"Is this Bizarro World?" The Adaptation of Characterisation and Intertextuality in German

Audiovisual Translation

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Thesis submitted for the Degree of Doctor of Philosophy

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February 2017

Declaration

I hereby confirm that this thesis is my own work and has not been submitted for the award of a higher degree elsewhere.

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Dedication

To my parents and Bernadette.

Acknowledgements

Discussing the German language, Mark Twain once claimed that "a gifted person ought to learn English (barring spelling and pronouncing) in 30 hours, French in 30 days, and German in 30 years". After five-and-a-half years of analysing German dialogue, encompassing two supervisors and one diagnostic laparoscopy, I can see his point: analysing German dialogue in a PhD has proven to be a very long marathon, encompassing surprise diversions (the demise of an 18 month-programme in Siegen was a classic of the genre) and shocking twists (deadline coming up? Here's appendicitis!). But only now, as I inch across that finish line, do I see the myriad of people without whom I would have fallen many times over.

To begin, I would like to thank so many people within Lancaster University. First thanks go to Marjorie Wood from LAEL, for always being completely sensible and sympathetic, where and when I need her (and having exemplary taste in sweets). Ann Thomas of DELC, who has known me for a decade, has never been anything other than amazing every time I've seen her; the thing I have always done when reaching Lancaster is head straight for Ann's office for her unique blend of common sense and kindness. She is a true credit to Lancaster as a whole and also introduced me to the delights of Brian Blessed-style shouting while invigilating exams. (An amazing stress-relief technique, try it at home.) Thanks also to Rebecca Braun, Elena Semino and Jonathan Culpeper for their insights and extraordinary helpfulness during panels.

Outside of the Lancaster bubble, I would like to express my gratitude to many people whose personal support has been invaluable. Ultra-special thanks are due to my

parents and brother Daniel, who have not only offered unwavering support and kindness during those long, annoying periods of insecurity and obstreperousness, but also put up with me moving back in for two years, turning the conservatory into a Gladiators-style obstacle course of literature and gibbering German phrases in an attempt to articulate back-translations. At least I make good cups of tea. Thanks are also due to my aunt Bernie — there are no words to express my gratitude for your common sense, empathy and utter refusal to let me see defeat. Additional thanks go to Linda Oster (*meine Domfrau*), whose pithy and Germanic explanations of figures of speech brightened up each dead end, and to Amanda Elizabeth Evans: "Queen of the Teaspoons", who provided understanding right when I needed it. Emotional support from Sue (from Skipton) and Jane (from the NAS) should not be ignored either.

But I have saved the greatest thanks of all for last: years from now, when I am Britain's ambassador to the BRD/playing Doctor Who/fending off bears in the wild (depending on how the economy goes), I shall look back on this entire stage of my life and think of it in terms of two people. The first of these people is Birgit Smith; from when I arrived at Lancaster as a wide-eyed 18-year-old (but looking curiously the exact same: I have one of those faces), Birgit has always been a vital presence in my academic career. From working with her as German-representative to being supervised by her for my Masters to having her come aboard this PhD halfway through and making it shine, my gratitude to Birgit will never cease. If one person summarises my entire Lancaster experience, it is Birgit. I can offer no higher compliment than that.

The other person to whom I owe everything is the one and only Johann Unger. First entering his office as a gormless 23-year-old, I had no way of knowing that a half-decade of tumultuous rewrites, making jokes about "Murder She Wrote" at academic conferences and wrestling with typologies awaited. That such chaos managed to come together to form

coherent research is a testament to Johann's skill, patience and understanding as a supervisor; he has taught me what it means to be an academic. Nobody else can boast such a thing.

Now the marathon is over: let's slay some vamps…

Abstract

This thesis contributes to the scholarly understanding of intertextuality, characterisation and translation theory; building upon earlier analyses of audiovisual translation of genre television (e.g. Bosseaux 2015, Knox and Adamou 2011), my thesis undertakes analyses of interactions between recurring characters in the sixth season of the US television programme, *Buffy the Vampire Slayer*.

The first major contribution of this thesis is the construction of a model of textual cues for characterisation specifically for audiovisual media (e.g. film, television), including non-English language media, building on Bosseaux's (2015), Culpeper's (2001) and Walker's (2012) models for dubbed television, drama and novels, respectively. The scene-based analysis of these textual cues in the original English, German dubbing and German subtitles allows the viability of my model for characterisation to be assessed with regard to the audiovisual-specific aspects they incorporate; examples include the visual features of a character's milieu (e.g. the furnishings with which characters are seen to surround themselves) or the visual representation of mental processes (e.g. hallucinations to which the viewer is privy), neither of which could be discerned from non-visual scripts or prose narration.

The second major contribution of this thesis concerns intertextual references (see e.g. Fairclough 2003, Allen 2011) which, as a form of textual adaptation, are used in the text to create characterisation. As intertextual references are adapted in audiovisual translation (see e.g. Pérez-González 2014), the characterisation provided by those intertextual references is also adapted; these adaptations are the focus of analysis. For the purposes of this analysis, intertextual references are categorised as allusions, quotations,

adaptations and co-text (categories chosen to reflect how intertextuality can be removed or introduced via audiovisual translation): these categories serve to help discern how specific forms of intertextuality are adapted in translation.

These qualitative, scene-based analyses (Bednarek 2012) explore different ways in which audiovisual translation can adapt characterisation; adaptations via translation are considered in accordance with the specific limitations of dubbing and subtitles, as well as Systemic Functional Grammar (e.g. Halliday 2014) and multimodal codes (e.g. Chaume 2012), to explain salient decisions taken by translators. Through so doing, it is demonstrated that characterisation can be analysed in dubbed and subtitled texts and intertextual references can be analysed in terms of the characterisation they convey, which can be adapted in translation as the intertextuality is adapted. These are the contributions of this thesis to the fields of intertextuality, characterisation and translation.

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List of Figures, Tables and Transcripts

Chapter 1: "Doppelgangland" — an introduction

1.1: Overview of thesis

This thesis undertakes scene-based linguistic analyses of data taken from the US television programme, *Buffy the Vampire Slayer* (henceforth abbreviated to *Buffy*) in order to analyse how intertextual references and textual cues for characterisation are adapted in audiovisual translation (dubbing and subtitles). Specifically, these analyses are used to determine how intertextual references can be employed to convey characterisation and to pilot a model of textual cues for characterisation designed for audiovisual media.

By analysing data in terms of the original English, German dubbing and German subtitles, the adaptation of the textual cues and intertextual references via translation will be explored in terms of how the characterisation is adapted.

There are two major contributions of this thesis to the fields of translation theory, intertextuality and characterisation: the first is a model of textual cues for characterisation designed specifically for use with audiovisual media (e.g. film, television). This model, designed to work with English and non-English language media equally effectively, categorises textual cues which can affect characterisation as verbal, non-verbal or both; these categories are intended to reflect how information is delivered to the viewer and to help discern which textual cues are affected by audiovisual translation. The model is tested by application to television dialogue: the textual cues in the dialogue are subject to analysis to determine the model's efficacy. Moreover, the model is then applied to the German dubbed and subtitled versions of the same dialogue in order to assess how the textual cues are adapted; through analysing these adaptations, new insights can be gathered in terms of how audiovisual translation can affect characterisation.

The second is the concept of intertextual references uttered by characters creating characterisation, which is adapted in audiovisual translation as the intertextual references

are adapted. By creating a typology of various forms of intertextuality (allusion, quotation and co-text), different ways in which intertextuality can characterise are identified and explored in analysis. The use of characterisation theory and intertextuality in such a manner is innovative and analysing intertextuality in terms of audiovisual translation yields new insights into these fields.

In the interests of clarity, it should be established early that although I understand German to a high level, I am not a native speaker; while I have made every possible attempt to ensure that German-specific cultural references are included as necessary, the possibility nevertheless exists that some might have been missed due to a lack of native-level familiarity with German culture.

1.2: Relationship between intertextuality and characterisation
In terms of the relationship between intertextuality and characterisation in this thesis, it should be explained what I hope to glean from analysing the intertextual references and textual cues for characterisation and how they are adapted in dubbing and subtitles: in both cases, I explore how the adaptation of intertextuality and characterisation in audiovisual translation provides differing information for the viewer of the translated texts (*Buffy* dubbed/subtitled) from the source text (*Buffy* in the original English). While the relationship between these key concepts is explained in further detail in **3.1**, it is important that this relationship is established and clarified early, lest these key concepts seem unrelated.

1.3: Innovations of this research

As Pérez-González observes, "[a]udiovisual translation is the fastest growing strand within translation studies" (2014:iii); he goes on to explain that in spite of how quickly this field is expanding, there is a "need for more robust theoretical frameworks to[…] address new methodological challenges (including the compilation, analysis and reproduction of audiovisual data" (ibid.). This is the primary motivation behind this thesis: to contribute innovative insights to an exciting and vibrant area of translation studies.

To produce an original, worthwhile study, I apply audiovisual translation to other fields with which research has seldom been applied before: intertextuality and characterisation studies. Specifically, my research involves the creation of a model of textual cues for characterisation, taking inspiration from Bosseaux 2015, Culpeper 2001 and Walker 2012; the innovations of this model are that it is designed for audiovisual media (as opposed to the staged productions and literature of the earlier models, see **4.5.1** for more details) and is designed to be applicable to non-English language media as easily as English language media. The other contribution I make to audiovisual translation is also a contribution to characterisation studies and intertextual studies: the notion that intertextual references can convey characterisation, which can be adapted as the intertextuality is adapted (see the discussion of research questions below). Both of these contributions are illustrated through qualitative scene-based methods, wherein transcribed audiovisual data are analysed in terms of equivalence, in order to assess how well equivalence — intended to convey analogous cultural concepts in translation — functions with intertextual references and textual cues for characterisation.

To summarise, in this thesis I contribute to the debates on translation studies, audiovisual translation, characterisation theory and intertextuality theory: I construct and test a model for textual cues for characterisation using English and German dialogue, I demonstrate in analysis how intertextual references employed by characters might deliver

characterisation and how such characterisation can be adapted in translation, I employ scene-based analyses of audiovisual data to demonstrate both of these innovations and I discuss the adaptation of intertextual references and textual cues in terms of equivalence, providing new insights into that concept.

1.4: Outline of research questions

At this point, I introduce the three research questions underpinning my research. A detailed rationale for the research questions is provided in **4.2**; at this point, it suffices simply to say that this thesis has two analysis chapters (**chapters 5** and **6**), each aiming to contribute something new to the field of translation studies, specifically dubbing and subtitling as modalities of audiovisual translation (AVT). While each analysis genres upon different research questions (as detailed below), they share similarities: both analyses consider how characterisation is adapted via dubbing and subtitling of various elements which can convey characterisation and both take into account have significant limitations which can lead to adaptations of the source text (ST). For example, subtitles "are normally worded as condensed, streamlined versions of the original dialogue" (Pérez-González, 2014:16) owing to space constrictions on the screen, as well as the fact that "people generally speak much faster than they read" (ibid.); dubbing however is limited by the need "to follow as closely as possible the timing, phrasing and lip movement of the original dialogue" (ibid, 21). (The methodology for both analysis chapters is explained in great depth in **chapter 4**.)

The first research question, around which **chapter 5** revolves, is *How can characterisation be analysed in dubbed and subtitled texts?* In order to attempt to answer this question, I have undertaken one of the innovations of this thesis: the creation

of a model for textual cues of characterisation (a term defined in **3.8.2**), designed to be

applicable to dubbed and subtitled texts as readily as to ST multimodal texts and to non-

English language texts as well as English language texts. This first research question is

deliberately broad so as to provide an overarching perspective on AVT and to reflect how

the model tested in this analysis is designed to be applicable to both dubbing and subtitles,

as well as to various texts and languages.

The second and third research questions, on which **chapter 6** centre, are ***How***

does intertextuality create characterisation in* Buffy*? and ***To what extent is***

characterisation in* Buffy *adapted when intertextual references are dubbed and

subtitled? These research questions represent the other innovation of this thesis: the

notion that intertextual references (as defined in **3.8.1**) uttered by characters can provide

characterisation and that this characterisation can be adapted as intertextual references

are translated. These two, closely-linked research questions share an analysis because

they revolve around the same form of intertextuality-derived characterisation; unlike the

first research question, they focus upon *Buffy* as a text, to demonstrate how while

characterisation in *Buffy* might well be created/adapted by intertextuality in certain ways,

the characterisation in other texts might be created/adapted by intertextuality in wholly

different ways.

On a side note, it should be understood that for the purposes of this research,

intertextuality *does* count as a textual cue for characterisation (hence why it is is included

in my proposed model in **Fig.4.4**); this is why the two analyses share a common

methodology. The reasons for affording intertextuality its own analysis but having all other

textual cues grouped together in a separate analysis are partly because, as mentioned

above, it is innovative to consider intertextuality both as a concept when characterisation

can be gathered and as something to be analysed in terms of AVT. The other reason is

that, as will be explained in **4.6**, intertextuality is a particularly complex textual cue which requires specific attention in terms of how AVT affects it.

1.5: Structure of thesis

This thesis is divided into seven main chapters, each given the title of a *Buffy* episode. To provide more detail on the structure of the thesis, **chapter 2** explains the concepts, mythology and significant academic interest surrounding *Buffy*. Specifically, I explain in this chapter the creation and the fictional world of *Buffy* and introduce the recurring characters whose dialogue I analyse in **chapters 5** and **6**: this research focuses upon the protagonists and antagonists of the text (terms defined in sub-section **3.4.1**) and not one-off characters because I examine in analysis how the characterisation depicted by intertextual references and textual cues develops throughout the text, something which could not be discerned with minor characters. Additionally, this chapter provides a synopsis of the entire sixth season of *Buffy*, a discussion of the programme's global success and its status as a source of academic research. The decision to include all background information on *Buffy* within this one chapter was taken to allow the reader to engage in the analyses and consider the research questions without the thesis grinding to halt to impart exposition or explain convoluted circumstances surrounding data: all such information can be found in one convenient chapter.

Chapter 3 establishes the theoretical framework for the thesis: all of the key concepts central to the research questions of the thesis are established and defined for the purposes of my analyses in this chapter. These theoretical concepts include intertextuality (including allusion and adaptation), audiovisual translation (including translation theory for television), characterisation (including a prototypical discourse structure for translated texts), context, genre and multimodality. As this chapter concludes, the key terms of

"intertextual reference" and "textual cue for characterisation" are defined. It is in this chapter that theory relating to my methodological framework is reviewed and considered.

To begin the systematic account of data and methodology comprising **chapter 4**, it is explained how the research questions are applied to the analyses. Subsequently, this chapter discusses issues of data collection (e.g. reasons for employing data solely from the sixth season of *Buffy*, transcription of data, selection of data) and the methodological framework of both analysis chapters: *qualitative scene-based methods in which entire scenes are analysed in terms of utterances made by recurring characters in the original English, German dubbing and German subtitles*. Why such methods were employed instead of corpus linguistics is also explored. Finally, the aspects of methodological framework specific to **chapter 5** (i.e. the model of textual cues for characterisation in audiovisual media I have created, categorising the textual cues defined for this model as *verbal*, *non-verbal* or both) and **chapter 6** (i.e. intertextuality, as it is is constructed for the purposes of analysis of characterisation: allusion, quotation and co-text) are established, in order to establish how the two analyses will approach their respective research questions.

The first analysis — **chapter 5** — tests the model of textual cues for characterisation designed for audiovisual media established in **4.6** by applying it to the original English of the text, as well as to the German dubbing and subtitles. It compares the protagonists and antagonists in terms of the textual cues they utter and the characterisation they provide; this is undertaken by analysing the introductory scenes of the protagonists and antagonists (*Transcripts 1* and *2* respectively; see **3.4.1** for definitions of "protagonists" and "antagonists") together, then scenes from the middle of the text (*Transcripts 3* and *4*) and finally scenes from the end of the text (*Transcripts 5* and *6*). The protagonists are analysed separately from the antagonists in such a way as to be compared in order to discern how characters with whom the viewer is intended to empathise (protagonists) are characterised, compared with those with whom the viewer is

not expected to empathise (antagonists). Following this, further insights are provided into contrasts between protagonists and antagonists by the construction of characterisation arcs in terms of the textual cues demonstrated by the characters in the six transcripts. Finally, a conclusion is provided to discuss the insights the chapter has brought to its research question.

The second analysis, comprising **chapter 6**, explores how intertextual references can convey characterisation in characters' dialogue and explores how the adaptation of these references also adapts the characterisation they convey. Throughout this analysis, the protagonists and antagonists are compared in terms of how intertextual references are used to characterise: their respective introductory scenes (*Transcripts 1* and *2*) are analysed together in terms of the characterisation created by their intertextual references in the original English and how this is adapted in the German dubbing and subtitles, as are their scenes taken from the middle (*Transcripts 3* and *4*) and those from the end (*Transcripts 5* and *6*). That these adaptations are considered in terms of the protagonists separately from the antagonists is to provide insight into how characterisation is handled differently for protagonists versus antagonists. Subsequently, further insight is provided for this latter point by means of a comparison between the characterisation arc (a term defined in **3.4.1**) created by the intertextual references uttered by the protagonists in the transcripts and those uttered by the antagonists. Finally, a conclusion is provided to summarise the findings of this chapter.

Chapter 7 provides a conclusion to the entire thesis: the results of both analyses are stated and evaluated in terms of the research questions. More specifically, I discuss how I have addressed the research questions: it is determined whether the potential for intertextual references to deliver characterisation has been successfully demonstrated and my model for textual cues for characterisation in audiovisual media has held up to analysis. Subsequently, I discuss the contributions made by this thesis to the fields of

translation studies, characterisation theory and intertextuality studies: specific aspects of these fields that I have challenged and developed, with examples for how the thesis has illustrated this. Finally, I consider potential improvements and future research.

In **Appendix A**, a list of episodes and their credited German subtitles is provided in order to demonstrate how this particular translation seems to have been prepared by grouping two episodes together at a time (or having extra-length episodes, such as *6.7*, translated on its own). In **Appendix B**, all six transcripts of the scenes subject to analysis in this thesis are to be found (all six are analysed twice, once in each analysis chapter). These scenes are the data for the thesis; they consist of the introductory scene for the protagonists/the text as a whole (*Transcript 1*), the introductory scene for the antagonists (*Transcript 2*), a lengthy scene from the middle of the text in which the protagonists make a horrendous impression upon a social worker (*Transcript 3*), two shorter subsequent scenes from the middle of the text in which the antagonists' behaviour both parallels and contrasts the protagonists' in *Transcript 3* (*Transcript 4*), a scene taken from the end of the text in which Buffy hallucinates that her life is a schizophrenic delusion and the co-text (an aspect of intertextuality) of *Buffy* is used to convince her of this (*Transcript 5*) and a scene from the end, showing the antagonists as mutually distrustful following several failed schemes (*Transcript 6*). The conventions for transcription employed in this thesis are explained in **4.3.3**; the selection criteria are explained in **4.3.4**.

Chapter 2: "Welcome to the Hellmouth" – the background on *Buffy*

2.1: Introduction

In this chapter, necessary background information is provided, so that *Buffy*, particularly the sixth season, can be understood as a television series and a source of academic interest; through so doing, this chapter also provides insight into the value of *Buffy* as data for analysis. The decision to devote a chapter to explaining the text was taken to ensure that the methodology and analyses can be established without being convoluted by exposition about the text: for the sake of convenience, all such information concerning *Buffy* is included here. My reasons for analysing data from only one season of *Buffy* in this thesis and the sixth season specifically are explained in section **4.3**, alongside all other aspects of data collection.

First, I outline the concept of the programme in terms of its creation and its own fictional context (**2.2**). Following this, the recurring characters are explained in terms of their roles and relationships within the programme (**2.3**); they have been categorised into the two mutually exclusive groups of "protagonists" and "antagonists", to reflect how the former group is the focus of the text, while the latter group only appears in some episodes and in opposition to the protagonists.

All 22 episodes of the text are briefly summarised in section **2.4**; major incidents in the text which provide insight into characterisation and relations between characters are recounted in this synopsis (along with some happening prior to the sixth season which are necessary to comprehend these events) and specific episodes are identified with codes, e.g. *6.13* refers to the thirteenth episode of the sixth season. Episode titles — both the official English titles and the German equivalents — are also given, even though I refer to individual episodes by the codes mentioned above; these titles are included in **2.4** to assist the interested reader in looking into individual episodes further. In **2.5**, the success of *Buffy* in the United States and Germany is discussed; the success of the text in Germany is

noteworthy because it signifies the extent to which the German translations analysed in this thesis resonated with a mainstream German audience.

Section **2.6** concerns *Buffy* the text as a source of academic interest (e.g. *Buffy* in translation studies, in cultural studies); research specific to *Buffy* is discussed in **2.6** separately from chapter **4** (which explores the key theoretical concepts of this thesis) so that a reader less familiar with *Buffy* could potentially view this thesis as a work concerning the key concepts of intertextuality, translation theory and characterisation (all of which is explored in chapter **3**). In other words, chapter **2** caters for the reader who approaches this research as a work for the field of *Buffy* studies.

Finally, a summary is provided at **2.7** for the purpose of recapitulating the main points explored in this chapter and leading into chapter **3**, which reviews the literature in this thesis.

2.2: *Buffy the Vampire Slayer* — the show

2.2.1: Creation of *Buffy*

Created by screenwriter Joss Whedon, the television series *Buffy the Vampire Slayer* (known in German as *Buffy: Im Bann der Dämonen*) was both loosely adapted from and written as a continuation to Whedon's screenplay for the 1992 film of the same name (also known in German as *Buffy – der Vampir-Killer*). *Buffy* was produced by Whedon's company Mutant Enemy Productions and 20th Century Fox Television and ran for seven seasons encompassing 144 episodes in total; the first five seasons were initially broadcast on the television network **The WB** (1997-2001) while the last two seasons were initially broadcast on a separate television network, **UPN** (2001-2003).

Buffy grew out of what Whedon saw as a recurring negative depiction of female characters: in Bosseaux's words, "Buffy is the stereotypical pretty blonde cast in American

horror movies — a 'meek little girlie-girl'… — who is supposed to get killed at the beginning of traditional horror movies, whereas in 'reality' she is the one who can look after herself and everybody else" (2015:152). As Amy-Chinn and Williamson state, "at a literal level" the programme "functions as as a coming-of-age story about a girl with superheroes", but "at the metaphorical level it deals with the fundamental themes of existence that haunt the post-modern condition" (2005:280); so while *Buffy* follows its titular heroine as she grows up and develops, it is also intended to function on a whole different level by employing metaphors for issues to which the viewer could relate. Whedon has described this as the central theme of Buffy: "I designed Buffy to be an icon, to be an emotional experience, to be loved in a way that other shows can't be loved. Because it's about adolescence, which is the most important thing people go through in their development, becoming an adult. …And I think that's very personal, that people get something from that that's very real" (in Robinson, 2001).

2.2.2: The "Buffyverse"[1] — the fictional world of *Buffy*

Once per generation, a single girl (typically a teenager) is chosen by destiny to be the sole "Slayer" in the world. When the immediately preceding Slayer dies, she instantaneously gains enhanced healing, strength, stamina, agility, fighting prowess and insight necessary to defeat the vampires, demons and monsters threatening the unsuspecting public. The programme's eponymous protagonist, Buffy Summers, is but one in this long line of Slayers. As a Slayer, she is entitled to a Watcher: a mentor who guides the Slayer appointed by the Watchers Council, an official body in London monitoring vampiric and demonic activity. The series takes place in the fictional Californian municipality of Sunnydale; depicted as a typical American town, Sunnydale is built upon a

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[1] The term "Buffyverse" refers to the shared fictional universe depicted in *Buffy the Vampire Slayer* and its spin-off TV series, *Angel*, as well as other media such as comics and novels. While the term seems to have derived originally from fandom, it has now become widely used in Buffy studies, for instance Ouellette's *The Physics of the Buffyverse* (2006).

"Hellmouth": literally, a gateway into Hell which acts both as a plot device and as a *deus ex machina* for attracting or producing adversaries for Buffy and her friends to dispatch. Buffy is established from the beginning of the series as differing from her predecessors due to her willingness to involve her close friends in her struggles — her antecedents by contrast bore their fates alone — and due to her deliberate flouting of Watcher protocol.

As Buffy and her friends grow and develop over the seven seasons of the programme, the plights faced by the protagonists are often presented as metaphors for issues concerning adolescence and growing up; Wilcox and Lavery (2002, xix) describe how "[i]n the world of *Buffy*, …the problems that teenagers face become literal monsters". With each season, as the characters develop, the metaphorical adversaries also change to suit the themes of the season; for instance, metaphors for issues encountered in high school during the first three seasons, such as peer pressure, are supplanted by metaphors for issues concerning university in the next season, for example homesickness. According to creator and showrunner Joss Whedon, "the mission statement of season six is 'Oh, grow up'" (quoted in Holder, 2012:122): the trials of this particular season concern the transference to young adulthood with Buffy turning twenty-one years of age, gaining employment for the first time and coming to terms with her role as a mother figure for her younger sister, Dawn.

In terms of antagonists in *Buffy*, each season follows the same formula in terms of how Buffy and her allies grapple with evildoers: although most episodes tend to revolve around a singular enemy or situation to be dispatched by the episode's end – as the episode synopses in **2.4** demonstrate – one or more major adversaries emerge to be battled across the season until they are finally dispatched in the final episode. "Each season is centred around one major 'Big Bad', which is 'Buffyspeak' for the evil forces which must be defeated" (Bosseaux, 2015:135); these villains provide structure and a conclusion to each season. In the case of this season, the three former classmates of

Buffy, namely Andrew, Jonathan and Warren (known collectively as the Troika or the Trio) play this role throughout the season; the decision to have the childish, responsibility-dodging Troika as the antagonists of the season fits well with the notion of growing up and accepting accountability.

Within the programme, vampires are depicted as demons retaining the memories of the humans whose bodies they inhabit, without actually being them (the human is unambiguously said to have died). Throughout the series, several vampires have their souls restored, leading to the characters regaining the original personalities of their human selves and all vampiric activity being repressed by the characters' ensuing guilt. Within *Buffy*, demons are actively said to come from Hell (accepted by the main characters, like Heaven, to be both a real place and a parallel dimension which can be accessed via magical portals).

Wiccans — a term used in the programme not to refer to any followers of any pagan religion, but rather to any active performers of witchcraft — are depicted as both benevolent and malevolent; magic is depicted as a force which is both widely accepted as real and easily practised even by non-Wiccans. As Cover explains, "Willow's misuse of magic [throughout the sixth season] is characterized by a number of other characters and by herself as an 'addiction' problem" (2005:90) as she burns spices and herbs and even visits "a magic fixer" to feed her habit; this in turn causes headaches and hallucinations, leading to sudden and violent mood swings. As Wilcox and Lavery (2002, xix) point out, magic in the form of witchcraft had already been employed prior to the sixth season as an allegory for other issues: "[in *Buffy*,] a mother really can take over her daughter's life ([as seen in an episode from the first series,] "Witch")".

Buffy in many ways attempts to provide the viewer with a relatable world in terms of real world predicaments and situations; to this end, the general public are invariably depicted within the programme as totally oblivious to the existence of demons, magic and

so forth unless they encounter it firsthand. Even so, the "Buffyverse" clearly deviates from the world of the viewer in various important respects. For instance, science is depicted as far more advanced than in the real world; within the sixth season alone the character Warren creates with ease such science fiction technology as fully sentient gynoids[2] (as seen in **6.1/6.2**), non-lethal "freeze-rays" (**6.9**) and "jet packs" (**6.19**).

It should be noted that the Buffyverse avoids many clichés of the horror genre by inverting them; for example, Hallowe'en – often depicted popular culture as a traditional night for the occult – is firmly established in the narrative of *Buffy* as the one night of the year when all demons and vampires deliberately avoid any supernatural activity, thinking the event tacky and commercialised (as depicted in **6.6**). This inversion of cliché demonstrates the postmodern approach prevalent in *Buffy* in terms of its writing; this postmodernism is clearest in **6.17** involving a hallucinogenic which uses the inconsistencies in the unfolding narrative of *Buffy*, including the retroactive insertion of Dawn into her family (explained in greater detail below), to convince the eponymous heroine that she has fantasised the entirety of the series in an asylum (see *Transcript 5*). Whedon called this approach "the ultimate postmodern look at the concept of a writer writing a show" (quoted in Holder, 2012:132).

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[2] *Gynoid,* or *fembot,* refers to a robotic facsimile of a woman in science-fiction; this contrasts from the more widely used *android*, which would refer to a robotic facsimile of a man. Gynoids have been popularised in such media as the *Austin Powers* film series.

2.3: *Buffy the Vampire Slayer* **— the characters**

In this section, the recurring characters of the sixth season of *Buffy* are described and explained in sufficient detail that readers of this thesis will understand references to them in my data.

For the sake of convenience, each character following will have the name to which they are generally referred in the dialogue put in bold; e.g. **Buffy** Summers will be called "Buffy" rather than "Summers" or similar throughout the thesis. Because this section comprises only of background necessary for the understanding of the core text of the sixth season of *Buffy*, the only key character moments which will be mentioned will be the ones which occurred during the sixth season, plus any key events which occurred prior to the sixth but which are still necessary to understand characterisation (a term explained in **3.4**).

As explained in **2.1**, recurring characters are listed as protagonists (or "Scoobies", as they call themselves in the series in reference to the long-running mystery-solving cartoon series, *Scooby Doo*) and antagonists (known in the context of the programme as the "Trio" or the "Troika"). Within these categories, characters are listed in order of chronological appearance within the entirety of *Buffy* (e.g. a character introduced in the first episode of the first season of *Buffy* would be listed before one introduced in the episode immediately following). Events of character development relating to the programme prior to the sixth season are related in the descriptions below only if they are necessary to understanding characterisation in this thesis; events occurring within the sixth season are not recounted in the character descriptions below because they are related in **2.4**.

