Pomozte mi!
- 154
00:12:29,160 --> 00:12:31,910
- To je ten chlápek Lynley.
- Co je s ním?
- 155
00:12:31,910 --> 00:12:36,790
- Nechte to na mě, jsem doktor.
- To já taky, teda skoro.
- 156
00:12:38,080 --> 00:12:42,190
Nyní zastav rychle, prudce,
utop tělo...
- 157
00:12:42,190 --> 00:12:44,230
...zastav srdce!
- 158
00:12:46,720 --> 00:12:49,240
Usni věčným spánkem.
- 159
00:12:53,320 --> 00:12:57,400
Nebije mu srdce.
Pane Lynley, no tak, slyšíte mě?
- 160
00:12:57,400 --> 00:13:01,030
Budete v pořádku.
- 161
00:13:01,030 --> 00:13:03,040
- Co to sakra je?!
- 162
00:13:03,040 --> 00:13:06,600
Takovou smrt jsem ještě neviděl.
Má plíce plné vody.
- 163
00:13:08,840 --> 00:13:13,120
Nevím, je to jako... rána do srdce?
Neviditelná rána.
- 164
00:13:15,270 --> 00:13:19,230
Dobrá ženo, ten muž zemřel
na nerovnováhu tělních tekutin.
- 165
00:13:19,230 --> 00:13:24,000
- Přirozená, ač nešťastná smrt.
Zavolejte, prosím, strážníka.
- Ano. – Udělám to, paní.
- 166
00:13:27,670 --> 00:13:29,440
Proč jsi jim tohle řekl?
- 167
00:13:29,440 --> 00:13:33,670
Jsou jednou nohou ve středověku. Když
řeknu pravdu, zpanikaří, že to byly čáry.
- 168
00:13:33,670 --> 00:13:35,640
Dobře, co to teda bylo?
- 169
00:13:35,640 --> 00:13:38,590
Byly to čáry.
- 170
00:13:38,590 --> 00:13:43,230
Lektvar je připraven, na, vezmi si jej.
- 171
00:13:43,230 --> 00:13:47,720
Kouzelná slova pro horečnatou mysl
slovotepce.
- 172
00:13:47,720 --> 00:13:49,790

Shakespeare nás vysvobodí!
173
00:13:49,790 --> 00:13:53,710
Mysl génia odemkne Krvavý příliv!

174
00:13:54,720 --> 00:13:57,600
Moc naše ať je ctěna,

175
00:13:57,600 --> 00:14:01,550
a jeho hra budiž dokončena!

176
00:14:12,430 --> 00:14:17,400
Mám pro vás pokoj, sire Doktore,
se slečnou Jonesovou budete jen přes
dvůr.

177
00:14:17,400 --> 00:14:20,840
Chudák Lynley. Tolik zvláštních
událostí.

178
00:14:20,840 --> 00:14:24,510
Navíc ta vaše Svobodonie, kde
žena může být felčarem?

179
00:14:24,510 --> 00:14:26,830
Kde žena může být, kým chce.

180
00:14:26,830 --> 00:14:30,750
A vy, sire Doktore. Proč tak mladý muž
má tak staré oči?

181
00:14:30,750 --> 00:14:33,150
Asi že hodně čtu.

182
00:14:33,150 --> 00:14:36,880
Banální odpověď, tak to dělám i já.

183
00:14:36,880 --> 00:14:42,190

A vy, hledíte na něj stále tak
překvapeně,
184
00:14:42,190 --> 00:14:45,150
je pro vás stejnou záhadou jako pro
mne.

185
00:14:45,150 --> 00:14:47,070
Asi si půjdu lehnout.

186
00:14:50,790 --> 00:14:55,080
Musím pracovat, je třeba dokončit mou
hru.

187
00:14:55,080 --> 00:14:57,960
Zítřka však chci své odpovědi, Doktore,

188
00:14:57,960 --> 00:15:03,070
a zjistím více o vás a té roli, kterou
hrajete.

189
00:15:03,070 --> 00:15:06,400
- Celý svět je jeviště.
- Hmm.

190
00:15:06,400 --> 00:15:09,630
To možná použiji. Dobrou noc,
Doktore.

191
00:15:09,630 --> 00:15:11,800
Dobrou noc, Shakespeare.

192
00:15:20,470 --> 00:15:22,680
Není to zrovna luxusní hotel.

193
00:15:22,680 --> 00:15:24,910
Už jsem viděl horší.

194
00:15:24,910 --> 00:15:26,560
Nemám ani kartáček.

- 195
00:15:28,390 --> 00:15:31,630
Obsahuje venušanskou mátu.
- 196
00:15:31,630 --> 00:15:35,550
- Takže, kdo bude kde spát? Je tu jedna postel.
- Vejdeme se.
- 197
00:15:35,550 --> 00:15:36,790
- 198
00:15:40,150 --> 00:15:45,280
Takže, kouzla a tak, to je překvapení.
Jak z Harryho Pottera.
- 199
00:15:44,394 --> 00:15:49,046
Těš se na sedmou knížku. Och, já si pobřečel.
- 200
00:15:49,046 --> 00:15:52,830
Je to skutečné? Myslím, čarodějnice, černá magie a tak.
- 201
00:15:52,830 --> 00:15:55,320
- Samozřejmě, že není.
- A jak to mám vědět?
- 202
00:15:55,320 --> 00:15:57,960
Sotva jsem začala věřit na cestování časem.
- 203
00:15:57,960 --> 00:16:01,120
Vypadá to na čáry, ale není. To nejde.
- 204
00:16:01,120 --> 00:16:02,950
Budeš stát celou noc?
- 205
00:16:08,950 --> 00:16:10,560
Tak se trochu posuň.
- 206
00:16:11,560 --> 00:16:14,950
Promiň. Není tu moc místa. Pro nás dva.
- 207
00:16:14,950 --> 00:16:17,230
Jedna postel, může se stát cokoliv.
- 208
00:16:17,230 --> 00:16:20,390
Existuje sice psychická energie, ale člověk ji neovládne...
- 209
00:16:20,390 --> 00:16:24,400
...ne bez generátoru velkého jako Taunton, a toho bych si všimnul.
- 210
00:16:27,240 --> 00:16:29,760
Něco mi uniká, Martho.
- 211
00:16:31,560 --> 00:16:33,760
Je to velmi blízko...
- 212
00:16:34,840 --> 00:16:37,600
...dívá se mi to do tváře a já to nevidím.
- 213
00:16:40,830 --> 00:16:42,070
Rose by věděla.
- 214
00:16:44,800 --> 00:16:49,440
Ta moje kamarádka, hned by řekla tu správnou věc.
- 215
00:16:51,840 --> 00:16:54,790
No, co se dá dělat. Jsi nováček. Nevadí.
- 216
00:16:54,790 --> 00:16:57,150
Zítřka tě vezmu domů.

