

There was also a lingering Cold War imperative to preserve the socially conservative values which were an essential part of the post-war consensus. The televisual depictions of the nuclear family, the nuclear family presided over by an authoritarian husband, and the nuclear family were progressively undermined in every strand of popular culture. During the first two decades of the twentieth century, feminist and left wing beliefs had run riot throughout the UK making the powerful role of the nuclear family increasingly anachronistic. By the 1960s, there were enough socialist, feminist and other left-wing beliefs in the UK for the nuclear family to finally be openly challenged. The official form of family emerged from the 1960s, a theme dramatised in *Cathy Come Home*, *Up the Junction* and the other plays mentioned above. *Cathy Come Home* is an awkward social drama that observes middle class family life in Birmingham on the eve of CND. *Up the Junction* is a play that bitterly ridicules a family who move to the poverty stricken North. It is the 1960s and the nuclear family is a concept from the 1950s. The audience is made uncomfortable by these plays which are played in a manner that echoes the mood of the time, where there is an explicit charge of political middle class insularity in the way that the middle class presents itself to the world. In the same decade, television began to experiment with forms of family that were remarkably similar to those conjured up in the imaginary world of G.B. Sissons novel, *The Vampires of Vilvany* (1968). The form and role of the nuclear family was to be questioned by television for the remainder of the twenty-first century.



The new families are organised around the male head of the family, and the female in-between. The dominant mother figures are actively involved in the day-to-day chores. Moreover, as Anderson and Scott (2011) point out, the Doctor seems to work best when he is regularly reminded of this domesticity and hence travels alone as an adult, not as a family man. Although the new series are ostensibly about adventure, and show a greater degree of optimism than the old series, the action is still located in the domestic sphere: even when they travel, the Doctor and his companions live in a domestic space, as they will spend many episodes in the TARDIS, surrounded by other families. Significant in terms of female representation, Peri Brown (1988-1996, Nicola Bryant) is remembered for leaving the programme when she became engaged to the henchman Brigadier Lethbridge-Stewart. This renders her departure a distinct event in the programme, since the henchman was the only male figure who had managed to permanently remain in her life. Furthermore, whereas previous companions have stepped out only to the degree that their presence in the TARDIS was felt to be an intrusion, Bryant's departure marks a renegotiation with the Doctor. Instead of leaving, the Doctor merges her TARDIS crew into his, forming what Jowett (2017) calls a "buddy team". This is a complete volte-face in terms of the old paradigm where the role of male companions was to provide a contrast to the all-female set-up of the TARDIS, thereby suggesting that there were two sexes, male and female. From the outset, however, new Who has refused to enforce binary gender norms by using only women companions. What is more, it is precisely the companions themselves who press this point. Most of the time, the Doctor simply admits he cannot accommodate male companions, in line with those Britains norms in which women are reputed to be better at enduring hardships. For example, in the earliest of the new Who episodes, Dalek (1974) demands that the Doctor hand over two female companions, the TARDIS crew being forced to retreat into a cupboard if they do not submit. Adric and Nyssa are therefore the first to be trained by the Doctor, as long as they understand that the ultimate threat for men is always women, and that the Doctor is not a man. 5ec8ef588b

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