2.3.1: Protagonists — "The Scoobies"

Buffy Summers — the Slayer, the older sister of Dawn and best friend of Xander and Willow, all three of whom attended high school together. After dying at the end of the fifth season, she is resurrected by Willow in a Wicca ceremony and spends the rest of the season in a deep depression due to the trauma of her resurrection.

Alexander "**Xander**" Harris — best friend to Willow since kindergarten, Xander is depicted as a steadfast, if academically unimpressive young man. Possessing no qualifications or superhuman abilities, he represents normalcy in a world of demons. He has been in a steady relationship with Anya since the fourth season.

Willow Rosenberg — highly intelligent and computer-literate, Willow is an accomplished witch. She is in a relationship with Tara at the start of the season.

Rupert **Giles** — introduced at the start of the series as the librarian at Buffy's high school, Giles has been Buffy's Watcher since the beginning of the series. He has since become the owner of the Magic Box (a literal magic shop). Like all Watchers, he is British and depicted as stereotypically serious and highly-strung.

"**Spike**" — an enigmatic vampire with a mockney[3] accent introduced in the second season, Spike was depicted throughout seasons three and four as a facetious, merciless killer. As of the beginning of the sixth season, Spike has recently endured an operation to implant a microchip in his brain designed to inflict pain whenever he injures or attempts to injure a human, leading to the other protagonists taking him less seriously. Spike thus reluctantly assists the protagonists in exchange for animal blood (while keeping his nascent feelings towards Buffy a secret to the best of his abilities).

Anyanka "**Anya**" Jenkins — a thousand-year-old former-vengeance demoness, Anya has, by the start of the sixth season, lost her powers and become human. As a non-native

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[3] Mockney (literally "mock cockney") refers to an affected accent and speech pattern in an attempt to mimic cockney speech; flashbacks in previous episodes reveal that Spike's accent is affected and that he is of upper class origin.

speaker of English, she uses eclectic turns of phrase and displays a lack of understanding regarding human concepts such as death and money.

Tara Maclay — Willow's girlfriend, Tara is an accomplished Wiccan with a great deal more experience than Willow. She has previously been revealed to have been maltreated by her family since childhood, leading to crippling self-esteem problems and terminal anxiety (often manifesting itself in the form of stammering).

Dawn Summers — Buffy's teenaged sister, for whom Buffy sacrificed herself immediately prior to the sixth season. Introduced at the start of the fifth season (and retroactively treated as though she had been a main character since the beginning), it emerged that Dawn was in reality a "Key", a mystical portal between dimensions disguised a human and placed within Buffy's protection; Buffy's self-sacrifice at the end of the fifth season renders Dawn completely human.

2.3.2: Antagonists — "The Troika/Trio"

Jonathan Levinson — Previously established as the victim of high school bullying and a proficient magic user with self-esteem issues, he had never been depicted as malevolent prior to the sixth season and was seemingly on good terms with the protagonists. Like Andrew, he took up Warren's offer to take over Sunnydale merely because it sounded like fun. Jonathan becomes increasingly jaded with the idea of super-villainy after various unsuccessful and humiliating failures with the Trio.

Warren Mears — unlike the other members of the Trio, Warren is violent and manipulative. Expert in robotics and *de facto* leader of the Trio, Warren intimidates Andrew and Jonathan into complicity in his increasingly convoluted and popular culture-inspired schemes.

Andrew Wells — alone out of the Trio, Andrew never appeared in *Buffy* before the sixth season. It is retroactively said that he is the brother of a villainous character who had made a single appearance in the third season, leading to a running gag where other

characters do not recognise him or call him "Tucker's brother". Like Jonathan, Andrew is misled rather than genuinely evil.

2.3.3: Classification of Willow and Spike as protagonists

It should be explained why the characters of Willow and Spike are classed unequivocally as protagonists for the purposes of my research, regardless of the former's temporary insanity, murder and her attempt at world-destruction and the latter's attempted rape of *Buffy* (plus misdemeanours in previous seasons). It has been argued that the form Willow adopts in the final episodes of the sixth season — jet-black hair, sardonic attitude *et al.* — is sufficiently different from Willow's own persona to constitute a whole new character (a secondary "Big Bad" for the sixth season), called "Dark Willow" by critics (e.g. Holder, 2012:35; Wilcox, 2005:91). However the notion of "Dark Willow" as a separate entity from Willow is based upon conjecture: it is never said in the dialogue that they are wholly different personalities and no evidence in the programme suggests that "Dark Willow" is anything other than the same character, who still fits my definition of "protagonist" (i.e. a focal character in the text), simply at an emotional extreme. Even if "Dark Willow" were considered a separate character, she only "appears" in the final three episodes while, as Holder explains, the idea behind the conception of the "Big Bads" was to provide a "main villain that the Slayer and her friends would battle over the course of an entire season… and provide a satisfying conclusion to each season" (2012:32), criteria which "Dark Willow" does not fulfil.

Regarding the classification of Spike as a protagonist irrespective of his previous misdeeds and his rape attempt: even though he was an antagonist in previous seasons, this character's popularity led him to undergo such significant change that Holder calls Spike "the most developed of all the characters on *Buffy*, treading a path from supreme villain to a hero willing to sacrifice himself for the greater good" (2012:46). From the

beginning of fourth season onwards, Spike is treated consistently as a protagonist: his actor has a name credit in the opening titles alongside Buffy and friends from the first episode of the fourth season until the series finale, his back-story is gradually revealed (portraying him sympathetically) and, as discussed above, he consistently performs altruistic deeds (albeit under coercion). For example, Kaveney (2004:39) describes "Dawn's actually quite accurate sense of Spike as her own protector" throughout most of the season, while Erickson and Lemberg consider Spike's emerging predisposition for altruism but one example of defining attributes of *Buffy* being subverted throughout the final two seasons: "good and bad characters traded places [and] evil became a fluid concept" (2009:114). Put simply, Spike is portrayed as an established protagonist; notably unlike for "Dark Willow", I have been unable to find any claims in the literature that Spike serves the role of an antagonist at any point during the sixth season, lending credence to Holder's assertion that at this point, Spike was already well on the path to heroism.

2.4: Synopsis of the sixth season of *Buffy the Vampire Slayer*

The sixth season begins five months after Buffy sacrifices herself to save Dawn and the world at the end of the fifth season. Willow has reprogrammed the Buffybot (a robotic duplicate of Buffy from a previous misadventure) to help the Scoobies patrol Sunnydale, lest the inhabitants of the Hellmouth learn of the Slayer's passing. Giles returns to the UK for reassignment by the Watchers Council, leaving Anya to run the Magic Box. Willow (with friends in tow) attempts a dangerous resurrection spell to revive Buffy which is interrupted by demonic bikers who quickly destroy the Buffybot; Willow and her friends escape thinking their spell a failure, unaware that Buffy has awoken in her coffin. (*6.1*: "Bargaining (Part One)"/"Die Auferstehung Teil 1")

Literally digging herself out of her own grave, Buffy mistakes her surroundings for Hell and after defeating the demons running amok in Sunnydale, attempts to kill herself by throwing herself off scaffolding in the same way she sacrificed herself at the end of the preceding season. Seeing Dawn in peril on the same scaffolding galvanises her into saving them both. (**6.2**: "Bargaining (Part Two)"/"Die Auferstehung Teil 2")

After dispatching a possession demon which sneaked into the world during Buffy's resurrection, Buffy confides to Spike that she was not, as her friends believe, rescued from a Hell dimension by Willow's spell but was actually torn out of Heaven, convincing her that the real world is her personal Hell (**6.3**: "After Life"/"Gruss aus der Hölle").

Buffy, penniless from the hospital bills of her mother (who died of natural causes the previous season), tries unsuccessfully to secure a bank loan. The villainous Troika – Andrew, Jonathan and Warren – send a M'Fashnik demon to attack Buffy and establish themselves as her new "nemeses" (all unbeknownst to Buffy and her friends). Giles returns to Sunnydale and is appalled by Willow's recklessness in resurrecting Buffy (**6.4**: "Flooded"/"Geld und andere Sorgen").

Directionless, Buffy first attempts to enrol herself at her old university, UC Sunnydale, then attempts employment at the construction site supervised by Xander and finally tries employment at the Magic Box. These attempts are ruined when Warren plants a device on her at university to leave her out of synchronisation with the world around her, Jonathan sets a demon on her at the construction site and Andrew traps her in a time loop at the shop. Still oblivious to the Troika's machinations, Buffy drinks to excess and finds a kindred spirit in Spike (to her surprise), before telling Giles how grateful she is that he will always be around for her (ignorant of his plans to leave Sunnydale for good) (**6.5**: "Life Serial"/"Die Zeitschleife").

Hallowe'en night: Dawn lies to Buffy that she will be sleeping over at a friend's house; instead, the two girls plan to commit minor offences with two male classmates

(upon whom both girls have crushes). It emerges that both boys are vampires planning to feast upon the girls; Dawn dispenses with both vampires with Buffy's aid. Meanwhile, Xander announces his engagement to Anya and Tara rows with Willow over the latter's increasing overuse of magic, culminating in Willow altering Tara's memory of the spat (*6.6*: "All the Way"/"Halloween — der Nacht der Überraschungen").

The entirety of Sunnydale is compelled by a demon (named "Sweet" in the end credits) to burst into song and through so doing, reveal their most intimate secrets. Throughout the episode, Xander reveals his fears that he will be unable to provide for Anya once they are married, as Anya fears that Xander will not want her when she ages; Tara learns of Willow changing her memory, as Giles elects to remove himself from Buffy's life, feeling that she relies on him too much and he has nothing more to contribute; finally Spike sings of his conflicted feelings towards Buffy, whom he feels strings him along needlessly and Dawn, who has been stealing trinkets from the magic shop unbeknownst to Buffy and friends, sings of her feelings of abandonment. After the denouement, the characters are left unsure of how to proceed and Buffy shares a kiss with Spike (*6.7*: "Once More, with Feeling"/"Noch einmal met Gefühl").

Giles announces his intention to leave Sunnydale for ever, transferring his ownership of the magic shop to Anya. Tara, still horrified by Willow's manipulations, asks her girlfriend to go without magic for a week. Willow however attempts a spell to alter Buffy's and Tara's memories so that they no longer harbour such misery; the spell misfires and erases the memories of all the protagonists. Following the denouement, Tara leaves Willow, Giles travels back to Britain and Buffy resigns herself to her feelings with Spike with another kiss (*6.8*: "Tabula Rasa"/"Tabula Rasa").

Heartbroken from losing Tara, Willow turns to fellow witch, Amy (a rarely-seen character and fellow witch introduced in *Buffy*'s first season who has been transformed into a rat since the third season and up until this point, had not been successfully restored

to humanity). Transforming Amy back into a human, both witches go wild throughout Sunnydale, misusing their magic (e.g. transforming people into animals). Meanwhile, the Troika steals a diamond from the local museum as part of their plans and Spike learns that his microchip does not hurt him when he hits Buffy; Spike ascertains from Warren that his chip functions perfectly, suggesting Buffy "came back wrong". The ensuing melee culminates in Spike violently having sexual intercourse with Buffy (**6.9**: "Smashed"/"Alte Feinde, neue Freunde").

The night after their liaison, Buffy is ashamed and threatens him, lest he tell anyone else of it. Having exhausted their magic, Amy brings Willow to visit a warlock "fixer" who can supply them with magic. Under this influence, Willow crashes a car and breaks Dawn's arm, the ensuing guilt finally forcing her to quit magic (**6.10**: "Wrecked"/"Der Fluch der Zauberei").

Following a disastrous visit from a social worker who recommends Dawn being taken into care, Buffy is rendered invisible by the machinations of the Troika. Revelling in the newfound freedom from her increasingly complicated and responsibility-riddled life, Buffy sleeps with Spike (only for him to throw her out when he learns of her antipathy towards him) and sabotages the social worker's work so that her boss thinks her unstable. After regaining visibility, Buffy finally learns the identities of the Troika and dismisses them as a weak excuse for a threat (**6.11**: "Gone"/"Verschwunden").

Buffy gains a job at "Doublemeat Palace" (fast-food restaurant). Here she remains in employment for the rest of the season; meanwhile her friends try unsuccessfully attempt to track down the Troika, Amy tries in vain to get Willow to take up magic again and Buffy takes to having sex at work with Spike to numb the tedium of her job (**6.12**: "Doublemeat Palace"/"Geheimnisvolle Zutaten").

Her sex life with Spike increasingly violent, Buffy confides in Tara her fears that Spike's ability to hurt her means that she is part-demon; she asks Tara to research such

matters. Meanwhile, Warren pilots his mind-control device which bends any woman unto his will; he chooses Katrina (his ex-girlfriend, previously seen in Warren's first appearance in the fifth season). After freeing herself from the mind control and threatening to report the Troika for attempted rape, Katrina is bludgeoned to death by Warren. Through a time-jumping spell, Warren convinces Buffy that she accidentally killed Katrina during a brawl with vampires; forensic analysis and Buffy's recognition of Katrina from previous encounters determine that Katrina was killed beforehand (Buffy suspects Warren). Spike throws the body into the river regardless, leading the police to think it a suicide. Tara concludes that Buffy is not demonic and the resurrection merely muddled her physical makeup enough to fool Spike's chip; Buffy reveals her affair with Spike to Tara (*6.13*: "Dead Things"/"Manipulationen").

Buffy's twenty-first birthday: having felt ostracised by Buffy and her friends for months, Dawn confides in her school counsellor that she wishes "people would stop leaving [her]". The counsellor is Halfrek, a demoness acquaintance of Anya who casts a spell so that no-one can leave Buffy's house after entering. Dawn's kleptomaniac tendencies over the past few months are revealed; after the denouement, Buffy promises to pay more attention to Dawn as Dawn promises to pay Anya back for everything she stole (*6.14*: "Older and Far Away"/"Ein verfluchter Geburtstag").

Discovering her application to rejoin UC Sunnydale has been rejected, Buffy meets her ex-boyfriend, Riley (a previous recurring character), a demon-hunting, gadget-wielding secret agent who, with his new wife Sam, is hunting for a smuggler (known only as "the Doctor") of extremely dangerous Suvolte demon eggs. It emerges that "the Doctor" was Spike and Buffy ends her relationship with him (*6.15*: "As You Were"/"Überraschender Besuch").

The day of Xander and Anya's wedding: Xander is shown visions of a horrifying possible future with Anya by someone claiming to be him from the future. Xander runs

away and although it emerges that the images were shown by a demon with a grudge against Anya, Xander is shaken enough to jilt Anya at the altar (*6.16*: "Hell's Bells"/"Höllische Hochzeit").

Poisoned by a demon in battle, Buffy wakes up in an asylum with her mother (who died in the previous season), her father (divorced from her mother and not seen in person since the second season) and several doctors convincing her that Sunnydale is a figment of a mental breakdown she suffered six years earlier. After nearly killing her friends in Sunnydale in an attempt to join the world of the "healthy", Buffy realises that Sunnydale is the real world and saves her friends once more (*6.17*: "Normal Again"/"Zwei Welten").

As Xander descends into depression and alcoholism, Anya has become a vengeance demoness once again. Trying unsuccessfully to goad all of her friends to wish afflictions upon Xander (unable to cast the spells on her own), Anya finds a kindred spirit in Spike, whom Buffy has recently rejected. The intoxicated pair have sexual intercourse in the magic shop; secret cameras set up by the Troika stream the footage to Buffy, Xander, Willow and Dawn, culminating in Xander intending to kill Spike, only for Xander to stop when Spike lets slip of his own affair with Buffy. Meanwhile Willow and Tara reconcile their differences (*6.18*: "Entropy"/"Im Chaos der Gefühle").

The Troika seize from a cave of Nezzla demons two magical "orbs" which grant their handler invulnerability and superhuman strength. Warren, refusing to share the power with Andrew and Jonathan, misuses his power by humiliating old school bullies (in the process, beating Xander brutally); Spike attempts to rape Buffy. Conflicted, Spike leaves Sunnydale. After his defeat, Warren escapes while Andrew and Jonathan are arrested as his accomplices. Subsequently Warren appears at Buffy's house, then shoots and severely injures Buffy; one of his stray bullets instantly kills Tara (*6.19*: "Seeing Red"/"Warrens Rache").

Willow is driven insane by Tara dying in her arms and literally absorbs evil magic out of artefacts in the magic shop, becoming more powerful than ever, magically healing Buffy's bullet wound. Buffy, Xander and Anya arrive too late to stop Willow from flaying Warren alive, before voicing her intention to murder Andrew and Jonathan next. Meanwhile, Spike has fled to Africa to undergo "demon trials", horrendous physical endurance tests (*6.20*: "Villains"/"Wut").

Anya frees Andrew and Jonathan from prison before Willow can reach them; after killing Rack, Willow threatens to change Dawn from a human into the Key she once was. Realising that Andrew and Jonathan are being hidden at the Magic Box, Willow knocks Anya unconscious and then viciously beats Buffy. Declaring that no-one remains to stand in her way, Willow is knocked back by a devastating magical attack from Giles. As these events unfold, Spike undergoes his trials (*6.21*: "Two to Go"/"Da waren's nur noch zwei").

Giles magically binds Willow, until Willow telepathically forces Anya to free her. In the ensuing magical duel, Willow defeats Giles and takes his magical power, intending to destroy the world in her grief. Andrew and Jonathan escape, intending to go to Mexico and never returning. Xander manages to talk Willow out of her plan by talking about how much he loves her; Willow breaks down and returns to normal. Meanwhile, Spike passes his demon trials and his soul is restored (*6.22*: "Grave"/"Der Retter").

2.5: *Buffy the Vampire Slayer* as a global phenomenon

2.5.1: *Buffy* in the United States

Throughout its initial American broadcast, the ratings for *Buffy* proved consistent: the first episode had 4.8 million viewers and the third season achieved the strongest average ratings of any of the seven seasons: around 5.3 million per episode (Ng, 2011). The programme soon began to receive critical acclaim and, by the end of its seven year run, had gathered ten Emmy nominations (two Emmy awards)[4], among other nominations and awards in the USA.[5]

Indicative of the meteoric success of *Buffy* was the creation of a spin-off television series, *Angel*; created by Joss Whedon and David Greenwalt, *Angel* also became critically acclaimed during its initial five-season run (1999-2004 on the WB), winning several awards including an International Horror Guild Award (Best Television Series, 2001). Similarly to *Buffy*, *Angel* (known in German as *Angel: Jäger der Finsternis*) was initially broadcast in German on ProSieben; unlike *Buffy* however, *Angel* appears to have inspired academic research to a lesser degree. The chief reason for my decision not to study *Angel* over *Buffy* lies with the difference in tone between the two series: as explained in **4.3.2**, the decision to analyse the sixth season lies to some extent with the wide variety of genres explored within the span of the 22 episodes (musical, soap opera, pastiche, etc.); *Angel* offers in none of its five seasons such an extensive variety of genre as the sixth season of *Buffy*.

Buffy should also be noted for the multimodality of the "tie-in" products it has produced, ranging from video games and audiobooks to novelisations of episodes and comic books (including three complete "canonical seasons" of *Buffy* overseen by Whedon

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[4] In 1998, *Buffy* won Emmy Awards for Outstanding Makeup for a Series (for the episodes "Surprise"/"Innocence") and Outstanding Music Composition for a Series (Dramatic Underscore) ("Becoming, Part One").

[5] Prestigious awards won by *Buffy* during its initial run include the 2002 Hugo Award for Best Dramatic Presentation, Short Form ("Conversations with Dead People") and the 2002 Golden Satellite Award for Outstanding TV Ensemble.

as of the end of 2016).

2.5.2: *Buffy* in Germany

It was early during its initial run in the US that the rights to broadcast *Buffy* in Germany were picked up by the satellite channel, ProSieben; in the case of this particular channel, it has been observed that "the presence of US drama series has been important to the brand identity" (Knox and Adamou, 2011:5). The seven seasons were first broadcast by ProSieben from 1998 until 2003, only a few months after the initial English-language broadcast.

While *Buffy* managed to gather a cult following from both German and American audiences — with international publications such as *Der Spiegel* (a German weekly news publication) proclaiming the programme "kultisch verehrt" (venerated as a cult) years after the initial broadcast has ceased in both nations (Kleingers, 2008) — it is apparent that the broadcasters in both countries were appealing to vastly different demographics from the time-slots chosen for distribution. While both The WB and UPN broadcast Buffy in a primetime slot (21:00 ET Mondays for the first two seasons, 20:00 ET Tuesdays for the rest of the programme's run), ProSieben initially broadcast the first three seasons of *Buffy* on Saturdays at 15:00 — traditionally a "graveyard slot" for programming not expected to gather vast audiences — and the last four seasons on Wednesdays at 20:15, a primetime time-slot. While this could demonstrate an initial lack of faith on ProSieben's part in *Buffy* as an untested import, I would argue that even in an undesirable time-slot, this programme managed to appeal to a wide enough audience for a permanent move to a more suitable time-slot, suggesting international appeal for *Buffy* (especially in the days of programmable video recorders when households often had only one TV set each).[6]

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[6] The average rating for the fourth season of *Buffy* upon its first showing on ProSieben was 2.7 million viewers with a market share of 16% of the 14-19 year-old demographic.
Short News: Pro7 startet neue Folgen von "Buffy – Im Bann der Dämonen" [online] Available at: http://www.shortnews.de/id/318739/pro7-startet-neue-folgen-von-buffy-im-bann-der-daemonen [Accessed 10 April 2014].

In an attempt to explain the cross-cultural appeal of *Buffy*, Bloustien claims that this international success has been "possible since (televisual) speculative fictions such as *BtVS* can resonate with the adolescent experience — albeit nuanced by gender, ethnicity, race and class — even in social contexts far from their geographic origin. Indeed… it is the power of fantasy and magic in these programmes that makes them so 'real' for many viewers and fans" (2002:428). This universality is central to *Buffy*, as its conception was a tale of adolescence with which the viewer can personally relate (see **2.2.1**).

2.5.3: Intended audience for *Buffy*

The international success of *Buffy* raises the question of the intended audience for the programme; this should be considered because it can provide insight into choices made by the programme's creators in terms of intertextuality and characterisation in an attempt to resonate with such demographics. With regards to the original English version, it has been claimed that "cult-hungry teens […] [comprise] the first target audience…" (Tonkin, 2003), which explains dialogue choices intended to reflect "teen language", such as a prevalence for the discourse marker "like" (Bednarek, 2010:67). Moreover, Bednarek sees *Buffy* as a prime example of a "female-oriented series" (ibid, 62), which as Holder notes was both reflective of Whedon's initial concept of "some woman who seems to be completely insignificant, who turns out to be extraordinary" (2013:11) and also one of the main factors which led to *Buffy*'s commissioning: "The WB, Warner Bros.' brand-new network, needed to build a viewership and thought […] *Buffy the Vampire Slayer* might attract young women" (2013:13).

As Adams states, *Buffy* is ideally suited to a teen audience by the nature of its protagonists: "Slayer, witch, werewolf, vampire, commando, contractor, vengeance demon, supernatural force incarnate — in other words, they are all average kids, in average relationships, battling the forces of evil, personified, in Sunnydale at least, by vampires,

demons and monsters" (2003:3). Moreover, Wilcox identifies the central metaphor of *Buffy* as particularly resonant for the teen demographic: "underlying the various threats is a related one: the horror of becoming a vampire often correlates with the dread of becoming an adult" (2005:18).

This is not to say that *Buffy* solely appeals to female and teen audiences: indeed, *Buffy*'s success in both the US and Germany in its primetime time-slots demonstrates a mainstream appeal. However, viewing the text in terms of an intended core audience of teenagers/young adults with a female orientation could provide some insights into choices made in the dialogue, should textual cues for characterisation or intertextual references be used which suggest youth or femininity (these are discussed in the analyses as they appear).

2.6: *Buffy the Vampire Slayer* as a source of academic interest

Acclaimed as *Buffy* is, perhaps more salient is the extent to which the programme has inspired academic research in many different and varied fields; the ever-expanding "Buffy studies" encompasses research of all disciplines, from physics (e.g. Ouellette, 2006) to philosophy (e.g. South, 2003). *Buffy* has already been subject to analysis with regards to its dialogue (the data for my analyses), for instance the OUP-published *Slayer Slang* (Adams, 2003). Research inspired by *Buffy* has also focused upon fields relevant to the qualitative analysis of this thesis, as discussed below.

2.6.1: *Buffy the Vampire Slayer* in cultural studies

At this point, I consider *Buffy*'s contribution to cultural studies, because there are aspects of culture studies, such as literature, which are key to the concept of intertextuality as I define it (see **3.2**). Pateman (2006:1) describes *Buffy* as "one of the most important contributions to the presentation and analysis of contemporary American culture". Specifically, the programme's creation is a twist upon the prejudices of popular culture: as Wilcox and Lavery explain, the title *Buffy the Vampire Slayer* plays upon the audience's associations with character tropes: "'Buffy' suggests the lightest of lightweight *girls* of stereotypical limitation – thoughtless, materialistic, superficial" (2002:xvii). Combining a superficial "*girls*" name with the moniker of "vampire slayer" – described by Pateman (2006:1) as "pre-modern pseudo-mythic… the phrase sounds like cultural eclecticism gone mad" – provides a self-parodying title, a clue as to the facetious and self-aware approach the series has towards the conventions of popular culture.

As previously mentioned, creator Joss Whedon's central idea for the series was a deliberate inversion of the popular cultural cliché: "the original kernel of an idea for *Buffy* came with the reversal of an image from traditional horror: a fragile-looking woman walks into a dark place, is attacked – and then turns and destroys her attacker" (quoted in Wilcox and Lavery, 2002:xvii). This demonstrates how inextricably popular culture is laced throughout *Buffy* and how these popular cultural roots have been documented by academics such as Wilcox and Lavery.

A prime example of research into Buffy with regards to cultural studies comes from Wilcox (2005:191), who describes the influence of the oeuvre of Charles Dickens, among other popular cultural sources, upon the series (in particular the sixth season), for instance the device of spontaneous combustion as a parallel to characters' disassembly (as seen in Dickens' *Bleak House* and *6.7* of Buffy). It is also worth noting how popular culture as an influence for *Buffy* has been given particular attention from publications relating to the

programme authorised by *Buffy*'s creators; in his official companion to the last three seasons of the programme, Ruditis (2004:2) draws particular attention to listing "the most popular pop-culture references in [each] given episode" among various other aspects of each episode.

2.6.2: *Buffy the Vampire Slayer* in translation studies

One researcher whose methodology resonates particularly with mine in terms of such concepts as translation, adaptation and characterisation is Bosseaux: in her analyses of French translations of *Buffy*, she focuses primarily upon Britishness and Americanness (2008, 2008a), the construction of "believable characters" and the richness of the neologisms, slang and humour employed within the programme's dialogue. In my analyses, I consider how such aspects are adapted in both dubbing and subtitles.

More specific to my research, Bosseaux uses her analysis of *Buffy* to construct a model for the analysis of characterisation in audiovisual media, specifically in dubbing (2015:85-134). Because this model is thoroughly explored and critiqued in section **4.5**, it suffices to say at this point that Bosseaux's model is hugely significant for my research: even though Bosseaux's model focuses upon different aspects in her model than I consider in my research (e.g. "detailed vocal analyses" and the portrayal of "Britishness"), this is still most important to my research in that it demonstrates both how *Buffy* can be employed as a text for the analysis of characterisation (as well as the construction of a model thereof) and also how such a model might be designed specifically for audiovisual media, particularly in translation. The differences between dubbing and subtitles as modalities of audiovisual translation, plus the overwhelming preference for dubbing in Germany for the broadcast of foreign-language television, are discussed comprehensively in **4.3.3**.

Although Bosseaux's model is of utmost importance to my research and the construction of my own model for characterisation in audiovisual media (see **4.5.1**), there are also pronounced differences in terms of the approaches taken with our models. Aside from the fact that my model is intended to work with subtitles and dubbing, whereas Bosseaux focuses solely upon dubbing (and thus draws attention to dubbing-exclusive aspects such as "voice"), this research differs in that it involves scene-based methods (i.e. analysis of entire scenes taken from throughout the sixth season, see **4.4.2** for more details), while Bosseaux opts to analyse two episodes in terms of what they reveal of characterisation. Another key difference is that while Bosseaux focuses exclusively upon just three recurring characters (Spike, Giles and Buffy), the analyses in this thesis concern two larger groups, dubbed protagonists and antagonists (see **2.3**), throughout an entire season. These differences demonstrate how we prioritise differently in our models: Bosseaux aims to explore how voices and visual aspects might reveal characterisation, whereas this thesis considers season-long characterisation arcs and explores the divide between protagonists and antagonists as they are defined in this research (see **3.4.1** for more on how "protagonist" and "antagonist" are defined).

2.6.3: Previous analyses of the sixth season of *Buffy*

Other influences with regards to the field of *Buffy* studies are analyses of the sixth season specifically; these studies consider the peculiarities and themes exclusive to these 22 episodes, providing insight into the characterisation and writing process. As Hawkins describes, this season is unique in that it features the concept of everyday life as an "ersatz-villain"; consequently the "fantastical narratives of the early seasons gave way to a slew of real-world issues — such as Willow's addiction, Spike's attempted rape of Buffy and Xander's failed wedding to Anya" (2009:183). Such analysis reminds one of the character-driven nature of *Buffy* as a text: by drawing attention to relatable protagonists

who are (respectively) a witch, a vampire, a super-powered human, a non-powered human and a demoness, Hawkins demonstrates that *Buffy* can be analysed as any dramatic text. Hawkins further emphasises this point by drawing parallels between the entirety of the sixth season of Buffy and the "supreme ordeal" stage of the hero's journey (2009:185) — Hawkins employs Vogler's definition where "all stories consist of a few common structural elements found universally in myths, fairy tales, dreams and movies … known collectively as the hero's journey" (cited in Hawkins, 2009:185) — which serves to reinforce the applicability of methodology intended for film and literature analysis to the programme. While I do not consider the template of the hero's journey in analysis because my research focuses upon the characterisation created through textual cues and intertextuality rather than the dramatic beats of narratives, I concur with Hawkins's attitude towards *Buffy* as a dramatic text concerning real-life issues and dilemmas. Specifically, I narrow my focus on the creation of the "story world", through which the programme creates personal links to the audience to demonstrate that its story world is close enough to the viewers' to justify the audience's personal investment in the characters, if not their relatable problems (see the discussion of context as a key concept, **3.5**).