- 217
00:16:57,150 --> 00:16:58,630
Supr!
- 218
00:17:49,680 --> 00:17:53,590
Spoutej mysl, povzbud' síly,
- 219
00:17:53,590 --> 00:17:56,710
zrychli slova,
- 220
00:17:56,710 --> 00:17:59,160
dej mu píli!
- 221
00:18:39,390 --> 00:18:41,510
Wille!
- 222
00:18:41,510 --> 00:18:47,680
Dokončila jsem úklid, je čas na tvou
odměnu!
Ale, nejsem tu první.
- 223
00:18:49,830 --> 00:18:54,920
Koště tvé si k letu půjčím,
tebe teď umlčet musím.
- 224
00:19:01,320 --> 00:19:03,640
- 225
00:19:03,640 --> 00:19:06,310
Co to bylo?
- 226
00:19:07,910 --> 00:19:10,110
Zastavilo se jí srdce.
- 227
00:19:11,230 --> 00:19:14,350
- Zemřela strachy.
- Doktore...
- 228
00:19:14,350 --> 00:19:16,520
- Co jsi viděla?
- 229
00:19:16,520 --> 00:19:17,960
Čarodějnicí.
- 230
00:19:24,200 --> 00:19:26,710
Ach, sladká Dolly Baileyová.
- 231
00:19:26,710 --> 00:19:31,110
Přestála tady tři morové rány.
My ostatní utekli.
- 232
00:19:31,110 --> 00:19:34,720
Co ji tak mohlo vyděsit.
Měla takového nezlomného ducha.
- 233
00:19:34,720 --> 00:19:37,760
Běsni, běsni dál, proti v soumraku?
- 234
00:19:37,760 --> 00:19:40,710
- To bych mohl použít.
- Nemoh, to už napsal jiný.
- 235
00:19:40,710 --> 00:19:46,720
Jde o to, že Lynley se utopil na souši,
Dolly
umřela strachy a oba byli spojeni s
vámi.
- 236
00:19:46,720 --> 00:19:49,190
- Obviňujete mě?
- Ne, ale byla tu ta čarodějnice.
- 237
00:19:49,190 --> 00:19:50,910
Byla veliká,
- 238
00:19:50,910 --> 00:19:55,400
- chtěla se a letěla pryč. Vy jste psal
o čarodějnicích.
- Psal? Kdy to bylo?

- 239
00:19:55,400 --> 00:19:56,870
Ne, ještě nepsal.
- 240
00:19:56,870 --> 00:20:00,480
- Peter Streete o nich mluvil.
- Kdo je Peter Streete?
- Náš stavitel.
- 241
00:20:00,480 --> 00:20:03,310
- Nakreslil plány Globu.
- Architekt.
- 242
00:20:03,310 --> 00:20:06,070
Moment, architekt! Globe! Pojd'te!
- 243
00:20:07,680 --> 00:20:11,950
Sloupy támhle, dobře, a 14 stran...
- 244
00:20:11,950 --> 00:20:15,110
Tohle mě vždycky zajímalo, Wille, proč 14 stran?
- 245
00:20:15,110 --> 00:20:18,120
Ten tvar se Peterovi líbil nejvíc, toť vše.
- 246
00:20:18,120 --> 00:20:21,670
- Prý to nejlépe ponese zvuk.
- 14? Proč je mi to tak povědomé?
- 247
00:20:21,670 --> 00:20:25,390
- Sonet má 14 veršů...?
- 248
00:20:25,390 --> 00:20:28,750
To má. Dobrý postřeh, slova a tvary podle stejného modelu.
- 249
00:20:28,750 --> 00:20:31,200
14 řádků, 14 stran, 14 faset.
- 250
00:20:31,200 --> 00:20:35,080
Moje hlava! Tetradekagon! Mysli, mysli!
Slova, písmena, čísla, verše...
- 251
00:20:35,080 --> 00:20:38,280
- Vždyť je to jenom divadlo.
- Jo, ale v divadle je kouzlo, ne?
- 252
00:20:38,280 --> 00:20:41,160
To jistě víte.
Stoupnete si sem.
- 253
00:20:41,160 --> 00:20:46,560
Řeknete ta správná slova ve správnou chvíli a rozpláčete davy.
- 254
00:20:46,560 --> 00:20:51,360
Nebo je rozesmějete. Změníte je...
- 255
00:20:51,360 --> 00:20:56,160
...tady můžete měnit mysl lidí jen pouhými slovy.
- 256
00:20:57,670 --> 00:21:02,910
- Ale když to přeženete...
- Jako tvá budka. Malá dřevěná budka, ale s takovou silou.
- 257
00:21:02,910 --> 00:21:07,200
Ooo, Martho Jonesová, líbíš se mi!
- 258
00:21:07,200 --> 00:21:09,920
- Wille, můžem mluvit s Peetem Streetem?
- Nepomůže vám.
- 259
00:21:09,920 --> 00:21:13,950
- Měsíc po dokončení se zbláznil.
- Co se stalo?
- 260

00:21:13,950 --> 00:21:17,030
Blouznil o čarodějnicích, slyšel hlasy,
blábolil. Pak zešílel.