Hawkins' notion of "everyday life" as an adversary incidentally provides a contrast with my own research with regards to the antagonistic Troika; Hawkins dismisses these characters as ancillary in importance and considers them only in terms of their catalysing the climax of the season — "towards the series end, Willow is addicted to magic and eager for revenge against the Troika, who had killed her lover" (2009:193). I argue for their salience in the season and also in my research on the grounds that these characters provide different insights into intertextuality through their depiction as pop culture-obsessed compulsive consumers — a characterisation described by Shull and Shull as a "satirical, post-modern conceit [which] also allows the writers to (seemingly) insert their own opinions apart from [the Troika's] while maintaining the characters'

consistency" (2009:79). This is an innovative approach to the text in that the Troika are considered in terms of their contribution to the textuality of the programme, rather than as plot devices or mouthpieces for writing staff.

2.6.4: The appeal of *Buffy* to academics

To conclude this section relating to the academic interest in *Buffy*, the question remains as to how this television series managed to inspire research across such diverse academic fields as cultural studies (e.g. Hawkins 2009, Shull and Shull 2009) and translation studies (e.g. Bosseaux 2015, 2013, 2008). *Buffy* scriptwriter Jane Espenson (who wrote or co-wrote four episodes in the sixth season) places *Buffy*'s appeal for academia as an end result of Joss Whedon "[having] unifying elements to everything he does. The story and characters never have that 'made up to fit the moment' feeling… This makes his series feel like novels and thus worthy of being taken seriously as unified works" (quoted in Holder, 2012:124).

Scholars echo Espenson's sentiments regarding the "unified" nature of *Buffy* as the programme's hook for academics: Kaveney cites the "depth of text" as a particular attraction for a serialised television programme as "some areas of fiction are very good at generating mythopoeia; this is one of the things that popular TV at its best does" (quoted in Holder, 2012:124). Wilcox — whom Holder calls "the mother… of *Buffy* studies" (ibid.) as the co-founder of the *Slayage* online journal — explains that "the books keep coming because the work of Whedon and company is inexhaustibly good. New viewers continue to find their way to it and scholars continue to find it worth writing about" (quoted in Holder, 2012:125).

Tonkin (2003) describes *Buffy* as having "hopelessly ensnared writers and academics, including the leading Oriental scholar and novelist Robert Irwin, [and] assorted American and European philosophers" with such elements as the "presiding themes of

Western philosophy through the twists of *Buffy*'s plot and the foibles of its characters". This provides another insight into the fascination Buffy holds for academics: aspects from philosophy (as well as literature, as Hawkins describes above) are woven into the programme on different levels, providing a rich tapestry for research.

Hanks (2002) provides more detail into this process of assimilation of texts and philosophies into *Buffy* by describing its inversion of genre: "The scripts regularly add ingenious twists; the expectations are absorbed and transformed. …Tried and trusted tropes of the horror genre crop up on a regular basis: werewolves, fish-men, murderous mummies, human sacrifices; but they are integrated into a larger drama of characters and relationships. Often, the supernatural subplot serves as a neat metonym for the wider drama". Such layers of complexity in terms of the characterisation and metaphor lend themselves well to analysis.

To summarise this sub-section, several factors have been identified as contributing to the fascination of *Buffy* to academics: the "unified" nature of the text affording it depth and complexity, the perceived high quality of the text as a televisual text and the intricate manner in which other texts and philosophies are incorporated into *Buffy*. It is this latter point, this intertextuality, which specifically appealed to me as a text for analysis. As Hanks (2002) puts it: "This is what attracts the intellectuals: the fact that *Buffy the Vampire Slayer* allows you to choose whether you are going to wallow in mindless, soapy action, or indulge yourself in the luxury of thought."

2.7: Summary

This chapter provides several functions in my thesis: it provides background information for readers less familiar with *Buffy* regarding the text's creation and mythology (**2.2**), recurring characters (**2.3**) and key plot developments (**2.4**). This information has been placed here in order to be easily accessible, so that analyses are not brought to a halt to explain characters references or plot points necessary to be understood.

Also, justification has been given for the choice of *Buffy* as a text for analysis: the commercial and critical success of the programme in the US and Germany has been discussed (**2.5**), in order to provide context for the translations analysed in this thesis. Further justification for *Buffy* as a text for analysis has been established by exploring academic literature, which provided inspiration for my research in terms of the cultural (e.g. Hawkins 2009, Shull and Shull 2009) and translation studies (e.g. Bosseaux, 2015, 2013, 2008) (**2.6**).

The overall purpose of this chapter is to provide all information relating to *Buffy* in this thesis in an accessible and organised manner, including theory specific to the programme; in the following chapter **3**, the main concepts of this thesis (intertextuality, equivalence etc.) are explored in relation to established research, key terms such as "textual cue" and "intertextual reference" are defined and the entirety theoretical framework for the thesis is established, upon which the methodology can be built (in chapter **4**).

Chapter 3: "What's My Line" – a theoretical framework for adaptation of intertextuality and characterisation in translation

3.1: Introduction

To begin discussing the theoretical framework of this thesis, I consider three main concepts — intertextuality, translation and characterisation — and describe how they relate to each other. It should be noted that for the purposes of my research, the relationships which translation has with intertextuality and characterisation in both analysis chapters are essentially identical: in the analyses, I consider how intertextuality and characterisation are adapted as they are "filtered" through the different processes of dubbing and subtitling. In other words, I examine how intertextual references and textual cues for characterisation are adapted via those two modalties of audiovisual translation (a term discussed below with regards to Pérez-González (2014) in **3.3.1**).

As explained in **chapter 1**, intertextual references and textual cues for characterisation are created in audiovisual texts via visual and verbal cues coming together to create meaning (see discussion below of Machin 2007 regarding multimodality); in my thesis, these intertextual references and textual cues for characterisation are analysed to determine how the information they provide for the translated texts (TTs, i.e. *Buffy* dubbed and subtitled) is adapted from the source text (ST, i.e. *Buffy* in the original English). To be more precise, the adaptation of intertextual references is explored in relation to what the intended effects might be if they should be adapted. For example, a seemingly obscure intertextual reference left unadapted in translation could be an attempt to create distance between the viewer and the character in question, owing to the unlikelihood of shared knowledge required for intertextuality to make sense (see also the discussion of Machacek's (2007) "underlying information" in allusion theory in section **3.2.2**). Alternately, adapting an intertextual reference in translation could be an effort to create an effect upon the viewer of the translated text (TT)

analogous to a viewer of the untranslated source text (ST), such as allowing the viewer to empathise with the character or allowing the context of a character to be established quickly, such as intertextual references to specific films released at a particular time establishing where and when a character is supposed to be (attempts to create analogous relationships between viewers of the ST and TT are also integral to Nida's (1964) equivalence theory, discussed below).

In my research, intertextuality is being analysed specifically in regards to how it demonstrates characterisation: by employing intertextual references, the viewer gathers an impression of the shared knowledge between characters, even if this is knowledge to which the viewer might not be privy. As explained in chapter **1**, for the purposes of this thesis I consider intertextual references solely in terms of how they can demonstrate characterisation (the definition of "intertextual reference" for the purposes of this research, as explained in greater detail in **3.8.1**, is "a reference in a text … to a separate text … which can be adapted by the writer(s) for the viewer in such a way to get a particular characterisation across to the viewer").

This theoretical framework chapter is structured into six sections: **Intertextuality** (**3.2**), **Audiovisual translation, translation theory for television and Systemic Functional Grammar** (**3.3**), **Characterisation** (**3.4**), **Context** (**3.5**), **Genre** (**3.6**) and **Multimodality** (**3.7**). The final section of this chapter (**3.8**) then formulates the definitions to be used in this thesis for the two key theoretical terms of "intertextual reference" and "textual cue for characterisation", as well as summarising the theoretical framework discussed in this chapter.

3.2: Intertextuality

3.2.1: Intertextuality and adaptation

I begin by considering the origins of the term "intertextuality": although Kristeva coined the word (1986 [1966]), it was a term created by her in the process of writing accounts for western audiences of research undertaken by Bakhtin (1986 [circa 1950]). Even though Bakhtin was not the originator of the term, prototypical aspects salient in various interpretations of intertextuality can be found in his writings (1986:89): "our speech…is filled with others' words, varying degrees of otherness and varying degrees of 'our-own-ness', varying degrees of awareness and detachment. These words of others carry with them their own expression, their own evaluative tone, which we assimilate, rework and reaccentuate". Most salient in Bakhtin's statement is the notion that every text is permeated to some degree by other texts, regardless of intention or knowledge of sources and that the creator of every text not only incorporates the other texts, but will also adapt and mould other texts to suits his or her needs, through "reaccentuations".

Although Bakhtin's notion of "reaccentuations" referred to forms of textual appropriation including (but not limited to) satire and parody, the parallels with translation are remarkable; as Witt remarks: "[a]lthough Bakhtin did not deal with translation theory, reaccentuations come very close to the essence of the translator's work: the translator […] may, with his own expression, reaccentuate the foreign word" (2011:153). This is perhaps an indication of translation as a type of intertextual "reaccentuation" according to Bakhtin's theory, reinforcing the link between intertextuality and translation discussed in **3.1**. Cutchins, however, provides an utterly different interpretation from Witt in terms of Bakhtin's attitude towards translation: "[Bakhtin] argues that within a given national language, there might be different 'languages' spoken according to region, occupation, age and other factors. […] This broader definition of language suggests that we are all, everyday, engaged in more or less constant acts of translation" (2014:36). To explain this

"translation", Cutchins give the examples of talking to children and to different family members. While Cutchins is correct that Bakhtin did discuss language in such terms ("language is stratified not only into linguistic dialects in the strict sense of the word […] but also […] into languages that are socio-ideological: languages of social groups, 'professional' and 'generic languages', languages of generations and so forth", 1981:271-2), the modalities of translation analysed in this thesis are not of this "socio-ideological" variety and I concur with Witt's idea of applying reaccentuations to translation theory as defined in this thesis (see also the definition of "translation theory" in **3.3.2**, which also more closely resembles Witt's concept of reaccentuations).

Kristeva reflects many of Bakhtin's notions of what she terms "intertextuality" but what interests me the most is how Kristeva builds upon Bakhtin's idea of all texts permeating one another and takes it a step further by signifying that intertextuality implies "the insertion of history (society) into a text and of this text into history" (1986:39). Having already established history as a mass of texts interwoven together through intertextuality, Kristeva describes the relationship between the individual text and all other texts as symbiotic: not only is the individual text built out of the previous texts which it absorbs, but through the reaccentuation and reworking of these other texts, the individual text also produces its own particular take on the preceding texts as well as a contribution to future texts. This idea of every text feeding into future texts, even this thesis incorporating data from *Buffy* which may then be subsequently reworked in future texts, is an intriguing notion. For my research, I draw upon Kristeva's idea of the inevitability of reaccentuating or reworking these other texts in order to produce a new take on previous texts. In this case, that would be how references to the other texts in *Buffy* – references to film, television and so forth – are altered for context in order to produce new and different interpretations of these other texts; this will be a vital point to consider in analysis.

It should however be noted that despite coining the term and her crucial role in the development of the concept, "Kristeva's version of intertextuality [has] been sidelined, even actively discredited" (Orr, 2003:21). While Orr attributes such marginalisation to "[e]xclusion by default (lack of translations) or uncritical, even misguided, appraisal of the received 'canon'" (ibid.,59) — the "canon" in question being Orr's notion of a hierarchy of other theories eclipsing Kristeva's intertextuality — Kristeva has been critiqued unfavourably for different reasons. Rajan, for example, considers Kristeva's theory too focussed upon the author at the expense of excluding the reader/viewer — "she assumes that intertextuality is a function of writing rather than reading (or more precisely because she does not raise the problem at all)" (1991:68). While I concur that Kristeva's theory does not prioritise the reader/viewer, I would say that because my thesis analyses the adaptation/creation of intertextual references via translation rather than gauging the impact on the viewer they have (my reasons for choosing the methods employed in this thesis are explored in **4.4.1**), I have no issues with Kristeva's lack of emphasis on the viewer.

Moving away from the originators of "intertextuality" as a concept, I now address more contemporary interpretations of the concept. Fairclough, for example, acknowledges that "intertextuality covers a range of possibilities" (2003:40), noting that the flexibility of the concept can be stretched to include the permeation of various texts such as writing and speech (I would argue that this could also apply to television dialogue); this also incorporates both the reported and summarised interpretations of texts as well as "direct lifts" from other texts.

However, Fairclough is also adamant that intertextuality is inextricably linked to "assumptions…which are generally distinguished in the literature of linguistic pragmatics… as presuppositions, logical implications or entailments and implicatures" (2003:40). This is significant for my research as in this statement Fairclough not only confirms that

intertextuality *can* be subject to linguistic analysis (including but not limited to the field of pragmatics), but he also demonstrates how it is possible to ascertain through analysis such aspects of a text as implicature intended by the producer of the text or presuppositions "read into" the text by the viewer. While the former corresponds with my decision for my analysis to use linguistic models as necessary, the latter matches two of my research questions: ***How does intertextuality create characterisation in* Buffy*?*** and ***To what extent is characterisation in* Buffy *adapted when intertextual references are dubbed and subtitled?***. (Issues of "fidelity" in translation raised in this last point are discussed later in this chapter with regards to translation theory.)

Fairclough's approach to intertextuality has also been critiqued, with Banks describing — in a positive critique — Fairclough's own admission that "he has a very broad view of intertextuality" (2005:200). This is not necessarily a negative trait however: as I mentioned above, a major strength of Fairclough's view of intertextuality is the flexibility afforded to the term and this flexibility allows several types of text to be taken into account in my analysis, from film to advertisements and beyond.

Other positions on intertextuality which I consider for the purposes of my research — albeit to a lesser extent than Bakhtin, Kristeva or Fairclough — include Allen's stance that the study of intertextuality was both a guiding and defining influence in the nascent field of adaptation studies and a key tool for examining what he terms "new" forms of culture, such as graphic novels or websites. As Allen (2011:204) states, "it is exactly in this contemporary scene of adaptation, appropriation, sampling, restyling and reformatting that theories of intertextuality need to be rearticulated and, to employ a currently popular figure [of speech] associated with vampyre [sic] books, comics, games, films, television series and life-style choices, revamped." While Allen's idea of "rearticulating and revamping" clearly echoes Kristeva's reaccentuating, what is more arresting and salient for my

research is how Allen describes newer forms of media and how intertextual references in, say, a television series can easily be extrapolated to reveal such varying sources as comics or computer games; this is most encouraging for my research as it helps to validate the breadth and depth of the pool of intertextual influences I have deciphered varying from obscure comic books to thought experiments to proverbs. (These different forms of intertextual influences are described in more detail in **3.2.1**.)

Having described the flexibility of intertextuality as a concept and the great variety of texts it encompasses above, at this stage I consider established research concerning how intertextuality can be adapted. Aragay and López claim that "adaptation is a prime instance of cultural recycling, …a synergetic, synchronic view of the mutual inf(l)ection between 'source' and adaptation" (in Aragay ed., 2005:201). Here Aragay and López draw direct parallels between intertextuality and adaptation through the mutuality of the influence permeating between the "source" (such as the text being adapted or the subject of an intertextual reference) and all other texts. This notion of adaptation's symbiotic relationship with the source has parallels not only with Kristeva's idea that any one text feeds into all texts preceding it while simultaneously being fed by the same sources, but also Allen's position concerning how adaptation of intertextuality can be examined from both the individual text and the pool of texts from whence it draws its influences. This is the inspiration I gather from Aragay and López: the parallels of intertextuality and adaptation both involving the reworking of the source text, as well as the mutual influence of source texts and adapted texts.

However, this notion of adaptation could be critiqued as too vague to be considered specific to the intertextual; Gómez critiques Aragay and López, claiming that their definition of adaptation does not focus enough upon intertextuality itself: "the notion of fidelity constitutes a recurrent issue throughout the book [in which Aragay and López's work

appears], thus becoming its main unifying principle" (2006:111). However, Gómez does go on to say that Aragay and López's work on adaptation and intertextuality is "more in sync with the [book's] title [*Adaptation, Intertextuality, Authorship*]" than others' (ibid., 113). Additionally, Calvo critiques Aragay and López's work on adaptation and intertextuality favourably, citing their research as one of the "sharp and incisive" works (2007:101) offered by the volume.

Considering the texts from whence intertextual references can be drawn, I take inspiration from Hutcheon who, while discussing theory behind adaptation studies, claims that "[v]ideogames, theme park rides, websites, graphic novels, song covers, operas, musicals, ballets and radio and stage plays are as important… as are the more commonly discussed movies and novels" (Hutcheon, 2006:xiv). Although Hutcheon admittedly does not refer explicitly to these various media as "texts", the significance she places upon these media – on par with film and literature, which she acknowledges are subject to research to a far greater extent – leads me to consider them as valid texts for the purposes of my research.

However, there has been critique of Hutcheon's stance on such media to be analysed in terms of adaptation: Whittington considers Hutcheon's illustrating her points by using taking examples from so many types of media rather than specific case studies "simultaneously a strength and weakness" (2008:406), as it allows for more of these media to be explored but none in considerable depth. I opine that this is a necessary concession to allow for the various other media to be introduced as worthy of analysis. Separately, in Murray's critique of Hutcheon, she notes that "some of her observations about new media are less assured, betraying a residually literary perspective" (2008:2); this is a valid criticism, although I would argue that a "residually literary perspective" is understandable

when attempting to convey how less explored texts (computer games et al) could be analysed alongside the more explored literary works.

It should also be noted that the importance of intertextuality in adaptation studies has been established in research; Allen summarises this succinctly: "[i]ntertextuality as a theory and an interpretive practice has played a significant role in the recent development of adaptation studies as a new academic discipline" (2011:204). Allen draws parallels between intertextuality and adaptation studies by describing how they examine the same "aspects of culture" (ibid.:204), such as television and video, while describing all adaptation in media as an intertextual process from, for instance, literature to film.

Sanders concurs with Allen's notion of adaptation as an intertextual procedure — again, this reaffirms my employing Hutcheon's adaptation-based notions to my own research — while also explaining how texts beget new texts as a matter of course: "[a]ny exploration of intertextuality, and its specific manifestation in the forms of adaptation and appropriation, is inevitably interested in how art creates art or how literature is made by literature" (Sanders, 2006:1). Although Sanders never explains how she defines "art" in relation to intertextuality and highlights literature above any other type of medium – likely reflecting, as Allen would suggest, the huge emphasis of literature-to-film adaptation which dominated adaptation studies as a whole – this process can easily be applied to any medium becoming inspired by any other media, in this case film, music, etc. inspiring a television programme, namely *Buffy*.

There have, however, been other studies of intertextuality/adaptation which reached very different conclusions; Irwin is especially scathing of intertextuality, calling it "at best a rhetorical flourish designed to impress, at worst it is the signifier from an illogical position" (2004:240). Irwin bases this assertion on his interpretation of "unapologetically political" (ibid.:233) elements at the birth of the concept and the idea that "it implies that

language and texts operate independently of human agency" (ibid.:240). I dismiss this conclusion as not relevant for my research because of Irwin's notion that intertextuality hinges upon the idea of no link existing between language and human agencies: my interpretation of intertextuality, as well as other interpretations discussed above (e.g. Sanders, Hutcheon), acknowledges the role of human agency in the creation of texts and language.

3.2.2: Allusion

In order to explore intertextuality as a concept and discuss how television dialogue relates to other "texts" (a term discussed elsewhere in this chapter), it is useful to consider research concerning allusions in literature. Such analyses provide insight into how intertextual references are structured in written works (such as television scripts) and also how they, in Dore's words, "convey cues about the idiosyncrasies of the characters who utter them" (2008:186). Indeed, as Machacek remarks, "for many critics, intertextuality is synonymous with allusion" (2007:523); this statement hints at significant overlap between the two terms and that there is potential for greater insight into intertextuality by exploring allusion as a concept.

For the purposes of my research, I consider allusions solely in terms of their application to culture; in other words, allusions are discussed in this chapter as they relate to culture as a concept and are not treated simply as synonyms for "references" (Leppihalme, 1997:6). To provide a suitable definition for "allusions" therefore, I consider Leppihalme who divides allusions for the purpose of translators into the "transcultural" (equally understood between the cultures of both the source language and the translated language) and culture-specific (1997:66).

There are parallels between this transcultural/culture-specific divide and other differentiations in translation theory discussed elsewhere in this chapter, in that this divide

addresses inevitable quandaries of references (including the intertextual) which either might be viewed to be comprehensible for a source language audience to be left unaltered or might have to be replaced with something specific to the SL audience that a similar reaction can be attempted. An example of a translation theory which parallels this would be formal/dynamic equivalence (discussed briefly below in **3.3.3**), which considers the question of matching each element of a message in the SL with an analogous element in the TL vs employing a differing message with which a similar relationship with the translated language audience can be had. Another parallel is with Newmark's divide between communicative translation/semantic translation (1981:39), which concerns the dilemma of attempting an effect as close as possible upon the TL audience as the original had upon the SL audience vs rendering the exact contextual meaning of the original as closely as the TL will allow.

Leppihalme's interpretation of intertextuality includes allusions to non-fictional figures, places and so forth in texts as well as fictional analogues; she claims that any character's use of what she terms "proper-name allusions" gives clues as to their background and attitudes, citing such examples as "biblical PN allusions… associated with dramatic scenes and confrontations… [and] allusions to figures of myth and antiquity… reflecting changes in fashions and education" (1997:67). Leppihalme goes on to mention titles of films, television programmes and comic strips in relation to this phenomenon, supporting my use of references to historical figures and events in my analysis, while also suggesting that well-known elements such as these should also be considered in terms of their presence in texts (e.g. history tomes).

However, Leppihalme also considers allusions to such elements as biblical phrases, literary sources and commercial product slogans as "easily missed by a compiler who lives abroad" (1997:70), reminding the reader of the potential pitfalls in translation theory to those unfamiliar with the cultural aspect. These "key-phrase allusions" (to use

Leppihalme's own term, ibid:68) allow for misquotes, deliberate puns and other liberties taken with the source of the allusion. But Leppihalme takes this a step further by claiming these key-phrase allusions would incorporate "a writer's own experiences… as sources of private allusions" (1997:70), for instance in-jokes. This presents an intriguing conundrum for my analysis: such allusions as in-jokes would be meant for a select few rather than the mainstream audience for which the scripts were translated, meaning that any adaptation they undergo via translation would be an insight into the translators' shared knowledge concerning such allusions.

Leppihalme's notion of translating allusions as intertextuality has been critiqued; Bahrami, in an analysis of poetry, concludes that "Leppihalme's (1997) model, in practice, [does] not operate so comprehensively as it is anticipated [sic]" (2012:8). By "model", Bahrami refers to Leppihalme's categorisation of allusions into key-phrase and culture-specific; this conclusion was reached by analysing poetry and preferring "literal translation without having inclination to change the structures to make a rhyming poem" (ibid.) over these categories - something "not suggested by Leppihalme" (ibid.). I find Bahrami's dismissal of Leppihalme somewhat hard to follow: she raises no concerns about these categories at all as she defines her research questions or the types of allusions she analyses, seemingly only to decide at the end that Leppihalme is lacking because she never suggests "literal translation" while discussing adapting allusion/intertextuality in translation.

To draw more of a link between allusion and intertextuality as concepts, I turn to Machacek, who notes that while the existence of a relationship between intertextuality and allusion is indisputable, the flexible nature of intertextuality as a term makes defining the relationship between these concepts difficult: "[t]he term intertextuality… probably by this point cannot be limited to its original sense. The widespread misapplication of the term

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testifies to the need felt by critics of diachronic textual interrelations for a more adequate vocabulary" (2007:524). In this case, Machacek refers to how intertextuality as a term has grown to encompass a wide variety of interrelations between texts; more specifically, he considers Kristeva's original intended meaning for the term explicitly as "the way a variety of texts… emerge from a particular semiotic order[;]… the semiotic principles that lie… between texts from a given culture and allow them to have what meaning they do" (2007:523). Put in less convoluted terms, Machacek interprets the original meaning as the underlying knowledge that allows for the meaning of texts to be grasped.

However, he finally concedes that the use of intertextuality has come to refer to interrelations between texts generally to the extent that the "underlying knowledge" interpretation seems too limited: intertextuality "probably cannot by this point be limited to its original sense" (2007:524). Having established this, Machacek discusses "allusion" as a "diachronic form of intertextuality" (2007:525) like parody and cento[7] — although he never seems to explain with great clarity how he decided it to be diachronic, or the origin of his claim that there are two overarching types of intertextuality in the forms of diachronic and synchronic (ibid.). (Incidentally, Machacek never defines diachronic or synchronic for the purposes of his writings; the standard definitions of "relating to the development of language over time" and "relating to a language without considering development" respectively do not seem to be reflected in his writings to any significant degree.)

In his writings, Machacek demonstrates that intertextuality as a concept can be used to describe almost any relation between texts, reinforcing that I need to be highly specific in how I define such an unavoidably flexible term for my analysis. His consideration of allusion as a particular form of intertextuality, not explained clearly though it might be, is still significant in that it places allusion in an ancillary position within intertextuality, reinforcing Leppihalme's notion that allusions to non-fictional figures fall into

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[7] *Cento* refers to a written work which consists of quotations from other authors' works.

intertextuality just as easily as other aspects of intertextuality, such as Machecek's examples of parody and cento.

To draw this discussion of allusion as a form of intertextuality (among several) to a close, I consider Fairclough, who makes the distinction between "manifest intertextuality" and "interdiscursivity" (which he also calls "constitutive intertextuality"). He defines the former as "where specific other texts are drawn upon within a text" (1992:117) — in other words, quotations (including parody, cento etc) — and the latter as "a matter of how a discourse type is constituted through a combination of elements of orders of discourse" (ibid.:118) — e.g. genre, structure. While I do not take interdiscursivity into account in my analysis — because as a concept, it is linked more with such concepts as ideology and sociological power than the characterisation examined in this thesis — Fairclough's notion of quotations as a large part of intertextuality has inspired me to include **quotation** in my categorisation of intertextual references, alongside allusion and adaptation (explained in depth in **4.5**). In my framework, allusion is one of the forms of intertextuality taken into account in analysis, alongside context (see below).

There have been other interpretations of the relationship between allusion and intertextuality which I have found unsuitable; in his dismissal of intertextuality, Irwin argues that allusion already encompasses the concept without any of the ambiguity: "It is now naive and reactionary to speak of allusion, as it has been displaced by intertextuality […] [which] has come to have almost as many meanings as users" (2004:229). Even though this parallels Machacek's comment about intertextuality and allusion sharing sufficient similarities to be viewed as synonymous (discussed above), I discount Irwin's interpretation (portraying allusions as something superseded by intertextuality, to the detriment of both concepts) because unlike the theories of Leppihalme and Machacek, it offers nothing compatible with translation theory — the topic of the next section.

3.3: Audiovisual translation, translation theory for television and Systemic Functional Grammar

3.3.1: Audiovisual translation

Before discussing the specific aspects of audiovisual translation (AVT) which are important for my theoretical framework, it is vital to provide a broader view of the field of AVT, so that it can be put into context with other translation theories. For a contemporary view of the field as a whole, I turn to Pérez-González, who describes AVT as a process through which

> "audiovisual texts […] travel across *linguacultures* and […] the creative genius of film directors, the commercial appeal of a mainstream drama series, the cult underground status enjoyed by certain actors, or the subversive appeal of a narrative are mediated and reconstituted through different modalities of audiovisual translation" (2014:2).

Pérez-González's description of the process above is highly useful in that it not only establishes the differences between AVT and other translation theories (i.e. the "message" includes the visual aspect unique to such texts and is conveyed through "different modalities", discussed below), but it also describes the primary objective of AVT: putting across the "essence" of an audiovisual text (in the case of *Buffy*, the "commercial appeal of a mainstream drama series", "creative genius" of the production team, etc. cited above) in a different language. However, it is Pérez-González's notion of "different modalities of audiovisual translation" which provides thorough insight into the undertaking of AVT: aside from subtitles for the hard of hearing and audio description for the visually impaired — "assistive forms of audiovisual translation" (ibid., 24) — he explains that the main modalities are subtitling ("snippets of written text superimposed on visual footage that convey a target language version of the source speech", ibid.,16) and "revoicing" (Pérez-González's term, encompassing lip-synchronised dubbing and other processes, including

voice-over and free commentary, ibid., 19). While it is useful to group similar modalities together (in this case, audible AVT), it could be argued that Pérez-González's term is too ambiguous and easily confused for dubbing as a whole, while his decision to introduce all forms of "revoicing" simultaneously only adds to potential confusion; the latter point would be an example of what Riviers calls (in her critique of Pérez-González) one of "the many digressions […] [that] sometimes break the flow of the running text" (2015:221). However, this is more of a criticism of *how* Pérez-González his theory rather than the content of the theory per se; indeed, other critiques raise no issues with Pérez-González's terminology or introduction of modalities of AVT: Evans considers that the simultaneous discussion of "subtitling, dubbing, audio-description and even multilingual versions [allows] comparisons across modes of translation" (2015:367).

Considering how my research concerns two different modalities of translation – dubbing and subtitles – I consider the differences between these two forms. I turn to Gottlieb (1994) who describes interlingual subtitling as "diagonal translation", reasoning that converting speech into written text through translation produces more potential problems than the "horizontal" translation from spoken dialogue in one language to another (in other words, dubbing). This is important for my research in part because it serves to remind that different emphases and limitations are to be taken into account when discussing subtitles in relation to dubbing, but also because it demonstrates that analysing the German subtitles for *Buffy* requires me to examine them in relation to translating speech as well as subtitles, rather than simply speech for dubbing.

Indeed Gottlieb himself discusses these issues surrounding interlingual subtitles and describes how the translator for subtitles is obliged to adhere to the original: "[subtitling] operates within the confines of the film and TV media and stays within the code of verbal language; the subtitler does not even alter the original; he or she adds an

element, but does not delete anything from the audiovisual whole" (1994:105). The latter part of this statement will be a recurring theme in my analysis when the question arises as to the subtitles' "fidelity" to the original English compared with the dubbing; the former refers to the issues surrounding subtitles on film or television in general, such as the amount of space of screen or legibility of the written script.

Pérez-González, however, disagrees completely with Gottlieb's assertion that subtitling "deletes nothing", stating that subtitles are "normally worded as condensed, streamlined versions of the original dialogue" (2014:16). As the transcripts of scenes analysed in chapters **5** and **6** demonstrate, Pérez-González is correct in his assertion that subtitles engage in "condensation and synthesis of the original spoken dialogue" (ibid.); this is not to say that this will be the case for all other translated texts however and it is entirely possible for subtitles to contain everything from "the audiovisual whole" of the ST. Rather than dismissing Gottlieb's assertion about "not altering the original" as inapplicable to the subtitles in this research, I instead interpret it as an assertion of the importance of maintaining what Pérez-González calls "interpersonal pragmatics" (ibid.); in other words, ambiguity/indirectness in dialogue which subtitles would strive to maintain by "not deleting anything from the audiovisual whole" to as great a degree as possible.

Another translation theorist whose work is particularly salient for my research is Karamitroglou. His research on recurring patterns in film dubbing and subtitling (in Greece specifically) draws a particular emphasis on the significance of the differences between genres and "the catalytic role of the audience" (2000:105). While the former point seems particularly resonant given the source text of *Buffy* (specifically since, as explained in **4.3.2**, the wide variety of genres and styles employed in the 22 episodes of the sixth season of *Buffy* which contributed to my decision to choose it as the source of data for my research), it is the latter point which will be more important for my research. By "audience",

Karamitroglou refers both to the mental processes (conscious or otherwise) of the individual viewer who deciphers the translated dialogue and every reference therein (whether dubbed or subtitled) and also what Karamitroglou calls the human agents – every contributor who makes a contribution to the dubbing or subtitling process. To provide some perspective for how these human agents should not be dismissed, Karamitroglou describes the variety of people required for dubbing alone: "spotters, time-coders, adapters, dubbing director, dubbing actors, sound technicians, video experts, proof-reading post-editors, translation commissioners, film distributors and finally the translator him/herself" (2000:71). As well as providing a valuable insight into the inner workings of the process of preparing a dubbing (not to mention some of the potential issues surrounding the process, such as problems linking the dubbing to the picture which would be handled by video experts), it is important for my methodology because it reinforces how researchers examining professional translations in media should never presume that the end result is entirely due to the effort of merely a single translator. It would be erroneous and sweeping to employ any phrase along the lines "the translator's intention" at any point in the research because it would diminish the impact of the others who take part in the creative process of translation. This also dissuades me from employing similarly sweeping terms to describe "the writer's intention" for the authors of the original text, owing to the collaborative nature of composing television drama. This is crucial for my methodology because it encourages me to focus my research upon the referents above all else and to take the methods of production for these translations into account (as previously mentioned, Karamitroglou's wide variety of team members required for dubbing and the (usually) smaller number of people involved in the production of subtitling; the creation of the subtitles analysed in this thesis is discussed in detail in **4.3.3**).

I should also address a point raised when discussing Karamitroglou's translation theory, specifically the "catalytic role of the audience" (2000:105). In **3.2.1**, I touched on

how this reflects upon the active participation of the individual viewer and how, consciously or otherwise, the viewer's thought processes piece together the references within the dialogue in order to form links between the text in question and other texts.

Karamitroglou's approach to audiovisual translation has been critiqued however; Kennedy claims that "Karamitroglou studies audiovisual translation as if it were literary translation" (2000:244) and "deals with a very small but important part of a larger field of study" (ibid.). With regards to the latter criticism, Kennedy appears to be placing audiovisual translation within translation as a whole in order to explain why it might be handled similarly to literary translation; the former criticism seems less convincing however, because of the attention Karamitroglou pays to the process of audiovisual translation and how it differs from other forms of translation (discussed above). It could be argued that with that criticism, Kennedy attempts to link audiovisual translation with its literary counterpart and identify similarities between the approaches; while this is not wrong per se, since there are indeed similarities between audiovisual and literary translation (e.g. the processes of producing a literary translation and subtitles can both be undertaken by a solitary translator with or without editors' accompaniment; see also **4.3.3**), it could be perceived as odd to critique Karamitroglou for trying to study audiovisual translation as if it were literary and then seem to do the very same.

In terms of how AVT is prepared for a television series, I turn to Chaume, who describes the general sequence for how dubbing is processed in Western Europe: after a TV channel (in this case, ProSieben) decides to broadcast the foreign audiovisual text, "a dubbing studio is charged with the task of dubbing it into the target language[,]… finds a translator and organises the whole production process" (2007:204). Chaume then goes on to describe how the translations for dubbing are prepared:

"[t]he translator produces a rough translation, although now translators are

increasingly writing dialogues, thus making this activity more profitable by

speeding up the process and reducing costs… The rough translation is

domesticated by a dialogue writer to make the dialogue sound *natural*

[Chaume's emphasis] and synchronise the text to the screen characters'

mouths. These two tasks may also be done by different people" (ibid).

This is important because it describes specifically how the original text is translated:
the translation undertaken by the translator mentioned above is

"more like a literal translation of a piece of literature than an audiovisual

translation… a very foreignising translation, where many puns, idioms, jokes

or cultural references are translated literally and notes explaining the

metaphorical and connotative uses of these stylistic figures are included for

the dialogue writer and dubbing director" (Chaume, 2012:33).

This is important for this research because it explains the origins of the textual cues
for characterisation and intertextual references analysed in this thesis: those which are not
taken directly from the original text are the gift of the dialogue writer "[whose] task is to
create a fresh, workable, convincing, prefabricated oral script that meets all lip-sync
requirements, but at the same time gives the impression that it is an original
dialogue" (Chaume, 2012:35). In other words, the dialogue writer's "dubbed version should
endeavour to keep the 'savour' or taste of the original" (Bosseaux, 2015:65) while also
being suitable for the viewer in the target language. The dubbing director

"watches the film and selects the voice talents s/he considers will best fit the

parts…It is the director's job to guide [the voice actors] through the film,

instruct them on the plot of the film and on their particular character, tell them

what intonation they need to use in each sentence… and finally reject or

approve the records take" (Chaume, 2012:36).

The dubbing actors, however, "dub on their own, under the director's supervision and with the help of a skilled engineer… [in] a continuous series of stops and starts, rather than a theatrical performance" (ibid).

It is when discussing how dubbing "is divided into segments, i.e. chunks of text called takes" (2007:206) that Chaume describes the criteria generally common to the German process, such as how "there is a maximum number of lines per take… German practice does not normally allow takes with more than five dialogue lines", while "takes can be from 3 to 10 seconds long… [with] a maximum of 10 seconds" (2007:209). Moreover, the German process employs "action breaks, scene changes, flashbacks, fades and audiovisual punctuation marks" (ibid) to mark the ends of takes. (What Chaume means by "audiovisual punctuation marks" is not explained in his writing.) This is useful insofar as it explains exactly how a dubbing is translated, shaped, performed and recorded; it should however be noted that, as Chaume notes, "it is difficult to generalise too much since conventions can vary from one dubbing studio to another" (ibid). Consequently, the above criteria are used as an approximate guide to how the German dubbing analysed in this thesis was organised and crafted, potentially providing new insights into it.

Because many of the textual cues in my model come from dialogue uttered by characters, it is important to recognise that in Bednarek's words:

> "television dialogue does not in general feature a unique author/writer
> expressing themselves 'poetically' or 'artistically', rather it is both a creative
> and a commercial team effort (with different writers having different
> roles…)" (2010:15).

Bednarek's statement is particularly salient to my research not only because it describes the creative input of others besides the writer(s) of any given episodes (e.g. script editors or producers), but it also demonstrates parallels with the production of dubbing and

subtitles. Just as with the creation of the textual cues in the original English, audiovisual translations require collaborative effort from various agents in order to produce characterisation for their viewer, including "spotters, time-coders, adapters, dubbing director, dubbing actors, sound technicians, video experts, proof-reading post-editors, translation commissioners, film distributors and finally the translator him/ herself" (Karamitroglou, 2000:71).

Although all of these roles are applicable to the creation of dubbed versions, it should be noted that several of these roles are unique to the dubbing process (dubbing actors, etc). Nonetheless, Karamitroglou still mentions several agents with an impact on the creation of textual cues in subtitles other than the translator (such as proof-readers and time-coders), reinforcing the idea that the creation of the textual cues I analyse in my research is no undertaking by any single translator working independently.

3.3.2: Translation theory for television

An aspect of television studies which is especially salient for my research involves issues of translation prepared specifically for television; although translation theory and audiovisual translation are explored above, it is necessary to consider how translation theory can be applied specifically to television. This helps me to consider specifically how translation could affect the perceptions of the viewer, particularly regarding characterisation.

Knox and Adamou consider potential ramifications of both dubbing and subtitling television drama, particularly for continental European audiences; like Bednarek, they analyse a "US comedy-drama television series" (2011:3) (in their case, the American series "Sex and the City") but unlike Bednarek, they consider how "this US text has been transformed through dubbing and subtitling" (ibid).

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Among their observations, one which resonates with my own research is that when it comes to audiovisual translation for film or television, "Germany traditionally dubs" (ibid). This is important for my analysis not only because my data for analysis in this thesis consists of a television dubbing prepared for a German audience, but also because it demonstrates a clear distinction between dubbing and subtitling and discuss potential adaptations of both forms of audiovisual translation. In the case of Adamou and Knox, they discuss a German dubbing and a Greek subtitling of data from "Sex and the City"; although they analyse these forms of translation in regards to areas I do not consider in this thesis, such as gender in language and national identity, they still raise issues worthy of consideration in my analysis, specifically regarding audiovisual translation as a "transformative practice" for the original text (2011:24).

Turning to the dubbing and subtitles of the text, it should be noted that the subtitles provided in the DVD release of the text (also explored in the analyses in this thesis) were *not* prepared for broadcast by ProSieben. It leads me to conclude that these subtitles, which as the analysis of **chapter 5** explains often match the original English more closely than they do the dubbing, were prepared as an alternative translation to the dubbing specifically for the home media release (explored in greater detail in **4.3.3**). This is important to consider in the analysis because it provides information about intended viewers of both translations: while the dubbing was intended for a mainstream German audience, the subtitles are aimed at the viewer who wishes specifically to watch *Buffy* in the original English dialogue audible. Such potential differences in intended viewership for the translations are worthy of consideration when differences in characterisation are observed in my analysis.

As Díaz-Cintas and Remael note (2007:9), subtitling, like dubbing, "is constrained by the respect it owes to synchrony in… [the] translational parameters of image and sound

(subtitles should not contradict what the characters are doing on screen) and time (i.e. the delivery of the translated message should coincide with that of the original speech)". Such factors are important to remember with regards to audiovisual translation as a whole, but they go on to explain the unique challenges faced by producers of subtitles; specifically, subtitles "resort frequently to the omission of lexical items from the original" (ibid.). It should be observed although Díaz-Cintas and Remael seem to attribute such losses to the "change of mode" from the oral to the written, rather than the other major limitation of subtitles they observe: "the dimensions of the actual screen are finite and the target text will have to accommodate to the width of the screen…[meaning] that a subtitle will have some 32 to 41 characters per line in a maximum of two lines" (ibid.). These subtitle-specific constraints are vital for the methodology of this thesis, because the limitations of forms of audiovisual translations are considered at length in the analyses as a potential contributing factor in adaptations to intertextual references and textual cues for characterisation (see **4.1**).

One other aspect of translation theory which merits a great deal of discussion in this section concerns the application of such terms as "literal" and "faithful"; I devote a significant portion of this chapter to the discussion of these terms because this allows for insights into the translation theory as a whole, specifically the debate which dominated it for centuries and how I have been careful to avoid it impacting my research too greatly.

As Bassnett explains, there has been one debate which has plagued translation scholarship for centuries: "The distinction between word-for-word, or literal translation, and sense-for-sense [or faithful] translation that does not closely follow the original linguistic structure, is as powerful today as it was 2,000 years ago" (2014:6). By citing works on creativity in translation by classical scholars such as Cicero and Quintilian, Bassnett establishes both that this debate has provided the foundation for "arguably all translation

theories" (ibid.) and that the translator's freedom to deviate from the source text is central to translation theory as a whole. Indeed, ever since Horace declared, "Do not worry about rendering word for word, faithful translator, but render sense for sense" (quoted in Lefevere ed., 1992:15), scholars have perceived a distinction between translating literally and "faithfully".

It should be noted before all else that these two terms have never been immutable and have been applied to various frameworks and methodologies over the years. Frere, for instance, described literal translation when he considered the "Faithful Translator… [who] renders into English all the conversational phrases according to their grammatical and logical form… [and] retains scrupulously all the local and personal peculiarities" (quoted in Lefevere ed., 1992:42), as opposed to the "Spirited Translator, [who] on the contrary employs the corresponding modern phrases…" (ibid.). This "Spirited Translator" is clearly the same type of translation as the "sense-for-sense" approach described by Bassnett above (and which is elsewhere described as faithful translation). Although Frere's descriptions are intended for translations of classical texts (the above quotes coming from the preface of his translations of Aristophanes, hence his reference to "modern" language) and it is at first confusing how he employs the term "Faithful" in a manner incongruous with translation theory as a whole, these descriptions are nonetheless useful so far as they demonstrate how scholars can and do define these terms in a myriad of ways as suits their purposes.

With this established, these terms and the debate surrounding them can be discussed. To demonstrate how these two attitudes towards translation recur throughout translation theory, I turn to Lefevere who, while cataloguing the methods of translation of the 64th poem of Catullus, identifies *literal translation* as but one of seven strategies he observes. While five of the remaining six methods he observes would be exclusive to poetry as a form of literature (with *metrical translation*, *phonemic translation* and *rhymed*

translation all placing focus upon a single aspect of poetry each and *poetry into prose* and *blank verse translation* both revolving around the limitations of poetry as a concept), it is the final category of *interpretation* which incorporates much of what is widely known as faithful translation. Intriguingly Lefevere divides this category into what he terms "versions" where the form is changed but the SL (source language) text is maintained and "imitations", a highly "free" approach where the translator creates a whole new poem with "only title and point of departure, if those, in common with the source text" (Lefevere 1975, quoted in Bassnett 2014a:93). Since the data in my research is in no way poetry, I shall not incorporate such a specific analysis as Lefevere's into my methodology; this does however provide a prime example of how faithful and literal translation, as concepts, recur throughout translation theory, even when they are not termed as such. This corresponds to Frere's alternative application of "faithful" as seen above.

In accordance with the idea of literalness and faithfulness as utterly different forms of approaching translation is Kilmartin, who describes his revised translation of Proust's *À la recherche du temps perdu* as a conscious compromise: "I have refrained from officious tinkering [with the translation] for its own sake, but a translator's loyalty is to the original author, and in trying to be faithful to Proust's meaning and tone of voice I have been obliged, here and there, to make extensive alterations" (Kilmartin in Proust, 1996:ix). By using the term "faithful" and phrasing it in accordance with Lefevere's interpretation, Kilmartin is in no uncertain terms demonstrating his allegiance between the two terms; he further confirms his dismissal of literal translation by mentioning the "tendency to translate French idioms and turns of phrase literally" which makes prose "sound weirder" by "sticking too closely" to the original words, resulting in an "unEnglish" TT (translated text), describing in terms of his own translation the danger of "a whiff of Gallicism [clinging] to some of the longer periods, obscuring the sense and falsifying the tone" (ibid:x).

Consistently it would seem at this point that the notion of literal translation is jettisoned in favour of faithful translation.

Vinay and Darbelnet (2004) at first seem to attempt to sidestep the literal/faithful debate by applying the terms *direct translation* and *oblique translation* to the concepts respectively. They further divide these two translation strategies into seven procedures, with direct translation consisting of three of these procedures: *borrowing* (a direct transference of an SL word to the TL, e.g. *Zeitgeist*), *calque* ("a special kind of borrowing" (Vinay and Darbelnet, 2004:129-30) involving the transferal of an SL expression of structure literally, e.g. masterpiece from *Meisterstück*) and *literal translation* (defined by Vinay and Darbelnet as "word-for-word" and the ideal method for translation: "literalness should only be sacrificed because of structural and metalinguistic requirements and only after checking that the meaning is fully preserved" (1995:288)). An immediate contrast with Kilmartin (1996) emerges as literal translation is promoted here as unquestionably the definitive approach to any ST; this confirms that the promotion of faithful translation over literal is hardly unanimous and that valid points can be made in support of both strategies.

In fact, Vinay and Darbelnet state that oblique translation is suited only for cases where literal translation is not possible: the four procedures covered by the term "oblique" are defined as *transposition* ("probably the most common structural change undertaken by translators" (1995:94), this involves the exchange of one part of a sentence for another without altering the sense, e.g. a verb for a noun), *modulation* ("the touchstone of a good translator" (1995:246) according to both researchers, this changes the point of view and/or semantics in a sentence, e.g. *Viertel vor acht* (quarter before eight) becomes quarter to eight), *équivalence* (not to be confused with the concept of equivalence as discussed elsewhere in this section, but a term used by Vinay and Darbelnet for different stylistic/

structural methods for describing the same issues, including idioms, e.g. *schnell wie der Blitz* (quick as the lightning) becomes *quick as a flash*) and *adaptation* (for when cultural references must be adapted as a situation in the source culture would not exist in the target culture, e.g. a reference to the German sport of *Handball*, unfamiliar to a British audience, might become a reference to cricket (2004:134-6)).

My critique of Vinay and Darbelnet's framework is that it is designed specifically for languages in "Standard Average European" (SAE). This is a term coined by Whorf (1941 [1956:138]) to describe the linguistic area in Europe encompassing the Balkan, Balto-Slavic, Germanic, Romantic and (to a lesser extent) Finno-Ugrian languages, which have various grammatical characteristics in common but not shared by many languages outside the SAE, e.g. definite and indefinite articles. While it could be argued that this criticism is irrelevant to this thesis as both languages analysed therein (English and German) fall into the SAE category, it nevertheless demonstrates a fundamental problem with that particular model: none of the four procedures which fall under the term "oblique translation" can account for, to give an example, definite and indirect articles being translated to or from a language which does possess such a characteristic. This is not to say that this SAE-design necessarily invalidates the Vinay/Darbelnet framework automatically — while German is related to English, for instance, the former language differs greatly by having noun cases and strict rules regarding preposition use with the cases — rather, this is something that should be understood when employing it.

Even so, valid points as to the fallibility of faithful translation are raised in this framework; clearly neither literal nor faithful translation are universally accepted as the correct method; indeed, faults for both approaches are well documented as seen above. The question arising from the impasse between faithful and literal translation theory is how to approach processes of translation without succumbing to the clear faults between both

translation strategies; in an attempt to answer this quandary, I turn to a third strategy which transformed translation theory: Systemic Functional Grammar.

3.3.3: Systemic Functional Grammar

As explained above, Systemic Functional Grammar (SFG) was chosen for this thesis partly because it avoids issues associated with the literal/faithful divide; other reasons for choosing this strategy include the concept's applicability to genre, register and multimodality (all taken into account in this thesis to some degree). The final reason is, as Bosseaux explains, that SFG "is concerned with the use of language and language as a meaningful form of communication" (2015:120). Indeed, Bosseaux employs SFG as a major part of her framework in her own analysis of characterisation in the French dubbing of *Buffy*, demonstrating a compatibility with audiovisual texts and modalities of translation.

To explain how SFG is defined for the purposes of this thesis, I turn first of all to Halliday, who developed the term for the first edition of his *Introduction to Functional Grammar* (1994). It specifically emerged from Halliday's attempts to construct "a functional theory of the grammar of human language in general" (Halliday and Matthiesen, 2014:xiii), in other words a grammatical theory intended to be applicable across languages. Such a theory would be ideal for the methodology of this thesis, as it would allow for data in English and German to be analysed similarly regardless of their grammatical differences.

Because SFG as defined by Halliday is an extremely complex theory encompassing such varied grammatical aspects as phonology, mood and clause complexes, I am only employing aspects from this theory which are particularly suited to the analysis of characterisation and dialogue. Because these aspects are crucial to my methodology chapter, at this stage SFG is only discussed in term of theory; with this established, it should be explained that there are two primary aspects of SFG employed in this thesis. The first is the concept of **metafunctions**, of which Halliday describes three: the

ideational metafunction (which "provides a theory of human experience" (2014:30), i.e. representation of meaning within words and clauses), the **interpersonal** metafunction ("language as action" (ibid.), i.e. communication/evaluation and relationships) and the **textual** metafunction (which "relates to the construction of text" (ibid.), i.e. its coherence and how a text is organised). Halliday's metafunctions provide direction for the themes of this thesis: employing language to establish relationships, word choice for representation and so forth.

The other aspect taken from SFG concerns what Halliday terms "categories of context" (2014:33); these are designed to allow "any situation type [to] be characterized [sic]" (ibid.), including in terms of culture. The three categories of context are:

*Field: "what's going on in the situation: (i) the nature of the social and semiotic activity; and (ii) the domain of experience this activity relates to", (2014:33), i.e. the subject matter;

*Tenor: "who is taking part in the situation: (i) the roles played by those taking part in the socio-semiotic activity… and (ii) the values that the interactions imbue the domain with (either neutral or loaded, positively or negatively)", (ibid.), i.e. the writer-reader/viewer relationship;

*Mode: "what role is being played by language and other semiotic systems in the situation: (i) the division of labour between semiotic activities and social ones…; (ii) the division of labour between linguistic activities and other semiotic activities; (iii) rhetorical mode: the orientation of the text towards field … or tenor…; (iv) turn: dialogic or monologic; (v) medium: written or spoken; (vi) channel: phonic or graphic", (2014:33-4).

Together, these three categories of context define "the environment of meaning in which language, other semiotic systems and social systems operate" (2014:34); each leads my research in a different manner. For example, intertextuality would fit in mode, as would the multimodality of dubbing and subtitling (see also **3.7**); the textual cues for my

model would fit in tenor, as they concern the transferral of characterisation information to the viewer and the case of field, the plot and characterisation of *Buffy* are the subject at hand.

It should be noted that others have adopted these metafunctions and categories of context for their own models; as Webster explains, SFG is critically important for many theories and models because it "provides the handle we need to understand texts as intentional acts of meaning… [and] advocates a broader understanding of language as 'a meaning potential'… [for which] the goal should be to describe the grammatical resources available in language for making meaning" (in Halliday and Webster, 2009:8). One salient example is Bosseaux, for whom these metafunctions and categories of context comprise the "linguistic factor of performance" (2015:120-2) in her model for characterisation in French dubbing; it should be noted that Bosseaux calls the latter "register variables" rather than categories of context, although they are functionally identical otherwise (Bosseaux's model is discussed in greater detail in **chapter 4**). Another is Taylor, who uses them to describe "how meaning is 'made' in the Hallidayan (1994) sense of the expression, via the combination of various semiotic modalities, and thus how the verbal message interacts with other meaning resources" (2003:191) is his model for multimodal translation in Italian subtitling. It is clear that Halliday's theory is not only established as applicable to both forms of AVT analysed in this thesis (dubbing and subtitling), but that it has successfully been used to analyse dialogue. This is immensely promising for its inclusion in my methodology.

It must be acknowledged that there has been criticism of Halliday's theory. One issue, as explained by Bosseaux, is that "SFG was created in the first instance to discuss written texts" (2015:120); this is a valid point which is also an issue with equivalence as a concept to be applied to dubbed and subtitled data (see explanation for not employing

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equivalence theory for this thesis at the end of this sub-section). However, Bosseaux goes on the demonstrate that SFG *can* be used with non-written texts and successfully does exactly that in her own model: "in the case of dubbing [among other original and translated versions], we can use SFG to further emphasise that translators must be aware of the text's possible intentional meaning in order to convey its various semiotic layers, such as the use of intertextual elements, rhymes, quotes or jargon" (ibid). So while it might have originally been intended for written texts, spoken dialogue would be no obstacle (as evident by the "written or spoken" medium aspect of mode Halliday describes above).

Another criticism of SFG, as put forward by Thompson, is that the three metafunctions alone are not sufficient to explore "what happens when clauses are combined into clause complexes… we need to explore the types of relationships the can be established between clauses and this involves bringing in a fourth metafiction: the logical metafunction" (2014:38). While Thompson argues convincingly for the inclusion of this fourth metafunction to relate "to the kinds of connections that we make between the messages" (ibid.39), this is not an angle explored in this thesis: this would likely reveal far less about characterisation and intertextuality than the frequency of conjunctions (e.g. although, because, however) upon which Thompson seems to base his metafunction.

To consider how SFG might be applied in analysis, I turn to Eggins, who establishes the theory as "networks of interconnected linguistic systems from which we choose in order to make the meanings we need to make" (2004:327). Although her model of SFG focuses upon the mood, transitivity, theme and clause complex systems in the concept rather than the more characterisation-compatible aspects I have chosen, her application of SFG to analysis still merits discussion in terms of how it explores how "texts are rich in meaning: they make not just meanings about what goes on and why, but also meanings about relationships and attitudes, and meanings about distance and proximity" (ibid:352).

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This is exactly how I intend to employ aspects of SFG in my methodology: to discuss how meaning is derived in the words of dialogue to establish the "relationships and attitudes, distance and proximity" that forms characterisation (explained in great detail in **chapter 4**).

It should be noted that I initially considered analysing *Buffy*'s fictional "text world", a stylistic term defined by Semino (2009) as "the sets of scenarios and type of reality that the text is about". This concerns the contrasts between the "actual world" (in which we live) and that of the story, summarised by Ryan in his 'Principle of Diversification': "Seek the diversification of possible world in the narrative universe. …The aesthetic appeal of a plot is a function of the richness and variety of the domain of the virtual, as it is surveyed and made accessible by those private embedded narratives" (1999:156). I ultimately decided against analysing the stylistic "text world" of *Buffy* because I am focussing specifically upon the characterisation of recurring characters in a text, as put across to the viewer by intertextual references and textual cues and adapted in dubbing and subtitles: analysing the "text world" of Buffy would be better suited to examining the overarching narrative of a text. This would however be an intriguing avenue for potential further research.

Another concept I considered as part of the analysis in this thesis was equivalence; to summarise this concept, it attempts to sidestep the formal/literal divide of translation debates past by considering "that a translation should aim for 'equivalent effect' (the same effect on the TL audience as the ST had on the SL audience)" (Munday, 2012:81). As Jakobson explains, equivalence can be difficult to define as "there is ordinarily no full equivalence between code-units" (Jakobson, 2004[1959]:139) and "[l]anguages differ essentially in what they must convey and not in what they may convey" (ibid:141), for example the differences in formality between the German second-person pronouns *du* and *Sie*. Salient definitions of equivalence include Nida's division of the concept into the two

forms of *formal equivalence*, which "focuses attention on the message itself, in both form and content… One is concerned that the message in the receptor language should match as closely as possible the different elements in the source language" (1964:159) and *dynamic equivalence*: "the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message" (ibid.). Another noteworthy definition of equivalence comes from Koller, who defines equivalence in relation to his own concept of *correspondence*, which "compares two language systems and describes differences and similarities contrastively" (Koller, 1979:176-91), for example false friends (e.g. the German word *Wand* corresponds to the English word *wall* and not the English *wand*); equivalence however is defined by Koller as referring to "equivalent items in specific ST-TT pair and contexts" (ibid.).

Eventually however, equivalence as a concept was dropped from this thesis for several reasons; one of these, as Hermans explains, is that equivalence cannot "be extrapolated on the basis of textual comparison… Equivalence is proclaimed, not found" (Hermans 2007:6). Moreover, Hermans argues that "[u]pon authentication, translated texts become authentic texts and must forget that they used to exist as translation" (ibid:9-10) and even that "[e]quivalence spells the end of translation. It follows that a translation, for as long as it remains a translation, cannot be equivalent to its source" (ibid:25), because "[a] translation may reach for equivalence but on attaining it the translation self-destructs as translation" (ibid:24).

Frank shares Hermans's misgivings, claiming that "insurmountable differences" between cultures render it impossible to create "the same potential accessible to the target reader" (cited in Krebs, 2007:70). Krebs takes it a stage further, claiming that "equivalence in translation is… a paradox: a translation that achieves equivalence (by declaration…) ceases to be a translation. Yet equivalence seems decisive in the line of thought that

claims that adaptation and translation are two different products and processes, bastard children… of very different backgrounds, distant cousins at best" (in Raw, 2012:44).