261
00:21:17,030 --> 00:21:21,760
- Kde je teď?
- V Bedlamu. - Co je Bedlam?
- Bedlamská nemocnice. Blázinec.

262
00:21:21,760 --> 00:21:27,310
- Jdu za ním, hned teď. Jdeme!
- Počkejte! Půjdu s vámi. Chci být u
toho, když něco řekne.

263
00:21:27,310 --> 00:21:31,120
Ralphe, poslední scéna, jak jsem slíbil.
Opiš ji, naučte se ji a nazkoušejte.

264
00:21:31,120 --> 00:21:36,990
Vrátím se před první oponou, a soustředím
se na oči a ústa,
nikdy nevíš, zda se objeví královna.

265
00:21:36,990 --> 00:21:40,120
To jistě! Nikdy nepřijde.

266
00:21:40,120 --> 00:21:45,400
Povězte mi o té Svobodonii, kde žena
může být doktor,
spisovatel, herec.

267
00:21:45,400 --> 00:21:48,640
- Téhle zemi vládne žena.
- Je královského rodu, za to může Bůh.

268
00:21:48,640 --> 00:21:50,880
Vy jste však královsky krásná.

269
00:21:50,880 --> 00:21:54,240
Tak hele, já vím, že máte na venkově
manželku.

270
00:21:54,240 --> 00:21:56,070
- Ale Martho, tohle je město.
- Jdeme!

271
00:21:56,070 --> 00:21:58,880
- Flirtovat můžete později.
- To je slib, Doktore?

272
00:22:00,510 --> 00:22:03,870
Ach, 57 akademiků šílí blahem.
Tak, jdeme!

273
00:22:07,320 --> 00:22:11,920
Slavná lásky snaha. Nemám rád
pokračování,
nikdy nejsou dobrá.

274
00:22:11,920 --> 00:22:14,470
Už jsi to čet?
Musel být namol.

275
00:22:14,470 --> 00:22:17,440
- Nevím ani, co tohle znamená.
- To se dá říct o všech jeho hrách.

276
00:22:17,440 --> 00:22:20,440
Ale, alespoň jsou to mé repliky.

277
00:22:20,440 --> 00:22:22,280
Haha, stojím uprostřed jeviště.

278
00:22:23,870 --> 00:22:29,000
"Světlo Shadmochova dutého Měsíce
svítí na bod v prostoru,"

279
00:22:29,000 --> 00:22:31,360
"mezi drovidiánským pobřežím..."

280
00:22:34,150 --> 00:22:36,320

Co to bylo?	Přeje si lord Doktor malé zabavení?
281 00:22:36,320 --> 00:22:42,120 "...drovidiánským pobřežím a lineární pět devět tři nula jedna šest."	293 00:23:34,150 --> 00:23:37,390 Můžu ty cvoky seřezat, to bude pěkný představení.
282 00:22:42,120 --> 00:22:46,270 Duch se mísí někde v éteru!	294 00:23:37,390 --> 00:23:40,360 - Bandog a Bedlam! - Ne. Nepřál by si.
283 00:22:46,270 --> 00:22:48,760 Je brzy! Příliš brzy!	295 00:23:40,360 --> 00:23:42,840 Počkejte tady, já ho...
284 00:22:48,760 --> 00:22:52,270 Nebojte se, mé matky,	296 00:23:42,840 --> 00:23:45,430 ...upravím pro dámu.
285 00:22:52,270 --> 00:22:55,230 je to jen zkouška toho, co přijde.	297 00:23:45,430 --> 00:23:49,760 Tomuhle říkáte nemocnice? Bijí tu pacienty pro pobavení panstva?!
286 00:22:56,590 --> 00:22:59,870 "...a zasáhne odporný háj Vexelu čtyři..."	298 00:23:49,760 --> 00:23:53,470 - Sem jste dal přítele? - Ve Svobodonii je všechno tak jiné.
287 00:23:02,920 --> 00:23:05,320 U všech svatých.	299 00:23:53,470 --> 00:23:56,830 Vždyť jste chytrý! Myslíte, že tady lidem pomáhají?
288 00:23:05,320 --> 00:23:07,120 To je duch.	300 00:23:56,830 --> 00:24:01,440 Byl jsem šílený, ztratil jsem rozum. Strach z tohoto místa mě napravil. Slouží svému účelu.
289 00:23:07,120 --> 00:23:10,430 Jaký to ohavný stín.	301 00:24:01,440 --> 00:24:03,840 - Jak to šílený? - Ztratil jste syna.
290 00:23:17,350 --> 00:23:20,550 Raději o tom nikomu neřekneme.	302 00:24:03,840 --> 00:24:05,440 Svého chlapce.
291 00:23:20,550 --> 00:23:22,880 Jinak sami skončíme v Bedlamu.	
292 00:23:29,350 --> 00:23:33,070	