Another criticism, as levelled by Gentzler (described by Panou as "perhaps the fiercest critic of Nida's work", 2013:3), is that equivalence as a concept is too internally inconsistent to function: "all the speculation on defining equivalence by linguists, translation theorists, scholars, philosophers and philologists contain [*sic*] many different and contradictory equations, especially when applied to phenomena [which are] complex" (2001:97). An example of this self-contradictory nature would be the translations of song lyrics (as in episode *6.7* of the text): as Bosseaux explains, "[w]hen translating songs, the focus is generally on rendering the lyrics in such a way that they fit the music. Such a practice brings its own set of constraints, as translators must take into consideration aspects such as rhythm and rhymes" (2015:126). Bosseaux goes on the describe how such "constraints" lead to contradictory positions such as "logocentrism" (placing words above music) and "musicocentrism" (placing the musical aspect first).

The final major criticism of equivalence, as described by Lefevere, explains how "equivalence is still focused on the word-level" (cited in Panou, 2013:3); in other words, it is as concept fundamentally written text-based, rather than developed to be applicable to multimodal media (i.e. AVT of film, television and so forth). This is particularly salient for this thesis, in which audiovisual media are analysed in terms of translation.

In this section, I have discussed audiovisual translation: dubbing and subtitling have been discussed in terms of their limitations and strengths (Pérez-González 2014), the differences between the two modalities (Gottlieb 1994) and the processes through which such translations are undertaken (Karamitroglou 2000), all of which provides a basis for the analysis of these modalities of translation. This section has also featured an

exploration of translation theory for television: I have discussed the "transformative practice" (Knox and Adamou 2011) of translating specifically for television and by explaining the "literal/faithful" debate which dominated translation theory for so long, I have established context for my employing SFG (Halliday 2014, et al). In the next section, I discuss theory relating to characterisation in audiovisual media.

3.4: Characterisation

3.4.1: Protagonists and antagonists

I commence this sub-section by exploring literature which involves characterisation of protagonists and antagonists because, as explained in **chapter 1**, I have chosen specifically to analyse data provided by the recurring characters in the text, whom I categorise as protagonists and antagonists in **section 2.3**. Before discussing the theoretical background of these terms and how they are defined for the purposes of this thesis, it should be explained what employing such a differentiation between the characters adds to the analysis. One advantage is that it allows differences to be discerned in terms of how characterisation and intertextuality are employed (and how these are adapted in AVT) between the characters who receive more development and with whom the viewer could therefore be expected to empathise (i.e. the titular heroine and her compatriots) and those with whom the viewer would likely empathise to a lesser extent owing to less development (i.e. the villainous Troika). This is particularly fitting for this research, since the characters termed "antagonists" in this thesis employ intertextuality in a very different manner from those termed "protagonists": as Kaveney explains, "[the Troika] have consumed vast quantities of popular media, but take nothing more from them than a collector's obsession… In this, they are directed contrasted with [the protagonists], whose obsession with the same material leads to [their] applying what [they have] learned

from it" (2004:33). Kaveney's claim of intertextuality being employed in different ways to characterise the antagonists than the protagonists is to be examined in my data.

Another advantage is that in terms of textual cues for characterisation, it can be discerned how characters for whom the viewer is intended to feel sympathy are established in terms of cues employed, as opposed to characters with whom the viewer is supposed to be empathise to a lesser extent. This idea of how characters develop to gain the viewer's empathy is considered in analysis in this thesis, as indicated by the decision to analyse transcript scenes from the beginning, middle and end of the text in terms of how characterisation and intertextuality evolve across the text to produce characters' *characterisation arc* (see **4.3.4**). Moreover, this approach allows for contrast between the arcs for characters included under the "protagonists" and "antagonists" categories to be discerned. As explained in **2.6.2**, this approach contrasts with Bosseaux (2015), who only analyses three recurring characters in her analysis of performance in dubbing (Giles, Spike and Buffy) — all of whom would fall under the protagonists category in this thesis — and instances from only two episodes (2015:157). This is because our analyses have different focuses: while Bosseaux's focus is primarily the creation of characterisation via performance in audiovisual media and how this characterisation is adapted in dubbing (i.e. voice analysis), my research instead considers how textual cues for characterisation and intertextuality can demonstrate characterisation. More specifically, in my approach intertextuality is defined as a textual cue in my model but handled separately in my thesis because it is so complex and because the application of intertextuality in such a manner is so innovative (see **4.5.1**), in contrast with Bosseaux's notion of characterisation as more performance-centred and without a specific focus upon intertextuality. Our focuses differ also because the framework for my research involves analysis of entire scenes from several episodes throughout the text to consider how this characterisation develops in arcs

differently for protagonists and antagonists, while Bosseaux opts to analyse small exchanges from particular episodes in an attempt to test her framework (2015:163-202).

As a starting point in the literature, I consider Harvey's three factors which define "protagonist" (as opposed to "background" characters, both Harvey's own terms); according to Harvey, protagonists are "those characters whose motivations and history are most fully established [… who] conflict and change as the story progresses [… and] "engage our responses more fully and steadily, in a way more complex though not necessarily more vivid than other characters" (1965:56). While I would argue that not all of these three traits are prevalent to the same extent in each of Buffy's protagonists (with, for example, Giles's history explored to a lesser extent throughout the series than Buffy's), but even so, Harvey's three factors can still be viewed as indicative some aspects of protagonists, ambiguous and inconclusive thought they may be ("change" not being specifically defined as physical or emotional, for example).

For a more conclusive take on the idea of the "protagonist", I turn to Culpeper, who defines the protagonist in terms of the character's depth in comparison to more incidental characters and gives examples of character traits which make protagonists so appealing to the audience: "Category-based, flat characters tend to exhibit the same behaviour regardless of context. …[A] contradiction forces us to pay attention to the… character. [If a character] is the protagonist, he [*sic*] is intriguing, his [*sic*] linguistic dexterity and humour are attractive" (2001:259). Here Culpeper describes characteristics which, in combination with Harvey's characteristics described above, I employ as entirely suitable for my definition: the idea of protagonists as intriguing, mercurial (with regards to altering behaviour for situations) and attractive to the audience.

With regards to antagonists, I take a different approach; specifically I employ Harvey's characteristics but not Culpeper's traits which would make a character attractive

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to the audience. This is because the traits described by Harvey above in his definition of "protagonist) (i.e. development, backstory) are what separate both the recurring characters (protagonists and antagonists) from the "background" characters in *Buffy*; although I agree that these characteristics create characterisation, my qualm with Harvey is the lack of gradience between his protagonist/background dichotomy: any character with any development whatsoever could theoretically fall under his notion of "protagonist". Therefore, I define antagonists as characters who are motivated and established, conflicted and developing, complex and engaging (just as protagonists) but are distinguished by lacking Culpeper's traits in my definition of antagonists: the key difference between protagonists and antagonists for the purposes of this thesis is that the former category is written with the intention of gaining the viewer's empathy and understanding.

This distinction of protagonists and antagonists adds something fundamental to my analysis: it allows for extra nuance to be taken into account in analysis, specifically by considering how textual cues/intertextuality could be employed differently to evoke different reactions in the viewer, on the part of writers, translators and so forth. This is a whole new dimension in my analysis: the notion that intertextuality and textual cues could create characterisation differently, depending on the empathy/understanding the viewer is intended to have with the characters. Also, this opens potential avenues for future research: for example, the analysis of characterisation and intertextuality might yield interesting results if applied to other or more archetypical character roles (heroes, antiheroes, etc).

3.4.2: Elements of characterisation

Having defined "protagonist" and "antagonist" and having discussed the reasons for the differentiation between the terms above, at this point it is discussed what the elements of characterisation explored in this thesis are and how intertextuality fits into characterisation. As explained in chapter **1**, chapter **6** concerns the construction and application of a model of textual cues for characterisation designed explicitly for audiovisual media; I discuss in section **4.4** how I took inspiration from established models of characterisation intended for various media when devising this model, specifically Culpeper 2001, Walker 2012 and Bosseaux 2015. Because the definitions of the textual cues comprising both models are better discussed with regards to the methodology of my research (i.e. how the definitions of the cues in Culpeper's and Walker's models and aspects of Bosseaux's dubbing-centred model are adapted for my own model of characterisation in audiovisual media), I do not explore how Culpeper, Walker and Bosseaux define their textual cues in this section. Instead, the textual cues of their models are comprehensively explained specifically in regards to their methodological significance to this thesis in section **4.4**. Since these three models provided inspiration for my own model of textual cues for characterisation in audiovisual media, I discuss them in this chapter particularly with regards to their approaches to characterisation as a concept and the elements of characterisation they bring to my research (and how intertextuality in turn fits into them), rather than the definitions of the textual cues in them.

Before setting out his model of textual cues for characterisation in drama, Culpeper devotes a great amount of space to considering how characters might be characterised (drawing particular attention to the notion of the "round"/"flat" distinction, especially Harvey's 1965 "protagonist"/"background" spin on the concept, discussed above); he considers that like with many attempts at character typologies, Harvey's criteria "make no attempt to discriminate between psychological and textual aspects of the

character" (2001:56). In other words, Culpeper views such typologies as lacking subtlety in that they do not take into account gradations of characterisation, as well as not allowing for character development. With this stated, the intentions behind Culpeper's model for textual cues of characterisation become clear: his overall intention for his model is "to hypothesise about comprehension through an examination of the text" (2001:1). Such "examinations" are undertaken by what Culpeper terms "bottom-up or data-driven aspects of characterisation" (2001:163); to understand what he means by this, his model for comprehending character should be brought into consideration:
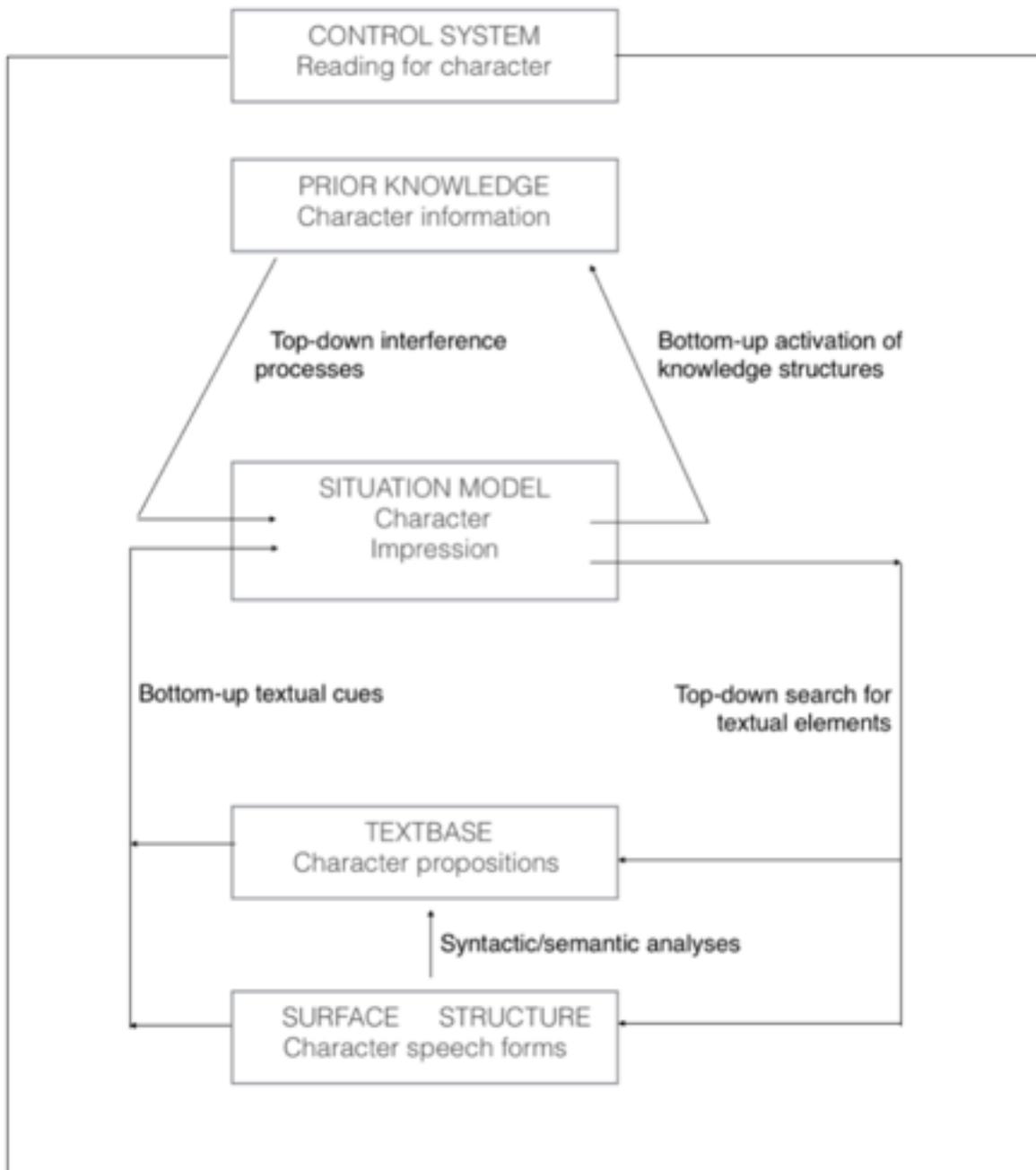
Fig.3.1: Culpeper's model for "comprehending character" (2001:35)

This model is extremely useful for my research because, even though Culpeper concedes that this model is based upon the mental process of how characterisation might be formed through reading and that diagrams are by nature "two-dimensional and static" (2001:34) and thus unable put across the complexities of dynamic human thought

processes, it explains what Culpeper means when he describes textual cues for characterisation: "the surface structure and textbase boxes" (2001:163) in his model. Specifically, he considers the speech forms uttered by characters (i.e. cues in the dialogue) and character propositions (i.e. aspects of a character put across through other means, such as their appearance) as "bottom-up textual cues" which provide an impression of a character; conversely, analysing such textual cues (the basis for the analyses in chapters **5** and **6**) would be a "top-down search for textual elements". As a side note, by "bottom-up" and "top-down", Culpeper likely means "arising from the text" and "interpreted by the analyst/viewer" respectively (see the discussion of Culpeper & Fernandez-Quintanilla 2016 below); in any case, this model is comprehensive enough that I use it in an analogous way to explain how I define textual cues for the sake of my research.

This is the first of the major elements of characterisation explored in this thesis: *self-presentation and other-presentation*. As discussed above, Culpeper's approach to characterisation takes into account first and foremost the role of the audience in creating an impression of a character; saliently, he claims that "knowledge of real life people is our primary source of knowledge used in understanding characters" (2001:87). This notion of characterisation being derived from pre-existing knowledge parallels the pool of shared knowledge from various sources from whence intertextuality can be derived (see discussions of Allen, Hutcheon, etc. in section **3.2.1** above); such strong parallels reinforce my decision to analyse characterisation with the same scene-based methodology as intertextuality because, as discussed in the introduction to this chapter, they are adapted similarly in dubbing and subtitles in an attempt to create an impression on the TT viewer analogous to the impression the original makes on the ST viewer.

It should be noted at this point that while some scholars have built upon Culpeper's approach to self- and other-presentation, such as Bednarek (2011) employing it to

construct a model of expressive character identity (explored in greater detail in chapter **4**), others have critiqued how he affords so much importance to the textual cues of *self-* and *other-presentation* (which, as **Fig.4.1** in chapter **4** demonstrates, comprise the entire category of "explicit cues" in Culpeper's model). Examples include Walker, who omits both cues from his model entirely with the argument that the implicit/explicit divide is misleading and unsuited to narration-led media, and Knapp (2003), who believes Culpeper's priorities to be skewed owing to an alleged "general reluctance to discuss 'non-verbal features'" (citing "physical movement" as an example of such features). To an extent, I echo some of Knapp's reservations in that I also perceive Culpeper's model to be too specific to scripts; for example, the Culpeper model contains stage directions as a textual cue, since there is otherwise minimal evidence from dramatic scripts as to how "non-verbal features" in a play might be staged. I attempt to overcome this perceived shortcoming by excluding such textual cues from my model and including the textual cue of *(non-)actions* — including the physical, as well as the mental and verbal — in my model (a cue inspired by Walker 2012:24, as explained in **section 4.4**).

At this point, I discuss the theoretical significance of Walker's (2012) model for characterisation for my research. It should be noted that Walker states that the impetus in the creation of his model was to "discuss and critically assess [Culpeper's] checklist [of textual cues] in detail, before making suggestions for modifications to the checklist that take into account the presence of a narrator" (2012:1).

I referred briefly to one of Walker's most salient arguments above when discussing critiques of Culpeper, specifically the claim that "all character information could be seen as self-/other-presentation, whether explicit or implicit" (2012:25). But Walker goes even further, stating that "character cues [are] likely to be, to some degree, a combination of both [implicit and explicit] … [and the explicit/implicit divide] is not crucial for the

model" (ibid.). By "the model", Walker seems to refer to Culpeper's textual cues: he certainly does not take such a divide into consideration when setting his own model. This argument reflects how in my analyses, I must be aware that what the addresser in question says reflects upon him/herself as well as the addressee.

Aside from this claim, the other major contribution from Walker of great theoretical significance to my research is his recognition that "interactions between characters… are more predominant in drama than prose" (2012:1). To give this statement full context, Walker is explaining his decision to base his prose-centred model around the narrator: while Culpeper's drama-based model is concerned primarily with interactions between characters (according to Walker), in prose such information is given instead by the narrator. This insight serves to remind that a model for textual cues in audiovisual media would have more in common with Culpeper's model than Walker's; it also reinforces my decision to implement a scene-based methodology in my research in order for these interactions to deliver insight into characterisation (as explained in greater detail in chapter **4**). This is the second element of characterisation explored in this thesis: *interactions between characters*. These interactions are analysed in terms of what they may reveal about how characters characterise each other and their relationships; this is why all of the scenes analysed in this thesis consist of characters interacting, rather than characters soliloquising. In term of intertextuality, these interactions are also revelatory: they demonstrate shared knowledge between the character uttering the intertextual referent and the addressee(s), because they would only employ intertextuality knowing that the addressee(s) would comprehend it (and would react accordingly if they did not comprehend). This in turn adds another layer to how intertextuality creates characterisation: not only does intertextuality provide insight into the characters employing it, but also into those who hear it and the relationships between them.

Bosseaux's performance-centred model introduces the third element of characterisation analysed in this thesis: while her research focuses solely upon dubbing (and consequently prioritises the vocal performance of dubbing actors above the linguistic), it also introduces the concept of Systemic Functional Grammar (SFG) to the analysis of translated audiovisual media. While I do not discuss SFG as concept at this stage (the concept and its applicability to translation theory is introduced and explained in **3.3**; SFG is also explored at the conclusions of chapters **5** and **6** in relation to multimodality in analysis), Bosseaux's handling of the concept introduces an element of characterisation to be discussed at this point. More specifically, it concerns her discussion of how "when constructing utterances, word choice depends on the situation speakers find themselves in and there is consequently a network of interlocking options to choose from at our disposal" (2012:120).

This network consists of the three "register variables" of field, mode and tenor (as explained above in my discuss of Halliday 2014, in **3.3**). Field, a register variable concerning how different vocabularies are used for different subject, would refer in the case of *Buffy* to young people (see also **2.5.3**), small town America and episode-specific topics (e.g. addiction in *6.10*, marriage in *6.16*). For example, there is vocabulary specific to vampire-killing in the series ("dusting", "Slayer", etc) and other vocabulary intended to reflect the youthful aspect of the characters (e.g. the use of "like" in lines such as *Transcript 6*'s "You know those things have been down there for, like, a zillion years") . The variables of mode and tenor inspire the third element of characterisation central to this thesis: *how characterisation is conveyed to the viewer by the author/translator(s) via the form and structure of the language employed*. While multimodality, which details how some of such characterisation is imparted to the viewer, is discussed as a concept in greater detail in **3.7**, it suffices to say at this point that a large part of the characterisation discussed in this thesis concerns how the author/translator(s) conveys characterisation to

the viewer via the form and structure of the language employed (and how this is adapted in translation). This also influences tenor, as that register variable involves the relationship between the viewer and the writer/translator. Intertextuality fits into this element of characterisation as a device in which characterisation can be packed to be put across to the viewer: "viewers of *Buffy the Vampire Slayer* are regularly invited to draw on their knowledge of cultural aspects… in order to understand the intertextual references of the series" (Bosseaux, 2015:33), which Bosseaux links to characterisation by considering "audience foreknowledge and the possible associations viewers may have" (ibid.) necessary for both characterisation and intertextuality.

As Wodak explains (specifically regarding the American political drama *The West Wing*), a fictional television series presents

"a specific perspective (event model) on 'how politics is done' for the American lay audience (and because the series has been dubbed into so many languages, for a much bigger global audience). In other words it offers us a model of how all of us are supposed to believe politics are done!" (2009:22).

While I am not analysing *Buffy* in terms of any perceived political messages, Wodak's comments are nonetheless important for my research: applying her reasoning to *Buffy*, the programme provides "a model for how things are done". In *Buffy*'s case, it would provide a model for young people (or, in the programme's earlier seasons, teenagers) thrown into extreme situations; alternatively, it could provide an exaggeration that allows a reflection on the life of the viewer (see **section 2.2** for details of how fantastical story elements such as demons in Buffy are employed as metaphors for the problems of youth). In either case, a model of aspect of youth would be presented to the American lay audience as well as international audiences (as demonstrated by the German translations

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I analyse in this thesis). This is not to say that all situations in *Buffy* reflect real-life scenarios (e.g. conflicts with demons), but rather that this model allows young people to empathise with the characters in terms of emotional development as they undergo their trials; as Holder observes, this is a key feature in *Buffy*'s mainstream success: "…it was the relationships among the characters, and not so much the monsters, that attracted viewers to *Buffy*… 'the soap opera' — dramatising relationships that changed radically over time, with characters who grew and matured through the seasons" (2012:23-27).

Wodak's idea that a television series offers its viewer a model of its subject matter in a manner deliberately aimed at its lay viewer also fits with my notion that it is a necessity for the viewer to empathise with the characters and to relate to characterisation in order for the viewer to be drawn into the programme; as Esslin remarks, "the recurring characters will become as familiar as members of one's own family [as they] appear in new and different situations and circumstances" (2002:37). This also relates to Halliday's register variable of tenor, which as discussed above concerns the relationship between viewer and writer/translator.

In other words, the importance of the recurring characters in engaging the viewer and keeping them invested in the programme is paramount: this is why in the analysis, I focus upon the recurring protagonists (Buffy, Xander et al.) and antagonists (Andrew, Jonathan and Warren) rather than ancillary or "one-off" characters of minimal importance to the overall story of the 22 episode-long sixth season of *Buffy*. This inspires the fourth element of characterisation considered in this thesis: *the extent to which the viewer is supposed to identify with the characters*. Intertextuality features into this element by being a method through which the viewer might identify with a character (i.e. by employing an intertextual reference comprehensible to the viewer) or be prevented from identifying with a character as readily (i.e. via an intertextual reference which is too specific to be

comprehended by the viewership at large, e.g. a discussion between Andrew and Jonathan as to whether Lex Luthor utilised "sonic disruptors" in *6.21*).

A more recent, multidisciplinary account of the construction of fictional characterisation comes from Culpeper and Fernandez-Quintanilla (2016), who attempt to deconstruct the interaction between the "top-down knowledge" of the reader and the "bottom-up information" of the text. To be specific, they argue that three "dimensions" are necessary for characterisation of fiction characters to be constructed: the *degree of narratorial control*, the *presentation of self or other* and the *explicitness or implicitness of the textual cue*.

At this point, I evaluate each of these three dimensions — which Culpeper and Fernandez-Quintanilla are keen to point out "are not mutually exclusive" (2016:16) — in turn. The term "degree of narratorial control" refers to how "[although] all character talk and behaviour choices are under narratorial control… there are some cues over which a character notionally has control" (ibid.). I have decided not to take the degree of narratorial control into consideration in my analyses — specifically because discerning gradients of control would be worthy a whole new framework of its own, quite apart from the "characterisation/intertextuality in translation" I am undertaking. This notion of degrees of narratorial control would however be a prime candidate for future analysis.

The second of these dimensions, the presentation of self and other, is essentially the conflation of Culpeper's textual cues of *self-presentation* and *other-presentation* (2001:167-172). As well a dimension central to Culpeper and Fernandez-Quintanilla's theory, self/other-presentation as a concept is also a vital component of Culpeper's model for characterisation, comprising the entirety of his "explicit cues" category (ibid:x, see **4.5.1**), thus meriting particular attention here. For his model, Culpeper defines self-presentation as a character imparting information about him- or herself and other-

presentation as a character imparting information about any other character(s) than him- or herself (2001:167-172). Some have built on Culpeper's notion of self-/other-presentation as textual cues, such as Bednarek who employs Culpeper's definition to explain her term of "expressive character identity" (first mentioned 2010:118) for signifying distinguishing aspects of characters' identity. Others critique this position, including Walker, who opines that "all character interaction could be seen as self-/other-presentation, whether explicit or implicit" (2012:25) and thus removes the textual cue from his own model of narration-led literature (ibid:17), and Knapp (2003), who alleged a "general reluctance to discuss 'non-verbal features'" on Culpeper's part, giving the example of "physical movement" as self-presentation and other-presentation depicted non-verbally.

It is important to establish Culpeper's notion of self-/other-presentation above, so that it can ascertained how Culpeper and Fernandez-Quintanilla have elevated the concept from this definition to a divide that can seemingly apply to any other textual cues. This seems to concur with a criticism that Walker voiced of Culpeper's model: as mentioned above, Walker excised self and other-presentation from his model entirely, stating that "all character interaction could be seen as self/other-presentation, whether explicit or implicit" (2012:25). This reinforces that the presentation of self and other would be evident in every textual cue and intertextual reference I analyse in my research; as a result of self/other-presentation permeating all textual cues rather than standing as a textual cue in its own right, like Walker (and Culpeper and Fernandez-Quintanilla) I have excised self-/other-presentation from my model of textual cues while still employing the concept in analysis.

The third and final dimension considered necessary by Culpeper and Fernandez-Quintanilla for the construction of fictional characterisation is the notion of explicitness or implicitness of textual cues: like the presentation of self and other, this distinction was previously an integral part of Culpeper's earlier model. The similarities end there however:

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in Culpeper's 2001 model of textual cues, "explicit" is a category of textual cues consisting of self- and other-presentation while "implicit" comprises most of the other textual cues. (For completeness, the only other category in Culpeper's 2001 model, "authorial", consists only of proper names and stage directions; this "authorial" category is not discussed in Culpeper and Fernandez-Quintanilla's writings to any significant degree.) Culpeper and Fernandez-Quintanilla use the terms "explicit" and "implicit" in a very different manner: their idea of explicit characterisation consists of "explicit naming of the traits… [which is] relatively straightforward" (2016:15) while implicit characterisation "always has to be derived by inference and contextual factors need to be taken into account" (ibid.). It should be noted that I do not employ "explicit/implicit" in my categories for textual cues for characterisation: as demonstrated in **4.5.1**, I categorise along verbal/non-verbal lines to reflect the multimodal nature of audiovisual media. Specifically, I follow Bosseaux's example of multimodal analysis by employing "scenes… described meticulously and attentively from a visual and acoustic perspective… [with a] focus on kinesics and paralinguistic information… [and] on the interaction between characters" (2015:156). However, Culpeper and Fernandez-Quintanilla succinctly describes the elements to be taken into account when deriving characterisation (see chapter **6**): not only the textual cues, but the surrounding context of the characters' employing those cues. In the case of the original English of *Buffy*, it would include the events of the episode and season leading up the scenes I analyse (the co-text; see **3.5**): these provide meaning for the changes between the characters and help to reinforce previous impressions of characterisation — or perhaps subvert them for dramatic effect. For both German translations, it is possible that such contextual factors have been adapted in the dialogue; this would in turn have a knock-on effect on the characterisation I analyse.

This discussion of Culpeper and Fernandez-Quintanilla's theory leads to the fifth and final element of characterisation central to this thesis: *how textual cues can reveal*

characterisation not only of the character(s) employing them, but also their addressee(s) and the surrounding context. For instance, in **6.7** Xander engages in trying to identify what could possibly be causing the town to be singing constantly, opining that "It could be witches! Some evil witches! ...which is ridiculous cause witches they were persecuted Wicca good and love the earth and woman power and I'll be over here," when he realises that Willow and Tara (who are defined as witches) are listening. The textual cue of **conversational structure** achieves two characterisation effects in this cases: Xander's speech becoming longer and more stilted once he realises he might be causing offence, characterises him as sensitive to the face needs of others and concerned about how others perceive him; Xander is also characterised as viewing the paranormal pair as characters whom he believes he would offend at their own peril, whether rightly or wrongly (Willow and Tara do not seem bothered in the slightest, suggesting that Xander's fear is unfounded). This is also applicable to intertextuality; for instance, when Andrew tries to let Jonathan know his place in the Trio in **6.19**, he refers to characters from "Star Trek: The Next Generation": "He's Picard, you're Deanna Troi. Get used to the feeling, Betazoid." In this case, Andrew characterises his addressee (Jonathan) in terms of the Starship Enterprise's ship counsellor, Deanna Troi (an alien "Betazoid" as he states, demonstrating intimate knowledge of the lore in question and thus characterising himself as a "geek" for such trivia) and Warren (who is not an addressee in this statement, but provides surrounding context for this statement) as Jean-Luc Picard, captain of the vessel.

In this sub-section, I have introduced the five elements of characterisation to be taken into account in this thesis: *self-presentation and other-presentation*, *interactions between characters*, *how characterisation is conveyed to the viewer by the author/ translator(s) via the form and structure of the language employed*, *the extent to which the viewer is supposed to identify with the characters* and *how textual cues can reveal*

characterisation not only of the character(s) employing them, but also their addressee(s) and the surrounding context. To conclude this discussion of elements of characterisation, it should be noted at this point that strong parallels between intertextual theory and considerations of characterisation theory in audiovisual media are evident: "[the] success and failure [of television is] as dependent on audience appeal and how 'relevant' issues can be integrated, adapted and arranged to fit audience expectation" (Orr, 2003:143). It is through characterisation that this "audience appeal" is maintained; as Culpeper observes, "in drama… characters are particularly salient. …[W]e are exposed in a direct way to their words and actions" (2001:2). The development of characterisation across the text, demonstrated by such "words and actions", is also subject to analysis in this thesis via multimodal analysis: "[b]y carrying out a multimodal analysis relying on a study of voice, visuals and linguistics, …[it can be] shown how all elements combine to generate meaning and that when analysing audiovisual products, we should not forget that we are confronted with different modalities" (Bosseaux, 2015:210). I term this development process the *characterisation arc* of a character.

3.4.3: Discourse structure

In the previous sub-section, I established my theoretical framework for the characterisation of the protagonists and antagonists whose intertextual references and textual cues for characterisation I analyse in this research; this sub-section focuses upon the structure of discourse in the scenes which form the data of the analyses. I begin by considering the prototypical discourse structures for plays first put forward by Short (1996:169). Short suggests that there are two distinct levels of discourse in drama: the primary level, consisting of communication between the writer and the audience, and the secondary level, between the characters in question:
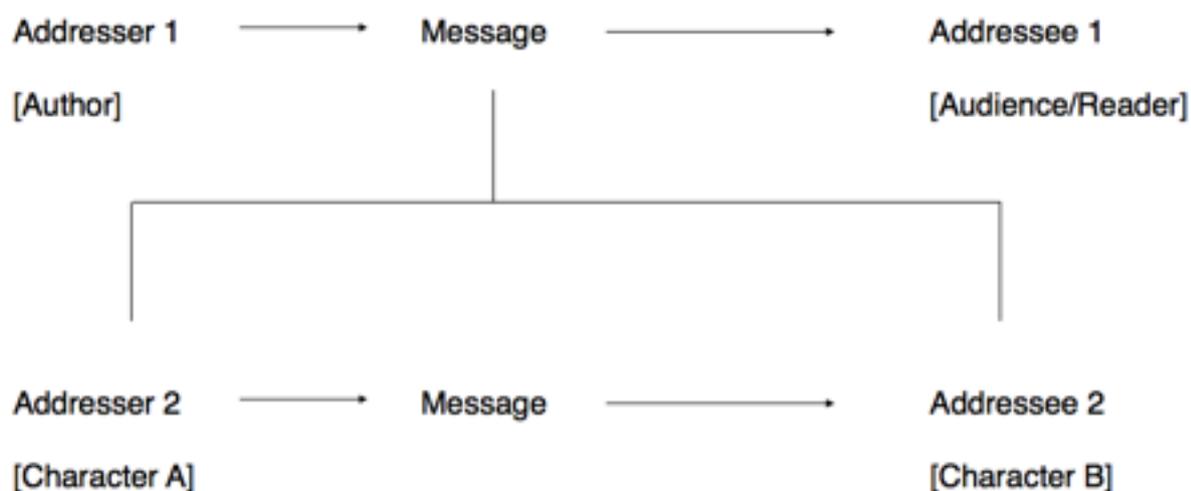
Fig.3.2: Short's prototypical discourse structure for plays (1996:169)

Short's model clearly conveys how in drama the message is delivered indirectly (for the most part) to the audience by the interactions of characters — although, as Walker notes (2012:9), information can be directly given by the author to the reader through stage directions (which explains why stage directions are included as textual cues in Culpeper's model) and, in the case of my model, via visual features and (non-) verbal actions.

Another advantage to Short's model is its adaptability: due to its prototypical nature and simplicity, discourse architectures (Short's own term for a structure, as in **Fig.3.2**, illustrating the levels of discourse in a dramatic text) for other types of drama and media can be discussed and put across using Short's architecture as a template. For example, McIntyre adapts Short's model for the Alan Bennett play "The Lady in the Van" to demonstrate that play's extraordinary complexity, e.g. the author's inclusion of himself as a character in the play and his own voice as a narrator of events (2006:8).

While McIntyre demonstrates that Short's prototypical model can be adapted for non-prototypical, more complex discourse architecture, the notion that Short's model can

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be adapted for other media than plays was first demonstrated by Short himself, who adapted his play-based structure for written prose:

```
Addresser 1        ──────────▶   Message    ──────────▶   Addressee 1
[Author]                                                    [Reader]
                                     │
          ┌──────────────────────────┴──────────────────────────┐
          │                                                      │
Addresser 2        ──────────▶   Message    ──────────▶   Addressee 2
[Narrator]                                                  [Narratee]
                                     │
          ┌──────────────────────────┴──────────────────────────┐
          │                                                      │
Addresser 3        ──────────▶   Message    ──────────▶   Addressee 3
[Character A]                                               [Character B]
```
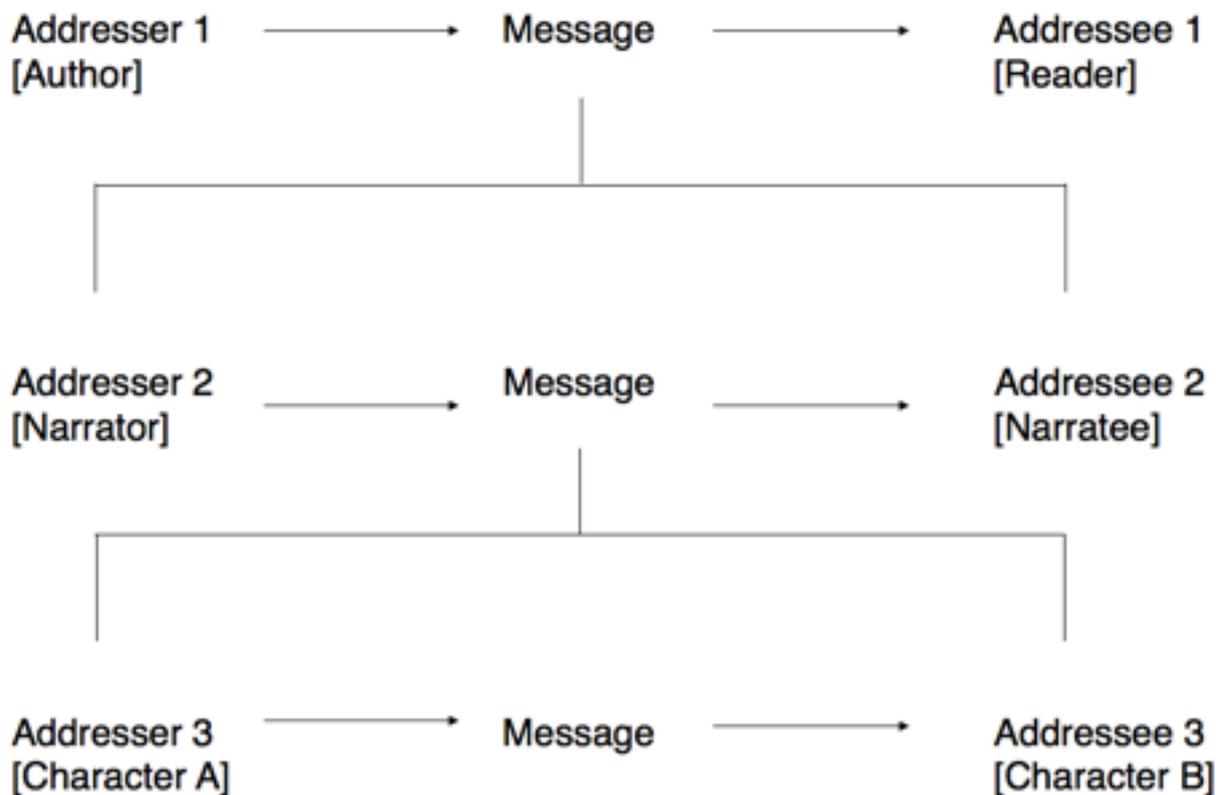
Fig.3.3: Short's prototypical discourse structure for prose fiction (1996:257)

In this particular discourse architecture, the narrator(s) of the prose act as an intermediary between the author and the reader. Saliently, by assigning them different numbers in this discourse structure, Short makes it clear that the reader and the narratee need not necessarily be the same addressee, just as the author and narrator need not necessarily be the same addresser; this allows for the possibility of the author to employ a narratee within the narrative to whom the story might be narrated and to construct a narrator whose views and opinions need not be the author's own, such as the trope of the *unreliable narrator*[8].

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[8] The term *unreliable narrator* refers to a narrator with compromised credibility; such narrators can exist in film, literature, television and theatre.

Indeed, Walker proposes that in this prose-centred discourse structure, Short "excludes [discourse] levels relating to what are often referred to as the *implied author* and *implied reader*" (2012:10). Respectively, Walker is referring to "the hypothetical person to which views and opinions expressed in a text are ascribed" and "the hypothetical person to whom the text is directed" (ibid.), using the word "implied" to refer to "what is implicated to the author by the text, and relates to the way the author might be perceived after experiencing his/her work" (ibid.). Short's prose discourse structure is worthy of note for my research because it demonstrates that intermediaries can be used to facilitate messages between author and recipient (i.e. viewer, reader), in this case a narrator; Walker's comments are invaluable for my thesis because they provide an insight into how as well as insights into characterisation and intertextuality being taken from the "message" of the discourse structure, they can also suggest views and opinions of the author or how the viewer is seen by the author. Adaptations of such views in terms of how they affect characterisation which are made in the process of translation are discussed and considered at length in my analyses (as will be explained subsequently).

For this thesis, I too build upon Short's prototype of discourse structure to provide a proposed discourse architecture designed for drama which has passed through translation, applicable to dubbing or subtitling:

Addresser A ——————→ Message ——————→ Addressee B

[Translator] [TT Viewer]

Addresser 1 ——————→ Message ——————→ Addressee 1

[Author] [ST Viewer]

Addresser 2 ——————→ Message ——————→ Addressee 2

[Character 1] [Character 2]
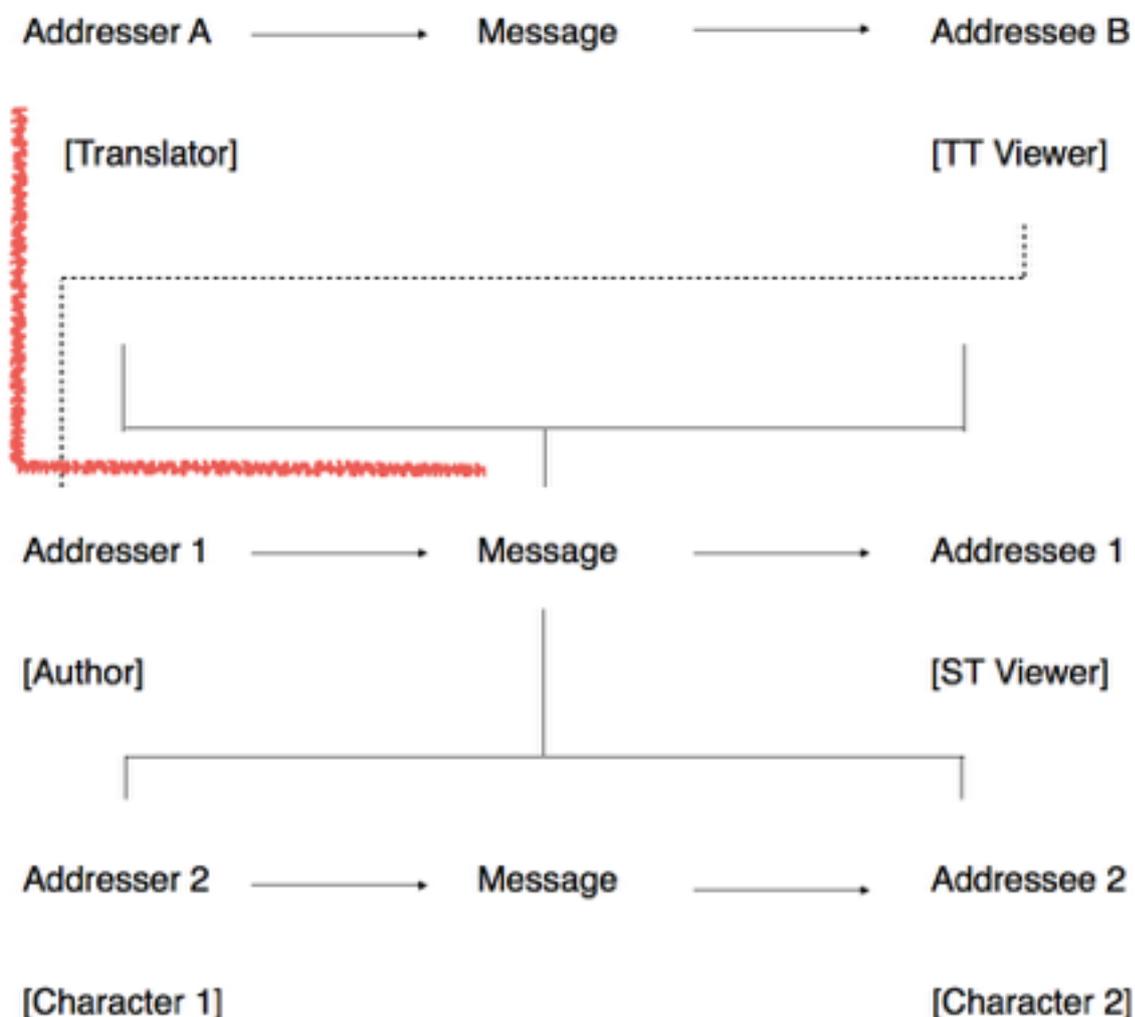
Fig.3.4: Revised model for discourse structure for translated texts

In this proposed discourse structure, the translator functions as an intermediary between the author(s) of the drama (in the case of my thesis, the writers of *Buffy*) and the viewer of the translated text, called [TT Viewer] in this structure. While the position of the translator in this diagram might seem to suggest that the translator's function is analogous to the narrator in **Fig.3.3** — an intermediary who facilitates the message for the viewer of the translated text — they have very different roles; indeed, for some translations involving

a voiceover (or for translation of novels), there is a narrator and a translator, who translates both narration and character dialogue.

To summarise this discourse structure: the author of the source text [Addresser 1] puts across the message to the ST viewer [Addressee 1]; in turn, the translator [Addresser A] adapts this original message for the TT viewer [Addressee B].

In order for the translator to put across the message to the TT viewer, interactions between characters are employed (Character 1 to Character 2); this character interaction is of course the same as **Fig.3.2**'s in prototypical discourse structure for drama with only the translator-TT viewer relationship providing a difference. This serves to remind that the discourse structure of **Fig.3.4** applies only when taking dubbed or subtitled discourse into consideration in this thesis; when discussing the original English of *Buffy*, Short's prototypical discourse architecture suffices.

The jagged line between [Addresser A] and the message represents the direct access the translator has to the source text – the translator understands the source language and considers how it can be reproduced/replaced in the target language. The line connects [Addresser A] to the message rather than to [Addresser 1] to reflect how there is not necessarily any direct link between the creators of the source text and the translated text. As Schiavi notes, a "translation is different from an original in that it also contain's the translator's voice which is in part standing in for the author's and in part autonomous" (1996:3); moreover, "a translator negotiates all the patterns in the text. From that point of negotiation s/he intercepts the communication and transmits it — re-processed — to the new reader who will receive the message" (ibid:15). Hermans explains this further: "the Translator's voice is always present as a co-producer of the discourse… [even if] [t]he Translator's voice may remain behind behind the voice(s) of the Narrator(s) for long stretches" (1996:42). Although Hermans's referral to a "Narrator" clearly demonstrates that he is considering translation of literature specifically (in which a narrator

provides all such information, including textual cues for characterisation — see also **4.5**), as is Schiavi's reference to "the reader", these perspectives are also applicable to the relationship between the translator and the author of an audiovisual text. Therefore, the jagged line represents the process undertaken by [Addresser A] of [Addresser 1]'s message, "re-processed" and "co-produced" by AVT.

The dotted arrow between [Addresser 1] and [Addressee B] is to indicate that the visual text is unchanged in AVT (and in the case of subtitles, the audio is also unchanged).

One final noteworthy aspect about the discourse structure of **Fig.3.4** is that like the flexibility afforded by Short in **Fig.3.3** which allows for the discourse levels of the "implied author and implied reader" described by Walker to be avoided, so too can instances be avoided where views and opinions ascribed to the author and ST addressee by means of the intermediary of the translator. As mentioned above, the choices made by translators of dubbing/subtitles are a major part of my analysis chapters and removing the "implied author/reader" level of discourse by inserting the translator/TT viewer dynamic allows for these translation choices to be viewed with greater clarity.

To end this sub-section, it should clarified that through my analyses, the term "addressee" is used to refer both to a character to whom another character is speaking and to the viewer; the term used in such a manner in Short's diagrams as well as mine, as demonstrated above. In order to avoid confusion, I endeavour to be specific in analysis as to which type of "addressee" I refer in particular circumstances: I refer to these individuals as "viewer" and the name of the specific character when referring specifically to them, while using "addressee" when referring to both.

3.5: Context

When discussing Culpeper and Fernandez-Quintanilla (2016) above, I mentioned context which, as a concept, permeates a text on several layers and consequently allows a text to engage with the viewer on many levels. Indeed, Bednarek (2010) describes the "communicative context" of fictional television (e.g. *Buffy*) in terms of "several 'embedded levels' …where characters, the production team and the audience interact as participants in various actions of interpretation" (2010:15). This succinctly describes how different layers of context manage to convey meaning from the text to the viewer; this is therefore of vital importance to my theoretical framework.

A compendious account of the types of context for translated texts is provided by House (2016), who first describes "a narrow view of context as background knowledge shared by addresser and addressee and contributing to the addressees' interpretation of what the addresser means by his or her utterance" (2016:61). In this particular case, House is extolling a notion of context which is intended to include

> "participants' knowledge, beliefs and assumptions about temporal, spatial
> and social settings, previous, ongoing and future (verbal and non-verbal)
> actions, knowledge of the role and status of speaker and hearer, of spatial
> and temporal location, of formality level, medium, appropriate subject matter,
> province or domain determining the register of language" (2016:61).

In terms of translation theory, House's definition for this particular layer of context is extremely useful, as it comprehensively details the various contextual features *outside the text* which can affect a viewer's individual interpretation of a translated text (in this case, the German dubbing and subtitles for *Buffy*) and can influence the translator's choice of adaptations via translation. As Bednarek observes, "the audience are both ratified participants… and overhearers" (2010:15) — far from a passive observer, the viewer

interprets the information put across by the programme according to their own "context", i.e. their prior knowledge and assumptions (as listed by House above).

Moreover, House's account of "context as background knowledge" also serves as an exemplary description of a separate layer of context which facilitates intertextuality to function: the addressee interprets the "utterance" (intertextual reference) from the addresser by means of shared background knowledge. This level of context is extremely important for my research because it is by this type of context that the world of the viewer can coincide with the world of the text: the viewer recognises familiar intertextuality or relatable characterisation and is thus drawn into the programme. As Bednarek remarks, this context is very deliberately calculated: "the television production team designs the dialogue with a target audience… in mind, making educated guesses on its world knowledge and its knowledge of the characters" (2010:15). This concisely summarises exactly the relationship between the context created by the writer(s)/translator(s) and the viewer who interprets the text.

House goes on to describe a whole different layer of context: "the place of the current utterance in the sequence of utterances in the unfolding text" (2016:62). This is called the co-text by House; applying this to *Buffy*, it refers to scenes from other episodes or seasons which affect the "utterance" in question (i.e. intertextual reference or textual cue). For the viewer, this layer of context requires a different type of background knowledge: that of the text as a whole. This bears some importance for my analyses in that some co-text would be required for scenes and dialogue I analyse to make sense, but also because it demonstrates a whole new form of intertextuality other than allusions and quotations: the idea that other episodes and seasons of *Buffy* can be texts from whence intertextuality can be derived. With in mind, I include "co-text" in my framework as one of the forms of intertextuality to be analysed (see **4.6.3** for the methodological definition of co-

text in analysis) and, as explained in greater detail in chapter **4**, I include some co-text before each transcribed scene in the analyses, but only so much to ensure that the lines make sense. (For further co-text, an episode-by-episode summary of the events of the text is provided in chapter **2**.)

3.6: Genre

Considering genre as it relates to the text, I turn to Bosseaux (2015:138), who explains that *Buffy* employs elements from the fantasy and horror genres as metaphors for its central narrative of growing up:

"[i]n Buffy's world, …'facing one's demons' has both a literal and

metaphorical meaning (Bloustein 2002:430) and 'the intertwining of social

realism, motifs from net-gothic fantasy and distancing humour and excess…

gives the programme its particular tonal complexity and global visceral

appeal' (ibid.)".

The importance of genre on this particular text is vital for this thesis because, as Bosseaux elaborates immediately after stating the above, "[f]or these reasons, it seems that, thematically speaking, [*Buffy*] should be a straightforward show to translate for other cultures, since it is centred around experiences that all adolescents and young adults have gone through or are going through" (2015:138). Because this research concerns AVT of *Buffy* and how adaptations made in AVT might be undertaken for German viewers, these genre influences are not to be ignored.

Genre merits a section in this theoretical framework also because genre provides distinctive aspects which *Buffy* as a text has in common with others; in turn, these characteristics of genre can be taken into consideration in the analysis, as I explore how the aspects of characterisation are adapted in translation. For the purposes of this

research, "genre" is defined as a particular category of cultural outputs, rather than a text type; as Fairclough describes, genres "are the specifically discoursal aspect of ways of acting and interacting in the course of social events" (2003:65), so the insight genres bring to characterisation is clear. Bednarek also considers aspects specific to the genres in which *Buffy* could be categorised: she mentions the "genre-specific vocabulary and discourse" (2010:67) abundant in such a "supernatural" programme (e.g. "dusting", "vamps"), as well as the "teen language" (ibid.) common to programmes concerning programmes revolving around young people. This latter point also echoes the register variable of *field* in Systemic Functional Grammar (see above).

I would argue that the aspects of genre discussed by Bednarek which are most salient for my analysis, however, would be the in-depth discussion of the genre of "dramedy" (literally "drama-comedy"). Although Bednarek defines the genre specifically as it relates to the text she employs for her own analyses (the American TV programme "The Gilmour Girls"), Bednarek defines "dramedy" as "one of the most prevalent contemporary TV genres… which has elements of (soap) drama and comedy" (2010:28) – applies extremely well to *Buffy* as well. Indeed, Bosseaux cites these elements of (soap) drama as integral to the success of Buffy as a whole: "[*Buffy*] deals with real life problems through the use of metaphors, from family breakups… to domestic violence…, drug addiction…, homelessness… and even the death of a parent… For many scholars, these metaphors are the reason why the show has engaged and continues to engage viewers around the world" (2015:137).

To be specific, chief among the central themes of the text I discuss in **section 2.2**, one of the most salient is how, in the words of *Buffy* creator Joss Whedon, "the mission statement of season six is 'oh, grow up'" (quoted in Holder, 2012:122). This refers to the overarching theme within the text where "real life" (e.g. money troubles, struggles to gain employment) overwhelms and complicates the lives of Buffy and company, alongside

Andrew, Jonathan and Warren. As Bosseaux explains, the use of such real-life elements among the horror/fantasy genre traits allows the viewer to associate with *Buffy*'s characters: "[*Buffy*] portrays our world with certain events slightly altered, or with certain rules no longer applying, i.e. supernatural elements are at work" (2015:137). Such dramatic contrivances are characteristic of soap drama, as Creeber remarks:

> "small-town life [such as Sunnydale] and close-knit communities and friends [such as Buffy and company] [echo] the type of preoccupation with private existence more commonly associated with traditional soap drama… an explicit concern with the personal and private 'politics' of everyday life" (2004:115-116).

In terms of the "comedy" side of the "dramedy" genre, Weerakkody (2008:265) describes genre characteristics of comedy to which *Buffy* would subscribe, some of which are evident in among recurring characters in the text: exaggerated characters with bizarre behaviour (e.g. the all-consuming "geeky" obsessions and highly antisocial antics of the Troika), characters who behave as opposites to each other (e.g. the pairing of the puerile, self-doubting Xander with the overly literal and matter-of-fact Anya) and stereotypes (e.g. Spike as a "stereotypical impression of English punk"; Bosseaux 2015:146). Although Weerakkody does list other characteristics of comedy as a genre (e.g. unmarried female leads, a category to which the titular heroine Buffy would apply), I focus instead upon the other characteristics of comedy mentioned above (stereotypes, exaggerated characteristics and behaving as opposites) because they describe behaviours which can easily be observed in linguistic analysis of dialogue, etc. For instance, characters employing exaggerated characteristics can be analysed in terms of how they speak or act, while a character who remains unmarried throughout a text full of unmarried characters reveals little about characterisation unique to that character. This is not to say however that *Buffy* fits only into the "dramedy" genre (as described by Bednarek) and into no others

– as Thornham and Purvis observe, "series [such as *Buffy*] are generic hybrids, merging elements of soap opera, series drama, comedy, fantasy and, in the case of *Buffy*, horror" (2005:126). Rather, I consider the "dramedy" genre for *Buffy* simply because Bednarek's definition of it encompasses more than soap or comedy alone.

More specific to *Buffy*, Jowett lists the variety of genres incorporated into the programme: "action, horror/vampire, comedy, science fiction, the gothic, teen drama and melodrama" (2005:10). This corresponds to Thornham and Purvis's assertion above that *Buffy* would not fall exclusively under Bednarek's "dramedy" category, as well as providing some indication as to the type of genres to be expected in the text. For example, the Dawn-centred episode *6.14* deals with that character's feelings of being ostracised, among other teenage issues, which would be an example of the "teen drama" Jowett describes (see *2.4* for synopses of individual episodes).

Taking Jowett's list of genres in *Buffy* as a starting point, Bosseaux describes the series as "[mixing] the genre of fantasy and horror, but rather than traditional fantasy texts which tend to take place in a complete narrative world of their own…, [*Buffy*] very much belongs to the 'fantastic'" (2015:136). By "fantastic", Bosseaux is describing "our world, albeit one where it is accepted that supernatural events take place" (ibid; see also *2.2.2*); here, Bosseaux explains how it is the implementation of genre elements that sets the "Buffyverse" apart from our own.

Moreover, Bosseaux explains how *Buffy* "combines various genres not only because of the way the show engages with the themes of the fantastic (vampires, witches, werewolves), but also in how it engages with science and technology" (2015:137), citing robotic adversaries and military foes to explain the latter point. In terms of genre, the "science and technology" she cites are examples of science fiction elements; however, Bosseaux discusses the different genres employed within *Buffy* with regards to

accessibility for translation: "[f]or these reasons [of employing genre elements as metaphors for real life issues], it seems that… [*Buffy*] should be a straightforward show to translate for other cultures, since it is centred around experiences that all adolescents and young adults have gone through or are going through" (2015:138). This is something to be discerned in analysis: how effectively this text of diverse genres can be judged to have been adapted in translation.

It should also be observed that, as Bednarek points out, "the term *genre* is a very fuzzy one" (2010:13) – no definitive list of genres or characteristics thereof exists and boundaries between genres can be difficult to discern, making it possible for texts to belong to several genres at once; this also echoes Fairclough's notion of genre as "the specifically discoursal aspect of ways of acting and interacting in the course of social events" discussed above. Indeed, *Buffy* was a forerunner in the "teenage vampire romance" cross-genre which has since seen such successes as the "Twilight" book and film series. With this in mind, my analysis only points out genre characteristics if they are necessary to understand characterisation.

3.7: Multimodality

As already stated earlier in this chapter, this thesis considers audiovisual texts in terms of their multimodality; as Bosseaux explains, this position is typical of such research: "AVT research… generally conceives of films as being semiotically complex products made up of various modes above the linguistic level" (2015:89). Indeed, it is vital for this research to understand how translations employ these modes to impart intertextuality, characterisation cues and more.

Before explaining the definition of multimodality for the purposes of this thesis, it should be detailed how the previous uses of in passing of multimodality in this chapter — specifically, in the section on SFL (**3.3.3**) and with regards to characterisation (**3.4.2**) — relate (or do not relate) to the concept of multimodality as it is used throughout the thesis. One of the reasons given above for choosing SFL is the concept's applicability to multimodality (as well as register and genre); this is explained further when, while discussing the definitions of Halliday's categories of context, I explain how multimodality would come under the register variable of **mode**, encompassing the "medium" of a text (i.e. spoken or written), the phonic and graphic "channels" of a text and the "role is being played by language and other semiotic systems in the situation" (Halliday, 2014:33-4). This closely relates to the concept of multimodality as it is used in this thesis. For characterisation, multimodality is discussed in terms of how character information is conveyed to the viewer not only via the form and structure of language employed, but also employing a "visual and acoustic perspective… [with a] focus on kinesics and paralinguistic information" (Bosseaux, 2015:156). This involves the "words and actions" (Culpeper, 2001:2) performed by characters, which "combine to generate meaning and that when analysing audiovisual products, we should not forget that we are confronted with different modalities" (Bosseaux, 2015:210); this introduces how the meaning created by the various modalities (speech, actions) is adapted in translation.

Defining multimodality requires the understanding of the term "mode", as Bateman explains:

> "[N]owadays [a] text is just one strand in a complex presentational form that
> seamlessly incorporates visual aspects 'around', and sometimes even
> instead of, the text itself. We refer to all these diverse visual aspects as
> *modes* of information presentation. Combining these modes within a single

artefact – in the case of print, by binding, stapling, or folding or, for online

media, by 'linking' with varieties of hyperlinks – brings our main object of

study of life: the multimodal document. In such artefacts, a variety of visually-

based modes are deployed simultaneously in order to fulfil an orchestrated

collection of interwoven communicative goals" (2008:1).