- 303
00:24:05,440 --> 00:24:07,960
Vzal mi ho mor.
Ani jsem u toho nebyl.
- 304
00:24:07,960 --> 00:24:09,830
To jsem nevěděla. Promiňte.
- 305
00:24:09,830 --> 00:24:15,280
Vše jsem zpochybňoval.
Marnost téhle prchavé existence. Být, či
nebýt...
- 306
00:24:16,830 --> 00:24:17,920
O, to je docela dobré.
- 307
00:24:17,920 --> 00:24:20,030
Radši si to zapište.
- 308
00:24:20,030 --> 00:24:21,760
Hm, možná ne. Moc okázalé.
- 309
00:24:21,760 --> 00:24:23,640
Tudy, můj pane.
- 310
00:24:39,790 --> 00:24:44,640
- Mohou být nebezpeční, neznají svou
sílu.
- Pomáhá, když je nemlátíte.
Vypadněte.
- 311
00:24:49,470 --> 00:24:51,390
Petere...
- 312
00:24:51,390 --> 00:24:53,590
Peter Streete?
- 313
00:24:53,590 --> 00:24:56,110
Je na tom stejně.
- 314
00:24:56,110 --> 00:24:58,000
Nic z něj nedostanete.
- 315
00:24:59,590 --> 00:25:01,120
Petere?
- 316
00:25:06,710 --> 00:25:09,790
Co je to? Musím to vidět.
- 317
00:25:15,870 --> 00:25:17,590
Ten cizinec.
- 318
00:25:17,590 --> 00:25:21,030
Byl v hostinci se Shakesparem.
- 319
00:25:21,030 --> 00:25:23,240
Zdálo se mi, že cítím něco nového.
- 320
00:25:23,240 --> 00:25:26,800
A teď navštívil blázinec - architektka.
- 321
00:25:34,990 --> 00:25:36,680
Petere, já jsem Doktor.
- 322
00:25:38,470 --> 00:25:41,230
Jdi do minulosti.
- 323
00:25:41,230 --> 00:25:43,670
Rok nazpátek.
- 324
00:25:43,670 --> 00:25:48,310
Nech svou mysl vrátit se.
Do doby, kdy bylo vše krásné, zářivé.
- 325
00:25:48,310 --> 00:25:53,640
Vše, co se přihodilo,
se stalo někomu jinému.

326
00:25:53,640 --> 00:25:56,430
Byl to jen příběh.

327
00:25:57,093 --> 00:25:59,258
Pohádka.

328
00:25:59,430 --> 00:26:01,190
Zapomeň ji.

329
00:26:01,190 --> 00:26:04,870
To je ono. To je ono.

330
00:26:04,870 --> 00:26:06,360
Zapomeň ji.

331
00:26:10,880 --> 00:26:13,830
Řekni mi svůj příběh.

332
00:26:13,830 --> 00:26:15,840
Řekni mi o čarodějnicích.

333
00:26:15,840 --> 00:26:17,440
Kdo je ten Doktor?

334
00:26:17,440 --> 00:26:20,920
Proč se objevil v době naší slávy?

335
00:26:20,920 --> 00:26:24,030
Zkázoprstá! Přesuň se tam.

336
00:26:24,030 --> 00:26:26,470
Zahub Doktora,

337
00:26:26,470 --> 00:26:28,040
zahub jej!

338
00:26:28,040 --> 00:26:30,000

smích

339
00:26:31,080 --> 00:26:34,840
Čarodějnice... promlouvaly k Peterovi.

340
00:26:34,840 --> 00:26:36,910
V noci, šeptaly.

341
00:26:36,910 --> 00:26:38,400
Šeptaly...

342
00:26:43,230 --> 00:26:47,320
Donutily Petera postavit Globe podle
jejich plánu. JEJICH plánu.

343
00:26:47,320 --> 00:26:49,320
14 stěn.

344
00:26:49,320 --> 00:26:53,600
Vždycky 14.

345
00:26:53,600 --> 00:26:55,040
Když byla práce hotova...

346
00:26:57,350 --> 00:27:01,120
tak zlomily ducha ubohého Petera...

347
00:27:01,120 --> 00:27:04,560
Ale kde je Peter viděl?
Kde ve městě?

348
00:27:04,560 --> 00:27:07,080
Petere, řekni mi to.

349
00:27:07,080 --> 00:27:09,160
Musíš mi říct, kde ve městě.

350
00:27:11,950 --> 00:27:14,200

- Allhallows Street...
- 351
00:27:14,200 --> 00:27:19,750
- Příliš mnoho slov... - Co to sakra je?
- Jen jediný dotek srdce.
- 352
00:27:20,800 --> 00:27:22,150
NE!
- 353
00:27:26,200 --> 00:27:28,160
Čarodějnice! Vidím ji.
- 354
00:27:28,160 --> 00:27:30,360
A kdo bude další, hm?
- 355
00:27:30,360 --> 00:27:34,150
Jen jediný dotek.
smích
- 356
00:27:36,550 --> 00:27:40,000
Ooo, zastavím vaše šílená srdce.
- 357
00:27:40,000 --> 00:27:42,880
Ubozí smrtelníci.
- 358
00:27:42,880 --> 00:27:46,480
- Pust'te nás ven, pust'te nás ven!
- To nepomůže, to tu křičí každý.
- 359
00:27:46,480 --> 00:27:49,800
Kdo zemře první?
- 360
00:27:49,800 --> 00:27:54,120
- No, když hledáte dobrovolníky...
- Nedělej to! - Doktore, zastavíte ji?
- 361
00:27:54,120 --> 00:27:57,630
- Žádný smrtelník mě nezastaví.
- Ale když je síla ve slovech...
- 362
00:27:57,630 --> 00:28:03,390
- Pokud najdu to správné, pokud tě poznám...
- Nikdo na Zemi nás nezná.
- 363
00:28:03,390 --> 00:28:08,430
Tak dobře, že jsem tady. Mysli, mysli, humanoid, žena, používá slova k ovládnutí energie.
- 364
00:28:08,430 --> 00:28:09,630
Aaa! Čtrnáct!
- 365
00:28:09,630 --> 00:28:14,630
To je ono! Čtrnáct! Čtrnáct je hvězd rexelské planetární soustavy.
- 366
00:28:14,630 --> 00:28:18,360
Tvore, pojmenovávám tě... kerionajt!
- 367
00:28:23,520 --> 00:28:26,040
Co jsi jí udělal?
- 368
00:28:26,040 --> 00:28:29,960
Pojmenoval. Síla jména.
To je stará magie.
- 369
00:28:29,960 --> 00:28:31,990
Ale magie neexistuje.
- 370
00:28:31,990 --> 00:28:35,070
No, trochu jiná věda.
Vy máte matematiku.
- 371
00:28:35,070 --> 00:28:39,360
Správná čísla v rovnici mohou rozbít atom.
Carrioniti (kerionajti) používají slova.
- 372

00:28:39,360 --> 00:28:40,440
Používají k čemu?

373
00:28:41,990 --> 00:28:43,800
Ke zničení světa.

374
00:28:49,440 --> 00:28:52,750
On nás zná!

375
00:28:52,750 --> 00:28:54,520
Vyslovil naše jméno.

376
00:28:54,520 --> 00:28:57,800
Pak pozná smrt!

377
00:28:57,800 --> 00:28:59,270
Zemře mojí rukou.

378
00:28:59,270 --> 00:29:05,350
Matky mé, čas nadchází,
vypravíme se do Globu, běžte!

379
00:29:05,350 --> 00:29:10,560
Přidám se k vám, jakmile
Doktor vydechne naposled.

380
00:29:10,560 --> 00:29:13,950
Carrioniti zmizeli už na počátku
vesmíru.

381
00:29:13,950 --> 00:29:18,160
- Nikdo nevěděl, zda byli vážně
skuteční.
- Já říkám skuteční. - Ale co chtějí?

382
00:29:18,160 --> 00:29:21,480
Novou říši na Zemi.

383
00:29:21,480 --> 00:29:25,600

- Svět plný kostí, krve a čar.
- Ale jak?

384
00:29:25,600 --> 00:29:29,120
Dívám se na muže slov.

385
00:29:29,120 --> 00:29:31,680
Já? Ale já nic neudělal.

386
00:29:31,680 --> 00:29:35,360
Moment, co jste dělal v noci, když tady
byl ten Carrionit?

387
00:29:35,360 --> 00:29:36,520
Dokončoval jsem hru.

388
00:29:37,560 --> 00:29:39,230
Jak ta hra skončí?

389
00:29:39,230 --> 00:29:44,320
Chlapci dostanou dívky, zatančí si,
je to celé vtipné a inteligentní, jako
vždy.

390
00:29:45,400 --> 00:29:47,320
Kromě posledních pár řádek.

391
00:29:47,320 --> 00:29:51,760
Jen si nepamatuji, že bych je psal.

392
00:29:51,760 --> 00:29:54,160
To je ono.

393
00:29:54,160 --> 00:29:56,160
Použily vás.

394
00:29:56,160 --> 00:30:00,960
Daly vám ta poslední slova, jako
kouzlo, jako kód!

Slavná lásky snaha je zbraň!	404
395	00:30:52,215 --> 00:30:54,242
00:30:00,960 --> 00:30:05,830	Počkat, to jsem napsal já.
Správná kombinace slov vyřčená na správném místě, a k tomu Globe jako měnič energie!	405
396	00:30:54,242 --> 00:30:56,920
00:30:05,830 --> 00:30:08,190	Tak už běžte!
Tkví to ve hře! Tohle můžete použít.	406
397	00:30:56,920 --> 00:30:59,590
00:30:17,510 --> 00:30:21,550	Oko by mělo být spokojené tam, kde spočine.
Zanechali jsme milence navarrské souhrou osudu rozdělené.	Rok se táhne a já jen s povzdechem sleduji...
398	407
00:30:21,550 --> 00:30:27,720	00:31:02,040 --> 00:31:06,400
Žádný nezískal svou marnou lásku, vyplatí se však	Trpělivost, mé sestry, trpělivost... A kňourající bídní pokleslí muži...
Slavná lásky snaha?	408
399	00:31:06,400 --> 00:31:09,720
00:30:34,110 --> 00:30:38,680	Zastavte hru!
Allhallows Street, tady je. Martho, najdeme je.	409
Vy běžte do Globu.	00:31:09,720 --> 00:31:15,310
400	Je mi líto, dámy a pánové, avšak zastavte!
00:30:38,680 --> 00:30:40,750	Toto představení musí ihned skončit.
Za každou cenu zastavte tu hru.	410
401	00:31:15,310 --> 00:31:16,630
00:30:40,750 --> 00:30:45,190	Každý jen kritizuje.
To udělám.	411
Roky jsem byl nejchytřejší člověk kolem.	00:31:16,630 --> 00:31:18,920
Vedle vás jsem pouhé nic.	- Slovotepec! - Neobávej se!
402	412
00:30:45,190 --> 00:30:48,550	00:31:18,920 --> 00:31:20,950
- Nestěžujte si.	Já mám loutku.
- Nestěžuji si, je to skvělé. Hodně štěstí.	413
403	00:31:22,520 --> 00:31:28,520
00:30:48,550 --> 00:30:52,640	Je mi to líto, vrátíme vám peníze, ale tato hra nesmí být dohrána.
- Vám taky, Shakespeare! „Jen znova k průlomů!“	414
- To se mi líbí...	00:31:28,920 --> 00:31:32,110

Je opilej, nebo co?
Odneste ho odsud.

415
00:31:36,240 --> 00:31:39,710
Račte prominout, náš mrzutý Will

416
00:31:39,710 --> 00:31:42,360
psal celou noc
a pivo pil.

417
00:31:48,000 --> 00:31:51,080
Teď už nás nic nezastaví.

418
00:31:53,280 --> 00:31:55,480
Allhallows Street.

419
00:31:55,480 --> 00:31:57,120
Ale který dům?

420
00:31:57,120 --> 00:32:00,030
Říkám si, jestli mi něco neuniká.

421
00:32:00,030 --> 00:32:03,750
Svět neskončil v roce 1599, já jsem
živoucí důkaz.

422
00:32:03,991 --> 00:32:07,241
Jak jen vysvětlit mechanismus
nekonečného toku času...
Už vím.

423
00:32:07,241 --> 00:32:11,230
- "Návrat do budoucnosti", tohle určitě
znáš.
- Ten film?