Although Bateman's definition focuses far too much upon written documentation

and the worldwide web for my purposes (tellingly every mode mentioned by Bateman is

visual), this does nonetheless put across the idea of different modes and how they work in

conjunction to achieve communication.

For a notion of multimodality which to a greater extent incorporates the televisual

medium, I turn to Kress and van Leeuwen. These two researchers, members of the New

London Group of academics which is credited with coining the term multimodality, describe

how their own perceptions of this concept have changed as media have evolved:

"We move away from the idea that the different modes in multimodal texts

have strictly bounded and framed specialist tasks, as in a film where images

may provide the action, sync sounds a sense of realism, music a layer of

emotion, and so on, with the editing process supplying the 'integration code',

the means for synchronising the elements through a common rhythm …

Instead we move towards a view of multimodality in which common semiotic

principles operate in and across different modes, and in which it is therefore

quite possible for music to encode action, or images to encode

emotion" (Kress and van Leeuwen, 2001:2).

I would say that this idea of multimodality as employing various modes purposefully

edited so as to convey a message fits the medium of television far more suitably than

Bateman's document-centred interpretation, because this notion takes into account the

fluidity with which various modes in a television programme (sound effects, lighting, etc.) could provide various types of information to the viewer and how intertextual information can be made apparent without necessarily being visual.

More specifically to my research, multimodality is an important concept to consider in terms of how the visual and verbal relate and create meaning together. Machin (2007) effectively describes how the visual and verbal might be drawn together, describing how "social actors" (in other words, the people depicted in a text) are subject to different processes in a visual medium than in written texts:

> "the images of people we see in adverts or in newspapers have been through many stages of editing and restyling… but the end product will have been chosen, at some point in the process, to communicate particular ideas about the participants and a particular attitude towards them" (2007:109).

Although Machin is in this case considering static images in this statement rather than the moving images of audiovisual media — he gives photographers wanting close-ups and page designers cropping pictures in postproduction as examples of this "editing and restyling" — this theory still applies very much to the visual aspect of multimodality. The characters in an audiovisual text (in this case, *Buffy*'s sixth season) have been deliberately filmed in a particular way chosen by the programme's director(s) and executives, had their footage altered by editors and effects technicians and so forth; desired effects can be to foreground a certain character in a scene or relegate a character if their presence "might confuse the meaning [the programme makers] wish to convey" (Machin, ibid.). As Bednarek notes, "television directors control and stage events as *mise-en-scene* (setting, lighting, costume, action) in space and time" (2010:17): the multimodality of television is very much controlled. This is of vital importance for my analyses: intertextual references and textual cues for characterisation can be presented to the viewer in many different

ways, many of which are delivered by such specific choices as, for instance, "framing" the camera in a particular manner to emphasise some social actors over others. It should also be observed that above, Machin is considering news and advertisements, a different genre from fictional texts (such as *Buffy*); I would argue that this is still applicable to fictional texts because for both genres, the "social actors" are "edited and restyled" in order to create and present it the viewer "a model of how things are done" (see my discussion of Wodak above).

Machin cites several different kinds of multimodal aspects which engage with the viewer on a visual level in order to depict the characters in a certain manner; these include "angle of interaction" (2007:113) — e.g. "oblique" angles making characters appear at an odd angle could create an unsettling effect for the viewer, while viewing a character from below might make them seem powerful — and "kinds of participants" (2007:118), which involves "categorisation" (visual ways of allowing the viewer to collectivise characters) and "none representation" (the removal of characters from representation). Here, Machin explains the manners of visual representation which can provide information to the viewer; Bednarek explains this further: "television dialogue is realised in a multimodal performance by actors in a specific setting… the body and voice [of the actor] are themselves the medium through which skill is expressed" (2010:18). An example of this multimodal performance occurs when Warren temporarily gains superpowers in episode *6.19*: he is filmed in the foreground and from below to seem more impressive, while his compatriots are "angled" to be much more in the background, showing their relative lack of power. These techniques work with Warren's dialogue ("I was wondering when Super Bitch would show up!") to convey Warren's attitude to the viewer. In chapter **4**, I describe how I note non-verbal aspects when transcribing scenes for analysis; these are the type of multimodal aspects which are worthy of note in that they convey information in conjunction with the verbal.

Perhaps less straightforward however are Machin's other forms of multimodal representation in visual media: "agency and action" (2007:123) — in Machin's words, these are respectively "who does what… [and] what gets done" (ibid.) — and "carriers of meaning" (2007:127), which is the notion that "it [is] not … so much what these people do that is important as *what they are*" (ibid., Machin's emphasis). In the case of the latter, Machin describes "salient objects, symbolism [and] poses" (ibid.) as examples of "carrying meaning"; this would seem to refer to the visual features of characters, such as their appearance or kinetic features (e.g. distance from other characters, stance), which are included as a textual cue in my model for characterisation in chapter **4**. "Agency and action" is similarly referring to the (non-)actions performed by characters, be they physical, mental or verbal; again, this is included in my model of textual cues outlined in chapter **4**. Machin's definitions of these two multimodal aspects are worthy of note because they demonstrate how visual aspects deriving from the characters can work in conjunction with the verbal to provide information, just as "angle of interaction" and "kinds of participants" are derived from directors, technician and more in order to present the viewer with an intended account.

For an interpretation of multimodality intended specifically for AVT, I turn to Bosseaux, who explains that an "audiovisual text can… be seen as a combination of different modes" (2015:86) while employing Kress and van Leeuwen's definition of "mode" as a "meaning-making resource" (2001:15). Moreover, she describes the "five modes to consider in AV materials: spoken, written, the mode of music, the mode of sound effects and that of moving images" (2015:87), inspired by Chuang's analysis of how these modes interact in subtitling (2006:374). These definitions are ideal for my analysis due to their clarity and these five modes suit the theoretical framework of this thesis well, because they allow for discussion of how modes interact in translation. Focussing upon these five modes

specifically, while it is certainly possible for the sound effects, music and moving images to be edited or otherwise adapted in the process of translation (one salient example occurs in *6.6*, wherein an old man whistles the the nursery rhyme "Pop Goes the Weasel" in the original English, which is adapted to the children's song "Ich geh mit meiner Laterne" in the dubbing and ignored in the subtitles), for the purposes of this thesis the two modes to be discussed are the spoken and the written. Applying this to the forms of AVT analysed in this thesis, dubbing would be described by Gottlieb (1994:104-5) as a form of "horizontal translation" (i.e. spoken-spoken) and subtitling "diagonal translation" (i.e. spoken-written); this demonstrates how in the case of subtitling, the two modes interact to provide information to the viewer, while the spoken mode provides the translation in the dubbing.

Pérez-González's analysis of authenticity in dubbing dialogue provides insight into how these five modes interact with regards to AVT: he argues that there are two dimensions to be considered in dialogue analysis, the vertical (which "is based on the realisation that fictional characters are ultimately addressing the audience/viewers/readers of the play, film or novel") and the horizontal (which "denotes the interaction between the fictional characters") (2007:4). These interdependent dimensions are important for this thesis because they serve to remind how information is delivered to the viewer via various five modes as the characters interact.

Another insight into multimodality applied to AVT comes from Chaume, who explains what he terms "one of the first commandments of audiovisual translation: the screen, not the original written text, is the script. We translate what we hear in the clip, not what is written in the script" (2012:102). While this statement is useful in how it demonstrates that the creators of an AVT use the actual dialogue as the ST rather than the written text/screenplay of the film/programme (to clarify Chaume's perhaps confusing use of "script" with two separate meanings above), it also draws attention to how dubbing and subtitling deal with the audible side of audiovisual media. As Chaume notes, the visual

aspect of AV media is often overlooked in spite of its great importance: "the interpersonal meaning conveyed by a discourse marker lost in translation can frequently be understood by simply looking at such signifiers as the on-screen characters' faces, position or distance (ibid:110). Chaume's "meaning" also echoes Halliday's **interpersonal** metafunction ("language as action" (2014:30), which concerns communication/evaluation and relationships, as explained in **3.3.3**). As Bosseaux notes, omitting the visual aspect completely from any analysis of AVT would be a grave error: "[i]n a multimodal analysis, … the various modes of AV products should be analysed together since the message is conveyed through all of them" (2015:91).

In terms of how visual modes might have an impact upon information imparted via dialogue, Bosseaux explains that "[t]he five modes are made up of specific codes… transmitted through both the acoustic channel (linguistic, paralinguistic, musical, special effects and sound position) and through the visual channel (iconographic, photographic, mobility, shot type, graphic and editing codes)" (ibid). Chaume explains these codes in detail and describes how they might affect AVT:

Code transmitted	Channel	Notes
Linguistic	Acoustic	* Multilingual ST: is the ST multilingual? If so, how it is presented? * Phonetic level: are there assimilations, elisions etc in dubbing? Is the dialogue authentic? * Morphological level: any substandard features in translation? Ungrammatical, wrong verb inflections, etc? * Syntactic level: are digression, redundancies, canonical word order, repetitions, elisions, etc encouraged or discouraged? * Lexical-semantic level: are offensive language, overly technical terms, anachronisms, non-standard vocal etc encouraged or discouraged? * Phraseological level: is phraseology encouraged or discouraged? * In short: which features of spoken language and which features of written language have been used?
Paralinguistic	Acoustic	* Clicks, hisses, grunts, etc. * Nasal, breathy, whispering, etc. * Timbre, pitch, volume, rhythm and loudness. * Physiological/emotional reacting, e.g. laughter, crying, sighing. * Silences/pauses.
Musical	Acoustic	* Songs: are they translated? Dubbed or subtitled? Lyrics relevant to plot?
Special Effects	Acoustic	* Are they rendered? Do they interact with dialogue?

Code transmitted	Channel	Notes
Sound Position	Acoustic	* Diegetic/extradiegetic. * On-screen/off-screen sound.
Iconographic	Visual	* Icons can be culture-specific, shared/bicultural or entirely new: are they rendered in translation? If so, how? Double meanings?
Photographic	Visual	* Lights: lighting affect meaning of dialogues/atmosphere? * Colour: does colour evoke special meaning/different meaning to target viewer?
Mobility	Visual	* Proxemic signs, kinetic signs: do they have meaning? Different meaning for target viewer? Interaction with dialogues? * Mouth articulation: respected in dubbing?
Shot	Visual	* Close-ups, medium shots, pan shots: do they require synchrony in dubbing?
Graphic	Visual	* Titles (e.g. *Buffy the Vampire Slayer* ➔ *Buffy im Bann der Dämonen*) * Subtitles in the ST: are they kept/adapted? * Texts, inter texts and captions within the film: are they kept/dubbed/deleted?
Editing Code (Montage)	Visual	* Film transitions or "audiovisual punctuation marks" (e.g. wipes, fadeouts) and how they interact with dialogue. * "Association among scenes": answers to question articulated through images, etc.

Table 3.1: Multimodal codes which can affect AVT (Chaume, 2012:172-6)

Chaume's exploration of the codes above is essential to this thesis as it demonstrates comprehensively exactly how the various modes put across information and how said information can be augmented, negated or otherwise adapted by other factors than the words employed in AVT. By applying this to characterisation cues and intertextuality, whole new insights can be gathered regarding multimodality and AVT; for example, applying the paralinguistic code to intertextuality allows for further insight into the sequence in **6.5**, wherein Warren and Andrew provide a voiceover for hidden-camera footage while also parodying a famous "Monty Python" sketch concerning a dead psittacine, including faux-English accents and affected vocal pitch for comic effect: "This mummy hand has ceased to be!", "It is an ex-mummy hand!".

To conclude this section, multimodality as a concept is of paramount importance to my research. This is partly because multimodality explains how information is delivered to

the viewer of a programme, in terms of various channels, modes and codes employed to convey this information to the viewer (Chaume, 2012:172-76), as well as the notion of vertical and horizontal dimensions to explain how while characters interact, so too does the viewer take in all of the above (Pérez-González, 2007:4). For the framework of my analyses of audiovisual media, multimodality is central: the textual cues of characterisation in my model are categorised in terms of the verbal and non-verbal modes, to reflect how characterisation is delivered to the viewer both visually and audibly.

This section has also provided a theoretical grounding for how multimodality has previously been employed in analyses of AVT, from Bosseaux's analysis of voices in the French dubbing of Buffy (2015) to Chuang's analysis of modes in subtitling (2006). This provides a strong theoretical foundation for this thesis to employ multimodality in a new manner for analysis (i.e. in conjunction with characterisation cues and intertextuality) and thus to contribute to the study of multimodality as well.

3.8: Conclusion

This chapter has established the theoretical framework for the thesis: it has provided the theoretical backing for the key concepts of intertextuality (**3.2**), translation theory (**3.3**), characterisation (**3.4**), context (**3.5**), genre (**3.6**) and multimodality (**3.7**). It has also explained how concepts introduced in this chapter will be used in the methodological framework, including allusion, context and multimodality. To bring this chapter to a close, I provide (re)definitions for the key terms "intertextual reference" and "textual cue for characterisation"; these definitions help to summarise the aspects of key concepts (e.g. intertextuality, characterisation) which are employed in the analyses and lead into the systematic account of data and methodology comprising **chapter 4**.

3.8.1: Definition for "intertextual reference"

To define "intertextual reference", it should be explained how I synthesise aspects of different approaches to the concept of intertextuality discussed above in **3.2**; this provides a consistent definition for intertextuality for the purposes of my research.

Specifically, I employ Kristeva's notion of all texts bleeding into one another symbiotically as a starting point (with particular deference to Bakhtin's idea of "reaccentuating" texts as suits the individual's whim); I also adopt Fairclough's impression of intertextuality as inherently flexible in terms of the viewer's responsibility to produce meaning to as great an extent as the writer's capacity for making allusions. Allen's notion of the flexibility of intertextuality across media resonates with my data which involves references to such various texts as film, television and comic books, while Hutcheon's consideration of the validity of other types of media, from theme park rides to ballets, informs the breadth of intertextuality as it is considered in this research. Finally, Aragay and López describe the mutuality of influence in terms of adaptation and intertextuality, providing insight into the importance of adaptation to analysis of intertextual references, while Sanders summarises the ultimate inevitability of intertextuality: the creation of texts by texts.

"Intertextual reference" for the purposes of my research is therefore a reference in a text (in this case, the sixth season of *Buffy*) to a separate text (e.g. film, advertisement, board game) which can be adapted by the writer(s) for the viewer in such a way to get a particular characterisation across to the viewer. My definition of "intertextual reference" also includes visual aspects of intertextuality as well as dialogue; this is reflected in the model of textual cues for characterisation I have constructed (see **4.5.1**).

3.8.2: Definition for "textual cue for characterisation"

"Textual cue for characterisation" is defined for the purposes of this research according to the five elements of characterisation established in the discussion of characterisation theory in **3.4.2**:

1) *self-presentation and other-presentation* (introduced in Culpeper's model and refined by Culpeper and Fernandez-Quintanilla in subsequent research);

2) *interactions between characters* (defined in discussion of Walker and Culpeper's models);

3) *how characterisation is conveyed to the viewer by the author/translator(s) via the form and structure of the language employed* (derived from Systemic Functional Grammar, as established by Halliday and Bosseaux);

4) *the extent to which the viewer is supposed to identify with the characters* (explored with regards to Wodak and Esslin's discussions of the extent to which TV characters are written to be relatable, in order to put across characterisation);

5) *how textual cues can reveal characterisation not only of the character(s) employing them, but also their addressee(s) and the surrounding context* (based on Culpeper and Fernandez-Quintanilla's discussion of the explicitness and implicitness of textual cues).

Another source of inspiration for the term's definition is Culpeper's (2001:163) notion of "bottom-up or data-driven aspects of characterisation", the same notion Walker (2012) uses to construct his own model for prose fiction, because it demonstrates how these textual cues arise from the text, rather than a top-down process by the viewer. Unlike Culpeper or Walker's definitions, however, my definition extends to the "visual" aspect of audiovisual media: such non-verbal cues as visual features (milieu and individual) are included in my model, while the earlier models are confined to use only descriptions in their scripts and prose (see **4.5.1**).

On the subject of the distinction between the visual and the verbal, the final contributing factor to the definition of "textual cue of characterisation" is my **revised model for discourse structure for translated texts** (**Fig.3.4**); this model illustrates how information is conveyed in texts which have undergone AVT, specifically with regards to how the visual part of the text is unaltered in both dubbing and translation, while the "audio" part of audiovisual is adapted in dubbing (but not in subtitles). This audiovisual media-specific distinction between the audible and visual also contributed to my decision to group textual cues into the categories of **verbal** and **non-verbal** (as explained in greater detail in chapter **4**).

Chapter 4: "Get It Done" — a systematic account of data and methodology

4.1: Overview

This chapter sets up the methodological framework of this thesis: both analyses employ a scene-based qualitative methodology (e.g. Bednarek 2012, Androutsopoulos 2012) for multimodal analysis (e.g. Bosseaux 2015, Chaume 2012, Kress and van Leuuwen 2001), one for textual cues for characterisation (e.g. Culpeper & Fernandez-Quintanilla 2016, Bosseaux 2015) and the other for intertextual references (e.g. Allen 2011, Aragay and López 2006), to determine how they construct characterisation in the original English, which is then adapted in the German dubbing and German subtitles.

The research questions central to the methodology are established in **4.2**; then in section **4.3**, I explain the criteria for selection of data: I explain why I employ data exclusively from the sixth season of Buffy for both of the scene-based analyses in this thesis, why I analyse both the German dubbing and German subtitles for the 22 episodes and how I choose the specific scenes I employ in both analyses.

Following on from issues of data, section **4.4** describes the methodological framework for both analyses: I discuss why qualitative methods have been chosen rather than corpus analysis and explain what my scene-based methods entail.

Even though both analyses use the same basic methodological framework, it must be recognised that there are certain methodological issues exclusive to the analysis of textual cues for characterisation in translation (chapter **5**) and intertextual references (chapter **6**). Section **4.5** focuses specifically upon the issues particular to the analysis of textual cues for characterisation central to chapter **5**. They include issues which have arisen via the construction of my model for textual cues in characterisation, such as how I define specific textual cues for the purposes of analysis.

Similarly, the methodological issues surrounding the analyses of intertextual references, such as my criteria for categorising instances of intertextuality and specific

methodological issues which arise from undertaking the analysis of chapter **6**, are the focus of section **4.6**.

4.2: Research questions

Building on the theoretical framework I present in chapter **3**, I explain the research questions that underpin my methodological framework; as explained in chapter **1**, the three research questions serve to focus this thesis and provide the overall purpose of the study.

As explained above, I undertake two analyses in this thesis: each analysis is presented in a separate chapter and focusses on addressing different research questions, although the two analyses share a methodological framework (see **4.4**). The first of these analyses, chapter **5**, focuses upon one of the original contributions of this thesis: the creation of a model for characterisation which is applicable to both dubbing and subtitles (established in **4.5**), which is tested and evaluated via application of data from the sixth season of *Buffy*. The first research question is: ***How can characterisation be analysed in dubbed and subtitled texts?*** This research question hinges upon the assumption that as dialogue is adapted in audiovisual translation, characterisation can also be adapted by AVT, as previously ascertained by Bosseaux in her analysis of dubbing (2015).

The second analysis chapter, chapter **6**, concerns the other original contribution of this thesis: intertextuality as a source of characterisation (the typology for which is established in **4.6**) and how such characterisation is adapted as intertextual references are adapted. This analysis concerns the second and third research questions, which are very closely linked, as explained in **1.4**: ***How does intertextuality create characterisation in* Buffy*?*** and ***To what extent is characterisation in* Buffy *adapted when intertextual references are dubbed and subtitled?*** By "adapting", I refer to the process undertaken when a text (or, in this case, an intertextual referent) is "mediated and reconstituted

through different modalities of audiovisual translation" (Pérez-González, 2014:2) so that the viewer of the TT might comprehend it. Regarding intertextuality, both research questions consider how "intertextual references weave multiple exterior meanings into the fabric of a single text" (Gwenllian-Jones, 2003:186). One of the innovations of this thesis is the analysis of intertextual references as a source of characterisation: this is the "exterior meaning" at the centre of these two research questions.

On a side note, it should be explained that while intertextuality *is* included as a textual cue in my model, it is unique in that it is not discussed with all the other textual cues of characterisation in chapter **5**. Rather, it is analysed separately in chapter **6**; the reason for this decision is to allow for the space required to establish how the concept of intertextuality could be used for characterisation. Unlike the other textual cues in my model, intertextuality has not previously been used as a cue to determine characterisation and consequently I would argue that particular space should be afforded to it to establish its potential for characterisation.

4.3: Data collection

For this thesis, individual scenes are analysed in the form of a *case study*; this necessitates a multi-method approach to the data "to facilitate validation of the findings derived from the application of each method and to account for the complexity of multimodal communication in a more meaningful manner" (Pérez-González, 2014:174) in order to produce "an overarching research method which can include different sub-methods" (Susam-Sarajeva, 2009:40). It also should be noted that, as Pérez-González explains (ibid.), some research methods in AVT are designed to be used independently (giving the example of corpus-based methods) and as such would not be so well suited to

multi-method approaches in case studies. The approach chosen for this thesis, as well as a discussion of the decision not to employ corpus analysis, is explored in depth in **4.4**.

In this section, I explain the factors for choosing the particular data which are used in the analyses; in **4.3.1**, I explain the decision to employ data from a single season of television (as opposed to the entirety of a programme's run — in the case of *Buffy*, this would be 144 episodes); subsequently I explain in **4.3.2** why I have chosen to employ data solely from the 22 episodes comprising the sixth season of *Buffy*.

The reasons for analysing both dubbing and subtitles in analysis are explored in **4.3.3**, which also explains the materials used to gather data and how the samples were gathered and prepared.

Section **4.3.4** explains how the actual data in the analyses was chosen and why: the criteria for selecting the data are explained in such a way that others might undertake a similar analysis in order to test the research questions of this methodology. This is to ensure transparency and that the methodology is robust enough to produce results that can be replicated.

4.3.1: Reasons for employing data from a single season of television

As previously discussed in chapter **1**, the data selected for analysis in this thesis comprise scenes taken from the German dubbing and subtitling of the sixth season of *Buffy the Vampire Slayer*. Since I have already explained the reasons for choosing *Buffy* the programme as a source of data with regard to its established potential for research in section **2.6**, this sub-section explains the decision to analyse a single season of television episodes (the sixth season of *Buffy* specifically), rather than the entirety of the programme's seven-season, 144-episode run.

The decision not to analyse all of an entire run of a television programme means that there are some channels which this thesis will not be able to explore; for example, a case could be convincingly made that character development and continuity could be discerned with greater ease if it is gauged over the entirety of a series' entire length than a single season among many. Similarly, there are several areas of the research in my thesis where employing an entire run of a series could provide more insight than afforded by a single season; for instance, Culpeper's textual cue of keywords (2001:199) might yield more concrete findings on a whole programme's run than other ones — although, as discussed below in **4.4.1**, this is not the reason I chose not to use that particular textual cue in my model.

Having conceded the above, there are several benefits that arise from analysing one season of *Buffy.* First, the amount of data from 144 episodes of television (each at least 40 minutes in length) would likely be too unwieldy for the type of analysis attempted in this thesis. More specifically, analysing the development of characters comprehensively across several seasons would require many more examples from throughout this much larger sample to be taken into consideration to ensure that sweeping or misleading conclusions regarding long-term development are not made; the argument could therefore be made that there is a danger of this thesis making sweeping conclusions about *Buffy* as a whole based upon just one season. I overcome this potential pitfall by ensuring that any judgements made in analysis are particular to the scenes/episodes in question, rather than generalising about the entire programme.

Another benefit of analysing a single season rather than the entire run of seven is that it allows the research to focus upon the characterisation of a fixed number of recurring characters: by analysing a set group of characters (as listed in **2.3**), I can go into greater depth with how they are characterised than would be possible if I had all of the characters

of seven seasons to consider. Even leaving aside non-recurring characters, there are a great number of recurring characters who drop in and out of *Buffy* in different seasons, leading to wildly fluctuating amounts of data between them; moreover, there would be even more interactions and relationships between these characters to take into account if the entirety of the series were the subject of analysis. An alternative approach could have been to focus solely upon two characters across the entire season in the analyses; I would counter however that this would not suffice to represent adequately the characterisation in *Buffy* as a text which, as established in **2.3.1**, boasts a sizeable core of developed, recurring characters with complex relationships.

One final benefit of analysing a single season over a run of seven is that in the case of *Buffy*, a single season is planned and written as a distinct entity with its own themes separate from all other seasons; as mentioned earlier, creator Joss Whedon claimed that "the mission statement of season six is 'oh, grow up'" (quoted in Holder 2012:122) in the sense that the titular heroine and her friends encounter such dilemmas as money troubles and jobs, while such tribulations as Xander's abortive wedding to Anya (in *6.16*) and Spike's attempted rape of Buffy (in *6.19*) reinforce Holder's assertion that the development of the characters and events sets the sixth season apart as "the darkest of the seven seasons of *Buffy*" (ibid:123). All other seasons were similarly written with their own themes separately from each other; for example, Whedon's mission statement for the fourth season was the uncertainty and anxiety when Buffy and friends leave school and reach the wide world, be it university or otherwise: "Buffy lost her security blanket… nothing's quite right" (quoted in Holder 2012:80). All of these disparate themes for specific seasons certainly have an impact on how these characters develop and change in their respective seasons, such as Buffy's needing to take responsibility in the sixth season affecting her development differently from her lack of certainty in the fourth; these are extra factors which would require further time and space to explain in the analysis as the

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characterisation. By contrast, analysing a single season avoids potential problems with clashing themes and mission statements between seasons.

4.3.2: Reasons for employing data from the sixth season of *Buffy* exclusively

The reason for choosing the sixth season rather than any other continuous stretch of episodes involves the richness of the material available. Specifically, as the sixth season of seven, data taken from these 22 episodes will likely be more representative of *Buffy* than early seasons where a programme's creators might be finding their way; creator Joss Whedon has called the first three seasons "the coolest years" (quoted in Holder, 2012;30), referring to the bold experimentation which the programme underwent until it found its stride. Similar reasoning dissuades me from employing the seventh season: Whedon deliberately altered the tone and content for this final season to reflect the early years of *Buffy* as closely as possible, even referring to it as "Buffy: Year One" (quoted in Holder, 2012:143). In other words, the seventh season appears to be a swansong of sorts, providing neither a reflection of the programme's overall development nor a representation of *Buffy* as a whole.

While this eliminates the first three seasons and the final season from consideration, the question of why the sixth season was chosen over the fourth or the fifth remains. I made this decision based upon the sixth season's unique emphasis on characterisation: "[the sixth season] told [the viewers] more explicitly than ever before that these admirable and exemplary characters were nonetheless all of them seriously flawed" (Kaveney, 2004:42). While Kaveney describes this approach as a possible reason for the season's mixed reception from fans, this suggests to me that such a season would be especially suited for analysis in terms of how characterisation is conveyed: not only would textual cues be employed to convey new characterisation, but also intertextuality. As Kaveney states, unlike the other seasons, the antagonists of the sixth season "have

consumed vast quantities of popular media but taken nothing more from them than a collector's obsession" (2004:33), as opposed to the protagonists "whose obsession with the same material leads [their] applying what [they have] learned from it" (ibid.).

The sixth season would therefore represent the programme as a whole more successfully by falling in between the experimental early years and the apparent swansong of the final year. Kaveney, discussing the development of *Buffy* as a television series, mentions that unlike most American TV drama programmes, *Buffy*'s "seven seasons are self-contained in terms of their central plots" (2004:14). Kaveney goes on to describe how the story arcs across seasons mostly concern the evolution of *Buffy*'s central characters; this suggests both that an analysis of a single season of *Buffy* could provide insight into the programme as a whole and also that any given season of *Buffy* should be considered regarding its place in the overall evolution of the programme (this is explored in further detail in **chapter 2**).

4.3.3: Dubbing & subtitles: the two parallels sources of data

Before discussing the specific dubbing and subtitles analysed in this research, context can be provided by discussed the the differences between the two modalities in translation in terms of markets: this refers not to the process of creating dubbing and subtitles (explored in **3.3.1)**, but how dubbing and subtitles are always commissioned by separate entities. While the subtitles analysed in this study were organised by a company who allocated individual translators to subtitle specific episodes (see **4.3.3**), the organisation of the dubbing would have been highly different. Chaume describes private and public TV stations as one of the agents for whom dubbing companies work, while their "[d]ubbing translators usually work in-house or freelance for [the] dubbing company" (2012:23). Additionally, Chaume provides recommended guidelines for the dubbing process in Germany as of 2008 (only a few years after the initial broadcast of the

German dubbing of *Buffy*, suggesting that they would likely be broadly applicable to the dubbing analysed in this thesis); these revelations include how "[r]ough translations should be done in 3-5 days… [while d]ialogue writing is generally given a 10-day deadline… [and t]akes or loops and dubbing symbols are usually done by in-house workers (sync assistants) and not by translators or dialogue writers" (ibid:26). These insights demonstrate how dubbings are generally organised in Germany: the various tasks are performed in order with a strict amount of time and resources allocated to them; indeed, Chaume goes onto to explain in the same guidelines how only 1.5% of the dubbing budget is allocated to the rough translation, as opposed to the 10% for dialogue writing (ibid). It should be noted, however, that "dubbing practices are far from unified or homogenised in dubbing countries" (Chaume, 2007:210) and consequently these figures and guidelines should only be seen as broadly indicative.