424
00:32:11,230 --> 00:32:15,590
Ne, ten román. Jistěže film!
Marty McFly změní historii...

425
00:32:15,590 --> 00:32:19,110
A začne mizet!
Můj Bože, začnu taky mizet?

426
00:32:19,110 --> 00:32:23,080
Ty a celá budoucnost lidské
rasy – skončí přímo tady v tomto

427
00:32:23,080 --> 00:32:25,030
v roce, pokud to nezastavíme.

428
00:32:25,030 --> 00:32:27,080
Ale který dům ?

429
00:32:32,800 --> 00:32:36,000
Ooo, začarovaný dům, hm?

430
00:32:46,870 --> 00:32:49,800
Hádám, že nás očekáváš.

431
00:32:49,800 --> 00:32:52,920
Já myslím, že smrt vás očekává dlouho.

432
00:32:52,920 --> 00:32:55,120
Tak jo!
Nech to na mně.

433
00:32:55,120 --> 00:32:56,920
Vím, jak na to.

434
00:32:56,920 --> 00:33:00,550
Pojmenovávám tě Carrionit!
smích

435
00:33:02,520 --> 00:33:04,150
Co dělám špatně? To ten prst?

436
00:33:04,150 --> 00:33:05,960

- Síla jména funguje jen jednou.
- 437
00:33:05,960 --> 00:33:07,150
Sleduj.
- 438
00:33:07,150 --> 00:33:11,880
Zřím tě nyní, ženo nová,
tvé jméno jest Martha Jonesová!
- 439
00:33:11,880 --> 00:33:13,470
Cos to provedla?
- 440
00:33:15,080 --> 00:33:18,070
Bohužel jen spí. Zvláštní,
- 441
00:33:18,070 --> 00:33:22,680
jméno má menší účinek, jako by
byla mimo svůj čas.
- 442
00:33:22,680 --> 00:33:24,880
A ty, sire Doktore...
- 443
00:33:25,870 --> 00:33:27,720
Fascinující.
- 444
00:33:28,920 --> 00:33:30,670
Nemáš žádné jméno.
- 445
00:33:30,670 --> 00:33:34,720
Proč by někdo tak zoufale skrýval
vlastní jméno?
- 446
00:33:35,880 --> 00:33:37,920
Ale, podívejme.
- 447
00:33:37,920 --> 00:33:42,670
- Je tu jedno slovo, které má moc zranit.
- Jména na mě nefungují.
- 448
00:33:42,670 --> 00:33:46,680
Tvé srdce zchladlo, zůstal morous,
- 449
00:33:46,680 --> 00:33:48,600
je to tím, že jsi ztratil...
- 450
00:33:48,600 --> 00:33:50,320
Rose.
- 451
00:33:50,320 --> 00:33:52,920
Velká chyba,
- 452
00:33:52,920 --> 00:33:55,390
tohle jméno mě nutí bojovat.
- 453
00:33:55,390 --> 00:33:58,630
Carrioniti zmizeli, kam jste odešli?
- 454
00:33:58,630 --> 00:34:02,110
Věční našli správné slovo, které
nás uvrhlo do temnoty.
- 455
00:34:02,110 --> 00:34:06,310
- Jak jste uprchli?
- Nová slova, nová a zářivá.
- 456
00:34:06,310 --> 00:34:08,360
Z myslí, které není rovno.
- 457
00:34:08,360 --> 00:34:11,110
Shakespeare.
- 458
00:34:11,110 --> 00:34:12,910
Jeho syn zemřel.
- 459
00:34:12,910 --> 00:34:16,440
Žal génia -

460
00:34:16,440 --> 00:34:18,360
Nezměrný žal,

461
00:34:18,360 --> 00:34:21,280
ten nám pomohl vstoupit.

462
00:34:21,280 --> 00:34:26,630
- Kolika vás je?
- Jenom tři. Ale dnešní hra přivede i zbytek.

463
00:34:26,630 --> 00:34:30,040
Pak bude lidská rasa vymýcena, jako nákaza.

464
00:34:30,040 --> 00:34:36,510
A z tohoto světa přivedeme vesmír zpět ke starým způsobům krve a magie.

465
00:34:36,510 --> 00:34:40,640
To máte co dělat.
Ale nejdřív...

466
00:34:40,640 --> 00:34:42,280
...musíte přes mne.

467
00:34:42,280 --> 00:34:44,470
Bude mi potěšením.

468
00:34:45,550 --> 00:34:49,080
Když můj nepřítel má tak...působné rysy.

469
00:34:49,080 --> 00:34:54,670
Ne, jen další druh magie, který na mě nefunguje.

470
00:34:54,670 --> 00:34:56,680
Tak to uvidíme.

471
00:34:56,680 --> 00:34:58,560
Co to bylo, cos to udělala?

472
00:34:58,560 --> 00:35:00,230
Suvenýr.

473
00:35:00,230 --> 00:35:01,560
Vrat' mi to!

474
00:35:04,870 --> 00:35:07,320
Tohle je podvádění.

475
00:35:07,320 --> 00:35:08,870
Pohled', Doktore.

476
00:35:08,870 --> 00:35:11,440
Lidé jsou pro kerionajty jenom pouhými

477
00:35:11,440 --> 00:35:13,240
loutkami.

478
00:35:14,520 --> 00:35:19,200
Ty tomu říkáš magie, ale já Replikační modul DNA.

479
00:35:19,200 --> 00:35:21,720
K čemu je ti tvá věda teď?
smích

480
00:35:27,480 --> 00:35:30,880
Můj Bože, Doktore!
Neboj se, jsem tu.

481
00:35:34,440 --> 00:35:35,950
Tak počkej.

482
00:35:35,950 --> 00:35:37,870

Dvě srdce?!

483
00:35:37,870 --> 00:35:40,630
Začínáš z toho dělat zvyk.

484
00:35:42,400 --> 00:35:47,110
Aaa. Bije mi jen jedno srdce,
jak to lidé vydrží?

485
00:35:47,110 --> 00:35:51,720
Musím nastartovat i to druhé. Uhod' mě
do hrudi.

486
00:35:51,720 --> 00:35:55,320
Aaa, na druhou stranu!
Do zad, do zad!

487
00:35:56,710 --> 00:35:59,270
Sakra, trochu doleva.

488
00:35:59,270 --> 00:36:04,870
Aaa, krása. A jdeme. Bum-ta-ra-ta.
Co tam tak stojíš? Poběž, Globe!

489
00:36:07,320 --> 00:36:10,080
A Doktor?

490
00:36:10,080 --> 00:36:13,390
- Mrtvý.
- Ženy si připravily představení.

491
00:36:13,390 --> 00:36:17,480
Maria předvede Isis, kterak sestupuje z
nebeských výšin.

492
00:36:17,480 --> 00:36:19,360
Ach, přichází Costard.

493
00:36:23,350 --> 00:36:25,870
Vážení!

494
00:36:27,590 --> 00:36:34,040
- Běžíme špatným směrem. –
Neběžíme.
- Běžíme špatným směrem!

495
00:36:36,240 --> 00:36:38,270
Pohled' na tu odpornou ženskou lásku.

496
00:36:38,270 --> 00:36:41,830
Cha, již není moderní být tak svolný.

497
00:36:41,830 --> 00:36:43,910
Je to tu, mé matky.

498
00:36:43,910 --> 00:36:46,390
Poslední slova, která aktivují
tetradekagon.

499
00:36:46,390 --> 00:36:53,310
Mezi drovidiánským pobřežím
a lineární pět devět tři nula šest sedm
celá nula dva.

500
00:36:53,310 --> 00:36:59,040
A zasáhne odporný háj Rexelu čtyři.
Aktivuj spoluzářící krystal!

501
00:36:59,040 --> 00:37:03,400
Portál se otvírá, už to začíná.

502
00:37:07,880 --> 00:37:10,590
Říkal jsem vám to! Já to říkal!

503
00:37:12,990 --> 00:37:14,470
Zadní vchod.

504
00:37:33,830 --> 00:37:36,910
"Zastavte hru!"

Snad jsem to řekl jasně, „zastavte hru“!

505

00:37:36,910 --> 00:37:39,480

- Bolí mě hlava.

- V tom má jistě prsty ona.

506

00:37:39,480 --> 00:37:41,790

Tohle je můj signál.

507

00:37:43,360 --> 00:37:47,880

Právě nastává milénium krve!

smích

508

00:37:51,360 --> 00:37:53,590

Doktor! Žije!

509

00:37:53,590 --> 00:37:57,000

Tak sleduj, jak se svět promění v
pustinu.

510

00:37:57,000 --> 00:37:59,710

Už letí, už letí!

smích

511

00:38:32,670 --> 00:38:37,640

- Pojd'te, Wille! Historie vás potřebuje!

- Ale co mám dělat?

- Zastavte je! - A jak to mám udělat?

512

00:38:37,640 --> 00:38:40,750

Globe dává slovům sílu, ale vy jste
slovotepec!

513

00:38:40,750 --> 00:38:43,480

Jediný pravý génius, jediný, kdo to
zvládne!

514

00:38:43,480 --> 00:38:46,200

- Jaká slova? Žádná mě nenapadají.

- Jste William Shakespeare.

515

00:38:46,200 --> 00:38:51,750

- Ale ty věty Carrionitů vyžadují
takovou přesnost!

- Věřte si.

516

00:38:51,750 --> 00:38:54,190

Když se zavřete v pokoji, slova k vám
přichází sama.

517

00:38:54,190 --> 00:38:58,240

Slova, co správně zní, mají správný
rytmus, a vydrží navěky.

518

00:38:58,240 --> 00:39:03,310

Tohle děláte, Wille, vybíráte dokonalá
slova.

Do toho! Improvizujte!

519

00:39:09,400 --> 00:39:13,160

Uzavři se jámo nenávistné hniloby!

520

00:39:13,160 --> 00:39:15,760

Ať rozkládá se pleticha čarodějek!

521

00:39:15,760 --> 00:39:18,360

Kradete mé mysli, vaše hračka jsem,

522

00:39:18,360 --> 00:39:21,070

můj doktor však říká, že jí nejsem!

523

00:39:21,070 --> 00:39:24,120

Ne! Mocná slova!

524

00:39:24,120 --> 00:39:29,880

Zkažené carrionitské přízraky,
přerušete své triky mezi body,

525

00:39:29,880 --> 00:39:32,160

Sedm šest jedna tři devět nula...

526
00:39:32,160 --> 00:39:34,280
Sedm šest jedna tři devět nula...

527
00:39:34,280 --> 00:39:38,950
Vyháním vás jak špínu z domu a říkám vám

528
00:39:41,790 --> 00:39:44,230
Expelliarmus!

529
00:39:44,230 --> 00:39:48,390
Stará JK!

530
00:39:52,600 --> 00:39:56,800
Aaaaaa!
Hluboká temnota! Všechny je pohltí!
Nee!

531
00:40:10,870 --> 00:40:12,880
Slavná lásky snaha!

532
00:40:12,880 --> 00:40:14,800
Támhle letí.

533
00:40:46,590 --> 00:40:48,640
To byly vážně speciální efekty.

534
00:40:48,640 --> 00:40:50,920
Vskutku speciální jsou vaše efekty.

535
00:40:50,920 --> 00:40:53,510
Znám od vás lepší.

536
00:41:23,160 --> 00:41:28,240
A tak říkám, srdce za srdce,
dlaně za laně.

537
00:41:28,240 --> 00:41:31,510

- To nechápu.
- Tak mi řekni vtip ze Svobodonie.

538
00:41:31,510 --> 00:41:34,760
Fajn. Shakespeare vejde do baru.

539
00:41:34,760 --> 00:41:39,080
A povídá:
"Pít či nepít, toť otázka."

540
00:41:39,080 --> 00:41:43,400
Haha, to je výborné.
Nedává to smysl, ale to nevadí, pojď sem.

541
00:41:43,400 --> 00:41:44,950
Vždyť tě skoro neznám.

542
00:41:44,950 --> 00:41:48,640
Doktor tě nikdy nepolíbí.
Vydej se muži, který může.

543
00:41:50,230 --> 00:41:55,560
Nevím, to říct, ó velký génie,
ale strašně ti páchne z pusy.

544
00:41:55,560 --> 00:41:58,000
Skvělý obchod s rekvizitami.

545
00:41:58,000 --> 00:42:00,320
Tímhle si nejsem moc jistý.

546
00:42:00,320 --> 00:42:02,150
Vypadá to jako Sycorax.

547
00:42:02,150 --> 00:42:05,760
Sycorax? Krásné slovo.
To si od vás také vezmu.

548

00:42:05,760 --> 00:42:09,240
- Dostanu provizi? Co vaše hlava?
- Pořád bolí.

549
00:42:09,240 --> 00:42:11,160
Tady. Sehnal jsem tohle.

550
00:42:11,160 --> 00:42:12,760
Nákrčník.

551
00:42:12,760 --> 00:42:15,840
Noste ho, než se to zlepší. I když...

552
00:42:15,840 --> 00:42:19,800
...můžete si ho nechat. Sluší vám.
- Co ta hra?

553
00:42:19,800 --> 00:42:23,720
Pryč. Hledal jsem všude, všechny kopie
Slavné lásky snahy vyletěly do luftu.

554
00:42:23,720 --> 00:42:26,830
- Moje ztracené dílo.
- Napište ho znovu.

555
00:42:26,830 --> 00:42:29,160
Raději ne, Wille.

556
00:42:29,160 --> 00:42:32,590
V těch slovech je stále síla a ať raději
zmizí.

557
00:42:32,590 --> 00:42:34,400
Ale já mám nové nápady!

558
00:42:34,400 --> 00:42:36,990
Možná je čas napsat o otcích a synech.

559
00:42:36,990 --> 00:42:39,310

Na památku mého syna Hamneta.
560

00:42:39,310 --> 00:42:43,800
- Hamneta? - To je on.
- Hamneta? - Co je na tom? - No nic,

561
00:42:43,800 --> 00:42:49,670
je čas letět. V TARDIS mám pěkné
podkroví,
kde si tahle sebranka může klidně ječet.

562
00:42:49,670 --> 00:42:54,070
- A Marthu musím odvézt zpátky.
- Myslíte cestovat časem a prostorem?

563
00:42:54,070 --> 00:42:58,200
- Prosím? - Jste z jiného světa jako tyhle
a Martha je z budoucnosti.

564
00:42:58,200 --> 00:43:00,200
Není těžké na to přijít.

565
00:43:00,200 --> 00:43:05,200
- To je úžasné. Jste úžasný.
- V mnoha ohledech jsme si podobní.

566
00:43:05,200 --> 00:43:09,520
Martho, nech mě rozloučit se novou
básní.

567
00:43:09,520 --> 00:43:12,550
Sonetem pro mou snědou paní.

568
00:43:13,920 --> 00:43:16,750
Mám srovnat tě s letním dnem?

569
00:43:16,750 --> 00:43:19,880
Je krásnější a mírnější.

570
00:43:19,880 --> 00:43:24,200

Wille! Wille, tomu nebudeš věřit!
Je tady! Ona se tu objevila!

571
00:43:24,200 --> 00:43:29,110
Mluví o nás celé město. Slyšela o
včerejším představení a chce to vidět.

572
00:43:29,110 --> 00:43:31,680
- Kdo?
- Její Výsost, je tady.

573
00:43:35,080 --> 00:43:36,710
Královna Alžběta I.!

574
00:43:36,710 --> 00:43:38,270
Doktor!

575
00:43:38,270 --> 00:43:40,960
- Co?
- Můj nepřítel!

576
00:43:40,960 --> 00:43:44,670
- Co?
- Srazte mu hlavu!
- Co?

577
00:43:44,670 --> 00:43:51,670
- Na tom nesejde, utíkej! Ahoj, Wille! A
díky!
- Zastavte toho zákáznosného Doktora!

578
00:43:51,760 --> 00:43:56,200
Stůjte, ve jménu královny!

579
00:43:56,350 --> 00:43:59,790
- Čím jsi ji tak rozčílil?
- Jak to mám vědět? Ještě jsem ji
nepotkal.

580
00:43:59,790 --> 00:44:03,480

Takové je cestování časem.
Mám se nač těšit.

581
00:44:03,480 --> 00:44:05,710

PŘÍŠTĚ UVIDÍTE
582
00:44:12,360 --> 00:44:14,280
Jsme uprostřed Nového New Yorku...

583
00:44:14,280 --> 00:44:15,870
On přišel.

584
00:44:20,110 --> 00:44:21,550
Pomozte!

585
00:44:21,550 --> 00:44:24,190
Aaa!
Musíte ji pustit!
Marthooo!

586
00:44:24,190 --> 00:44:27,790
Musím mluvit s policií.

587
00:44:27,790 --> 00:44:31,040
- Chcete Štěstí? – Kupte si Hněv!
- Co chcete zapomenout?

588
00:44:31,040 --> 00:44:32,840
Na stopaře jste dobře voháknutý.

589
00:44:32,840 --> 00:44:35,320
Říká se, že na Dálnici se lidé ztrácejí.

590
00:44:35,320 --> 00:44:38,230
Auta zmizí a už je neuvidí,

591
00:44:38,230 --> 00:44:40,320
protože tam dole něco žije.

592

00:44:40,320 --> 00:44:42,520

Co jsou sakra zač?

593

00:44:47,468 --> 00:45:04,468

V českém znění: Petr Burian