While analysing dialogue from *Buffy* as it is presented for its mainstream audiences, I employ the German language DVD set "Buffy im Bann der Dämonen: Season 6" as my source of data. This is a six-disc set containing all 22 episodes (in the original English plus English subtitles, as well as the German dubbing and German subtitles analysed in this thesis) and DVD extras providing insight into the creation of the season. In the case of the latter, they include 6 audio commentaries by writers and/or directors on select episodes (English language with optional German subtitles accompanying, more on these German subtitles below) and featurettes discussing the metaphors of the series, such as "Buffy geht zur Arbeit" ("Buffy Goes to Work") and "Das Leben ist echt schlimm — Überblick 6. Staffel" ("Life is Truly Evil — Overview 6th Season"). Again, these featurettes are in English, feature input from crew and cast and have German subtitles as an option; as "official" media created by 20th Century Fox for the official home video release of the text, some insights are provided regarding the intentions of the writing staff and metaphors of

the episodes. These extras are only considered in my analyses if they clarify aspects of characterisation which are examined.

As stated above, although this DVD set provides both the original English dialogue as scripted for primary broadcast and the German dubbing as produced for consumption for German viewing, a set of German subtitles is also given for each episode. What is notable about these subtitles is that they produce an entirely separate translation of the original English dialogue and consequently a sometimes wholly different interpretation of the intertextual references and many of the textual cues for characterisation upon which I focus.

This discrepancy suggests that these subtitles were translated directly from the original English and totally independently from the dubbing. This is standard practice for US TV series being prepared for the German-language market: as Knox and Adamou note, "Germany traditionally dubs" (2011:3) imported media meant for mainstream viewing, while subtitles are relegated to media intended for non-mainstream viewing (in this case, the subtitles intended specifically for the *Buffy* DVDs).

The discrepancy between dubbing and subtitles is worth exploring because it allows me to approach translation theory for audiovisual media in greater breadth and depth than would be afforded by analysing only dubbing or subtitles. The limitations of dubbing and subtitles lead to various compromises and choices in translations; for example, subtitled lines of dialogue can be curtailed for reasons of space, such as the line in *6.1/6.2* "You might have let me in on your plan while he throttled me" becoming the shorter "Hättest du mich nicht vorwarnen können?". Another limitation involves dubbed lines being adapted in an effort to match the lip pattern of the original actor; one possible example is the intertextual reference "I don't see Allen Funt" from *6.8*, which becomes the non sequitur "Ich sehe keine Elefanten" (suggesting that for the dubbing team, the aforementioned American presenter of "Candid Camera" sound have been seen as too obscure for the

intended German-speaking audience, hence the substitution of a term with a similar lip pattern — "Elefanten" — rather than employing a line along the lines of "Ich sehe keinen Allen Funt"; however, there is also the possibility that in this case the dubbing translators misheard the original dialogue).

This discrepancy is also evident in textual cues for characterisation: a line in *6.22* sees Xander employ the textual cue of **character names** to Willow, who is in the middle of attempting to end the world and is so overwhelmed by malevolence that her eyes have changed colour: "hey, black-eyed girl". Calling her by a lighthearted name — including the youthful epithet "girl", rather than woman — suggests that he is trying to be informal; that this is possibly a reference to the song "Brown Eyed Girl" (as popularised by Van Morrison) suggests that he is using humour in an attempt to diffuse a trying situation. Possibly in an attempt to match the lip pattern, the dubbing changes this to "Hey, Schwarzauge" ("hey, black-eye") while the subtitles allow for a more accurate account: "Hey, schwarzäugiges Mädchen" — even incorporating a youthful term analogous to girl in "Mädchen".

It is clear from these examples that there is a great deal to be gleaned from analysing both dubbing and subtitles which would not be evident from simply exploring one or the other: their respective limitations can and do affect the adaptation in translation and such phenomena only become clear when the translations are analysed together.

Creation of the translations

At this point, I draw attention to the evidence I have gathered regarding the creation of the translations analysed in this thesis; I turn first to the subtitles, as there is evidence of how the translation was prepared within the subtitles themselves. At the end of each German subtitled episode presented in the DVD set (at some point during the end credits), there is a consistent credit given at the end of the subtitles: the words "Untertitel:

Visiontext" and underneath that, a single translator credited for the episode. For example, the credit for the subtitles for episode *6.1/6.2* reads as follows:

Untertitel: Visiontext

Marein Schmitthenner

In total, twenty-one of these credits are given; this is because *6.1* and *6.2* are presented in the DVD set as a single double-length episode, which is how they were initially broadcast in America as a "two-episode premiere 'Buffy Event'" (Holder 2012:123).

A table of all the credited translators in these twenty-one credits in included in **Appendix A**. This table is included because of what it reveals with regards to how the subtitles were created: crafting subtitles for *Buffy* episodes appears to be a solitary activity for Visiontext translators who seemingly translate two episodes at a time, which are generally together in the running order (but not always, as in the case of *6.9* and *6.12*). It also appears that in the case of longer episodes (the double-length *6.1/6.2* opener and the lengthy musical special, *6.7*), the subtitles were prepared as if for a pair of episodes; whether or not this means that *6.1/6.2* and *6.7* were allocated the same time and resources as two "normal-length" episodes could not be confirmed.

For that matter, a great deal about the company credited with these subtitles, Visiontext, could not be confirmed as it seems no longer to exist. Online evidence suggests that this was a London-based firm marketed as specialising in "all media, including CD ROM, DVD, interactive games and websites anywhere in the world" (*Cylex*) and "one of the world's leading linguistic subtitling companies" (*Search-Address.co.uk*). However, little concrete evidence of Visiontext as a company remains available — there is no functioning website and while a telephone number is given in the websites cited in the footnotes, it is seemingly unconnected to any translation company[9]. The little evidence I

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[9] I attempted to call this telephone number in the interests of research; it is a personal mobile number of someone seemingly unconnected to Visiontext.

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could gather seems to indicate that Visiontext was at one point owned by Ascent Media, before being bought by SDI Media in 2008 and seemingly absorbed completely into the latter corporation (*Business Wire*, 2008), the extent that no sign remains of Visiontext as was.

In terms of the creation of the dubbing, far less information is available in terms of companies or individuals responsible for creating them. While it is possible to track down the actors who voice characters in dubbing (through online sources listing these thespians, e.g. *Sychronkartei.de*), information about companies responsible and the particulars of the dubbing process for *Buffy* (as opposed to other programmes) is not readily available. What can be discerned however is how the translation would have been organised by ProSieben, the German network which organised the dubbing for initial broadcast: as Knox and Adamou note, "Germany traditionally dubs" (2011:3), reinforcing my earlier assertion this dubbing was the translation broadcast to a mainstream audience, not the subtitles commissioned from Visiontext. Moreover, that ProSieben would have such success with *Buffy* as an imported programme — the network has also broadcast other American imports to Germany with great success, such as "Sex and the City" (Knox and Adamou 2011:4) — reinforces that this dubbing would likely be of optimum quality.

To end this discussion of the creation of the translations, it should be explained why I did not interview individuals involved with the creation of the dubbing or subtitles as part of this research. Such a source of evidence could have potentially clarified authorial intent throughout the analyses, such as for intended referents for intertextual references or how characterisation for textual cues was intended to be conveyed via specific choices. I ultimately decided against this option because it would answer different questions from the ones I am pursuing in this thesis: explained in **chapter 1**, the aim of this thesis is to create models which can be used to analyse multimodal media subjected to AVT as subjectively as possible. Input from such a source of authorial intention would likely result in less

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subjective analysis, because it would mean that the analyses are undertaken in terms of the intentions of the translators, rather than how the models function independently.

Transcription of data

In terms of the transcription of data, each transcribed scene contains five columns (as demonstrated below with the example of *Transcript X*): the first column (**No.**) provides a reference number for each turn taken for convenience. For the purposes of transcription, I employ Gorjian and Habibi's definition of "turn" as "the opportunity to hold the floor, not necessarily what is said while holding it […and] instances of on-record speaking, with the intention of conveying a message" (2015:17); I employ this definition because it is clear and flexible enough for situations where, for example, a turn is ended not by a pause but by an interruption.

The second column contains the name(s) of the character(s) saying the dialogue, in order to make it explicitly clear who is uttering intertextual references and/or textual cues. The original English dialogue is in the third column (or the source text, ST); the other two columns are for the German dubbing and German subtitles (the translated texts, TTs). This allows the three versions to be compared with the greatest ease.

On a side note, the intertextual references and textual cues are identified in the English first in both analyses, which is then compared to the German dubbing and German subtitles; this is to ensure that the focus of both analyses is on how these elements are adapted in translation. The advantage of identifying data in the English rather than either translation is that it allows the adaptation/translation aspect to come to the fore: in my scene-based analyses, the intertextual references and textual cues are examined and the adaptations they undergo in translation are considered in terms of how they convey differing information to the viewer. While intertextual references and textual cues inserted

via translation are included in analysis, the key perspective is still that of the source text (i.e. original English) being adapted.

In terms of non-verbal elements of audiovisual media taken into account in the analyses, they are also included in these transcripts. While it is true that all of the intertextual references I analyse in chapter **5** and many of the textual cues for characterisation in my model for chapter **6** occur in the dialogue, there are still several textual cues in my model I analyse which provide characterisation, such as **physical (non-)actions** and **visual features**; this is because the analysis undertaken in this thesis is multimodal. Salient previous multimodal transcriptions were attempted by Baldry and Thibault, who describe the potential approaches to multimodal transcription of film texts (including television) as either *macro-transcription* ("which attempts to capture the meaning-making processes of complete texts in terms of the links between the various sub-units that make up a text", 2006:166), *micro-transcription* ("concerned… with a detailed description of the semiotic resources used in the meaning-making process", ibid.) or a combination of the two; another attempt was undertaken by Taylor, whose notion of multimodal transcription in AVT "involves breaking down a film into single frames/shots/ phrases and analysing all the semiotic modalities operating in each frame/shot/ phrase" (2003:191). Although these approaches are not employed in this study, because Baldry and Thibault focus more upon elements such as soundtracks and Taylor's research solely considers the application of his transcription approach to strategies for subtitling, they are still to be considered as to how multimodality should be approached in transcription: dividing the text into easily discernible units and discussing the different modes as they become salient in analysis (as explained below).

It should be noted that non-verbal textual cues might also feed into intertextual references, for example Willow says of two people kissing in *6.6* "do they know they're brother and sister?", an intertextual reference which makes no sense unless the visual

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feature of the two to whom she refers dressed as Luke Skywalker and Princess Leia from "Star Wars" is included. Consequently, such non-verbal elements are also taken into account in my analysis of intertextuality — but, like the analysis of textual cues, these non-verbal elements are only included when they clarify the dialogue.

These non-verbal elements appear in the same column as the original English; this is intended to reflect that they were constructed as a part of the original English version and to demonstrate how they convey characterisation with the greatest clarity. They are presented in *[brackets and italics]*, lest they be mistaken for spoken dialogue.

I accommodate for the reader who does not understand German to such a degree to comprehend the nuances between the ST and TTs by including English back-translations of my own creation under the respective German lines; these back-translations are to allow the non-German speaking reader to comprehend the dubbing and subtitles (and adaptations to textual cues and intertextual references therein) as closely as the English language will allow without any further adaptation muddying the analysis. These are provided in **{bold surrounded by braces}**; this is deliberately distinct from the *[brackets and italics]* of non-verbal elements to avoid confusion.

At the start of each transcribed scene, I provide the code for the episode in which it appears (e.g. *6.10* is the tenth episode of the sixth season) and subsequently a timecode for when the scene in question begins according to the DVD (e.g. **01:02:43** means that the scene begins one hour, two minutes and forty-three seconds into the episode; **00:41:29** means the scene begins forty-one minutes and twenty-one seconds into the episode). Finally, a very short summary of the context of the scene is given in order that the characterisation in that scene can be understood with greatest clarity; only context relating to the scene will be given rather than summaries of entire episodes, story arc and so forth (which are explained in chapter **2**).

To conclude this sub-section, I give an example of a transcript to illustrate my presentation of data and to explain the transcription conventions employed; I have chosen a scene which I do not examine in either analysis chapter in order to avoid confusing repetition. This particular scene has been chosen because it contains non-verbal aspects textual cues for characterisation, allowing me to demonstrate everything that I have discussed in terms of presentation of data. It should be stressed that this example is *not* here for analysis purposes, but is intended to clarify how data is presented in this thesis (an important aspect of the methodological framework); the selection process for the scenes transcribed and analysed in this thesis is explained in detail in **4.3.4**:

Transcript X: *6.22*, 00:05:10
Willow, who has been driven insane by grief and just attempted to murder her adversaries, has been bound with magic by Giles; she has been left alone with Anya…

No.	Character	Original English	German Dubbing	German Subtitles
1	**Willow**	*[speaking telepathically]* Anya.	Anya.	
2	**Anya**	Willow?	Willow?	
3	**Willow**	*[speaking telepathically]* I need you, Anya. I need you to do something for me.	Ich brauche deine Hilfe. Du musst etwas für mich tun, Anya. **{I need your help. You must do something for me, Anya.}**	Ich brauche dich, Anya. Du musst mir einen Gefallen tun. **{I need you, Anya. You must do me a favour.}**
4	**Anya**	I know what you're trying to do. I hate too burst your bubble but that mind control mojo doesn't work on vengeance demons, so why don't you just—	Ich weiß ganz genau, was du willst. Tut mir leid, wenn ich denn enttäusche, aber dein hypnotischer Zaubertrick wirkt normal nicht bei Rachedämonen, also— **{I know exactly what you want. Sorry if I'm disappointing you but your hypnotic magic trick doesn't normally work with vengeance demons, so—}**	Ich weiß, was du vorhast. Aber die Gedanken eines Rachedämons kann man nicht kontrollieren, also lass es… **{I know what you're planning. But you can't control the thoughts of a vengeance demon, so leave it…}**

No.	Character	Original English	German Dubbing	German Subtitles
5	**Willow**	*[speaking telepathically]* Stop talking and listen.	Sei still und hör zu. **{Be quiet and listen.}**	Sei still und hör zu. **{Be quiet and listen.}**
6	**Anya**	*[clearly under her spell]* Okay.	Okay. **{Okay.}**	OK. **{Okay.}**
7	**Willow**	*[speaking telepathically]* You need to free me.	Du musst mich befreien. **{You must free me.}**	Du musst mich befreien. **{You must free me.}**
8	**Anya**	*[Anya visibly resists Willow's mind control]* No.	Nein. **{No.}**	
9	**Willow**	*[speaking telepathically]* You don't want to call out to them. You want to take away this binding spell.	Du willst sie nicht zu Hilfe rufen. Du willst mich von diesem Band befreien. **{You don't want to call for help. You want to free me from this binding.}**	Du wirst sie nicht warnen. Du nimmst jetzt den Zauber von mir. **{You won't warn them. You're taking the magic [away] from me.}**
10	**Anya**	I don't know how.	Ich weiß nicht wie. **{I don't know how.}**	Ich weiß nicht wie. **{I don't know how.}**
11	**Willow**	*[speaking telepathically]* I do. Do you want me to tell you?	Aber ich. Soll ich es dir erklären? **{But I [do]. Should I explain it to you?}**	Aber ich. Soll ich es dir verraten? **{But I [do]. Should I reveal it to you?}**

This example is useful in that it demonstrates a recurring phenomenon in the subtitles: often for lines which are the same as the English (e.g. utterance no. *2*) or where the translator presumably thought a German translation was unnecessary (e.g. *8*) no subtitle is provided.

One final aspect to note is my decision to employ the transcription conventions evident in the example above; in other words, it should be explained why standard written punctuation marks and capital letters are included in the transcriptions of the original English as above, while other transcription conventions instead employ symbols to indicate intonation, emphasis, pauses etc. For example, Ochs uses **/** to denote the end of an utterance (as she defines it) and **(.)** for pauses (1979:63).

I however choose to employ the "writing-like" transcription technique for the original English and German dubbing shown in the example above; this is to aid readability and to allow the elements under analyses in my research — intertextual references and textual cues for characterisation — to come the fore. The punctuation used in my transcriptions of the original English and German dubbing also serves to demonstrate pauses (commas), the end of main clauses (full stops) and intonation (exclamation marks, question marks).

The German subtitles, of course, already contain punctuation and capital letters as part of the translation so they are included in my transcripts exactly as they are written in the text.

4.3.4: Selection of data: the six transcripts

Before discussing the criteria for selecting specific scenes for analysis, it should be made clear that I focus exclusively upon recurring characters in the sixth season of *Buffy* rather than characters who appear solely in one or a few episodes of the season. The primary reason for this decision is that I plan to analyse how development of characters progresses throughout these 22 episodes, something only possible if a variety of scenes taken from throughout this text is taken into account.

On a side note, for the sake of convenience, I refer to this collection of 22 television episodes as the "text" throughout this thesis. This term was chosen to differentiate it from the data deriving from it and to reflect how these 22 episodes are being analysed as a single text, rather than 22 independent episodes. The reason I am mentioning the decision to excise non-regular characters from analysis at this point is that this allows me to explain some of the major criteria for choosing particular scenes for both analyses: in order to gauge the development of characters across the text (plus how this might be adapted in translation), it is important that I select scenes for analysis which allow for such development to be ascertained. To this end, scenes are chosen from the beginning, middle

and end of the series; because the first two episodes of the text are presented on the DVD as a single double-length episode (as was originally broadcast), for the purposes of selecting episodes I divide these remaining 21 episodes into three groups of seven, with episodes *6.1/6.2-6.8* serving as "the beginning", *6.9-6.15* as "the middle" and *6.16-6.22* as the "end" of the text.

Additionally, it should be noted that the recurring characters in the text — as demonstrated in section **2.3** — have been divided into two distinct groups whom I have dubbed "protagonists" and "antagonists". The rationale for this division, as explained in subsection **3.4.1**, is the notion that the former group will be the recipients of more development than the latter and the viewer will be expected to empathise with protagonists as more "rounded" characters than the "flatter", less sketched antagonists (Harvey 1965, Culpeper 2001). This distinction is also important for my scene selection process: scenes are also chosen in order to allow protagonists and antagonists equivalent room for these differences to be made assessed (as well as to analyse how such differences might be adapted in dubbing or subtitles).

With the above established, I explain at this point why the specific scenes analysed in chapters **5** and **6** were selected (all of the transcripts for which are in **Appendix B**): I decided to select an equal number of scenes focussing upon the protagonists and upon the antagonists so that comparisons could be made between them in terms of how the translations adapt intertextual references and textual cues. The odd-numbered scene transcripts focus upon protagonists, while the even-numbered transcripts focus upon antagonists.

Moreover, scenes were selected not only to ensure they contained instances of intertextual references and textual cues of characterisation to analyse, but also so that they provide characterisation insights from across the text: *Transcripts 1* and *2* contains

scenes from the beginning, *3* and *4* from the middle and *5* and *6* from the end (terms defined for the purposes of this research above). This is to ensure that an impression of character development across the text can be gathered.

In terms of the individual transcripts, *Transcripts 1* and *2* are the introductory scenes for the protagonists and antagonists respectively; these scenes were chosen for analysis because they demonstrate how intertextual references and textual cues might be used to introduce main characters to the viewer. That these two scenes are roughly the same length in terms of number of utterances allows them to be compared with ease.

Transcripts 3 and *4*, both taken from the middle of the text involving their respective main characters employing intertextuality and textual cues with each other as well as with other characters (Doris the social worker and Rusty the guard respectively), also have several parallels which allow them to be compared. However, there are notable differences between them; most salient is that *Transcript 3* consists of one lengthy scene while *Transcript 4* consists of two scenes which, while several minutes apart in the episode, are depicted as happening straight afterwards for the antagonists. My reason for including two scenes in *Transcript 4* is that there is no antagonist-focused scene in the middle of the text to be compared with that of *Transcript 3,* both in terms of length and richness of textual cues and intertextual references: comparing such a lengthy scene with a much smaller scene would create issues in terms of balance and potentially skew the conclusions. By including two scenes in *Transcript 4*, it becomes a similar length and complexity in terms of intertextuality and textual cues to *Transcript 3*.

The scenes for *Transcripts 5* and *6* have been chosen because even though they are taken from towards the end of the text, they each employ textual cues and intertextual references in very different ways due to the natures of the scenes: the latter scene depicts the antagonists at the end of their quests, having suffered several humiliating losses and

with their relationships starting to break down, while the former scene consists principally of a hallucination suffered by Buffy, wherein her friends and circumstances are depicted as aspects of her deluded psychosis.

To conclude, each of the scenes in the six transcripts have been carefully selected in terms of the different insights they can provide into the use of textual cues and intertextual references in characterisation, while also providing an impression of how characterisation for recurring characters might be developed from the first appearance, throughout the text to create arcs for characterisation.

4.4: Methodological framework: qualitative scene-based analysis

4.4.1: Qualitative versus corpus analysis

In this sub-section, I explain my reasons for using a qualitative approach in my analyses, as well as my reasons for not employing corpus methods. It is particularly important to draw attention to the omission of corpus linguistics in my methodology, because some of the research to have inspired my methodology includes this widely employed form of linguistic analysis, including "keywords", both in terms of textual cues of characterisation (e.g. Culpeper 2001) and scene-based analysis (e.g. Bednarek 2012).

It is important that the reasons for not electing to use corpus studies are made clear, because as Pérez-González remarks, corpus-based methods have already been employed in AVT "to identify features of dubbed conversation that set it apart as a linguistic variety worthy of study in its own right" (2014:165). Moreover, multimodal corpora have been employed "to give empirical and systematic insights into the interplay between verbal and non-verbal semiotics" (ibid:171), while "analysts regard the quantitative dimension of corpus-based analyses as a legitimate determinant of the validity and objective significance of their findings" (ibid:174). So while there is certainly established research

demonstrating that corpus analysis has been used successfully in some of the fields explored in this thesis (e.g. multimodality), there are also valid reasons for not employing for this particular research. They are thoroughly discussed in this sub-section.

4.4.1.1: Qualitative analysis

As Atieno notes, one of the main assumptions of qualitative research as a whole is that "[q]ualitative researchers are concerned primarily with process, rather than with outcomes or products" (2009:14), as well as "meaning: how people make sense of their lives, experiences and [the] structures of the world" (ibid.). These assumptions resonate with my research, which concerns the adaptation of intertextuality and cues for characterisation via the processes of dubbing and subtitles, because my analyses pertain to such adaptations as a process intended to convey meaning to a German-speaking audience.

Aside from the suitability of these major assumptions of qualitative analysis, there are several advantages to qualitative methods as an approach for linguistic analysis which led me to choose them over other research paradigms, such as corpus linguistics or quantitative methods. Chief among these reasons is that qualitative methods are well suited to describing complex phenomena in depth: dubbing and subtitles are processes in which information is adapted for different viewers than those intended for the source text (ST). Qualitative analysis allows for this adaptation of intertextuality and cues for characterisation to be analysed properly. As Atieno puts it: "[q]ualitative research is good at simplifying and managing data with destroying complexity and context" (2009:16). The importance of "context" to my research is explained in greater detail in chapter **3**. Another benefit of qualitative research is that, as Flick puts it, the "essential features of qualitative research… [include] the recognition and analysis of different perspectives… and the variety of approaches and methods" (2009:14). In other words, a key characteristic of

qualitative analysis is that it necessitates the application of different methods to apply to data in innovative ways; this is ideal for my research in that my methodology involves the development of a model for textual cues of characterisation in audiovisual media and the analysis of adapted intertextual references, both of which are new analysis paradigms for translation studies.

It should be recognised that qualitative methods have been subjected to criticism; Hammersley, noting a trend in disregarding qualitative studies in educational research, notes that a frequent criticism of qualitative methods as a whole is that "much qualitative research is of poor standard, but more usually the complaint is that there is no clearly defined set of quality criteria available for judging it, so that it is of uncertain quality" (2007:287). Although Hammersley goes on to question the feasibility of a universal set of criteria for qualitative analysis as a whole, he raises a salient point for this thesis: the quality of qualitative research can be difficult discern, owing to its nature. I aim to avoid this criticism by explicitly explaining my influences and rationale for the choices I undertake in qualitative analysis, in order that quality can be comparatively perceived.

Another frequent criticism of qualitative methods, as reported by Chell, is that "[s]ome critics have been known to question the integrity of qualitative researcher: 'how do we know that they haven't made it up?'" (2004:58). This raises the importance of addressing my subjectivity as a researcher: in **4.3.3**, I make it clear that I am working with existing texts which are readily available to be checked and for utmost transparency, I include transcripts of all data in the **appendix**, including timestamps. Chell also provides a response to this critique: "[s]uch a criticism misses the point: the point is that the qualitative research can only present an interpretation of the events recounted to them" (ibid.). So in terms of subjectivity, the only remaining question concerns not the validity of the data, but how the data are categorised; I address this issue by establishing clearly the boundaries of

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my typology in **4.5** and **4.6** and by discussing how and why I categorise instances as they emerge in analysis. Should there be issues in terms of instances falling outside of categories I establish, they are addressed subjectively as well.

4.4.1.2: Corpus analysis

While corpus linguistic analysis is certainly a useful tool for identifying specific aspects of characterisation — Bednarek (2012) uses it to analyse "nerdiness" as a characteristic in *The Big Bang Theory*, for instance — I would argue that this is unsuited for the purposes of my methodology:

To define "corpus", I turn to Nesselhauf who notes, "a corpus can be defined as a systematic collection of naturally occurring texts (of both written and spoken language)" (2011:2) — although she promptly acknowledges that the term is commonly used to refer solely to computerised systematic text collections. As a definition, this is extremely useful because it encompasses all distinguishing features of corpora and the data comprising them. Unpacking this definition, systematic "means that the structure and content of the corpus follow certain extralinguistic principles (…i.e. principles on the basis of which the test was chosen) …[and] that information on the exact composition of the corpus is available to the researcher" (ibid.). Focussing upon these "extralinguistic principles" which restrict a corpus to certain types of text, a corpus analysis of a season *Buffy* would presumably consist of all the dialogue in the 22 episodes, possibly with accompanying German translation(s) (as Nesselhauf remarks, multilingual corpora "aim at representing …at least two different languages, often with the same text types for contrastive analyses", 2011:3). However, an issue with corpus analysis for my purposes arises at this point: since I am performing analysis of audiovisual material, several of my textual cues for characterisation are purely visual, such as **visual features**, and

intertextual references can occur outside of dialogue, for example in ***6.6*** an unnamed

character sinisterly whistles the nursery rhyme "Pop Goes the Weasel" (a tune adapted in

the dubbing to the German children's song, "Ich geh mit meiner Laterne" and not

acknowledged at all in the subtitles). Even though it is possible to include all such visual

textual cues and non-dialogue intertextual references in a format totally compatible with

dialogue in a single corpus (e.g. Baldry and Thibault, 2008), it would create a separate

problem in that, as Nesselhauf states, having several subcategories in one corpus often

necessitates comparable amounts of data in each to avoid drawing misleading conclusions

from unbalanced amounts of data: "if several subcategories (e.g. several text types,

varieties) are represented in a corpus, these are often represented by the same amount of

text" (2011:2).

To explain the term "naturally occurring texts", Nesselhauf puts forward the notion

that there are essentially four major types of data in linguistic analysis:

1) Data gained by intuition

      a) the researcher's own intuition ("introspection")

      b) other people's ("informants") intuition (accessed, for example, by elicitation tests)

2) Naturally occurring language

      a) randomly collected texts or occurrences ("anecdotal evidence")

      b) systematic collections of texts ("corpora")

Nesselhauf, 2011:2

It is clear that whatever might be included in a corpus, data which has been chosen

according to a researcher's definition might not by definition suffice; this depends upon

whether the research is corpus-driven — defined by Tognini-Bonelli as "where the linguist

uses a corpus beyond the selection of examples to support linguistic argument" (2001:84)

— or corpus-based, where a corpus is employed to test a hypothesis or theory. I am undertaking empirical research on naturally occurring language, because the data collected has been previously created for a different purpose (i.e. intertextual references an textual cues taken from dialogue); my data have been selected according to my strict definitions of "intertextual reference" and "textual cue for characterisation" (as explained in **3.8.1** and **3.8.2)**, rather than "systematic collections of texts" (Nesselhauf's definition of corpora).

Even though intertextual references and textual cues for characterisation could be tagged in a dataset for corpus analysis and hypothetically employing a corpus might have added to the "linguistic argument" of the analyses in this thesis, I decided to pursue a different path for other reasons:

One such reason concerns a limitation in corpora as a whole: because each corpus contains only a self-contained set of data from a certain text, using corpus analysis could provide misleading conclusions as to the effectiveness of textual cues or intertextual references in English or German as a whole — even assuming, granted the issues discussed above, that all textual cues and intertextual references *could* be included in a corpus. As Dobrić notes, "the sheer volume of natural language will never be able to be captured inside a database because it is truly mathematically infinite… even the most representative corpus represents only one, smaller or bigger, cross-section of the absolute discourse… every corpus suffers from overrepresentation or underrepresentation" (2009:362). A potential criticism for this rationale is that my corpus would contain a limited number of instances which to analyse, on which conclusions could be based; key words could be analysed in context, for example. My response to this would be that so doing would still reveal extremely little about characterisation: as Culpeper notes, "Whilst [looking at the frequency with which particular words appear, as in corpus

analysis] can yield some points of interest, it also produces many meaningless results",
2001:199.

I must however concede that it is possible for quantitative data from a corpus to show trends in characterisation, even if they are unrelated to the textual cues and intertextual references I pursue in my analyses; for example, Culpeper employs a corpus analysis to determine the most frequently occurring (or "key") keywords in Shakespeare's "Romeo & Juliet" (2001:202). Other examples of corpus-based analyses of characterisation and style were performed by Winters, who analysed speech-act report verb in German translations of F Scott Fitzgerald "to identify features of translators' style" (2007:412), and by Bosseaux, whose analysis of the pronoun "you" in French translations of Virginia Woolf considers "the way the characters' perceptions and thoughts, as well as their speech, are presented through language and how this is rendered in the translations" (2006:599). Even so, I am convinced that this would be poorly suited for my particular form of analysis because I initially considered doing quantitative (statistical) analysis of intertextual references, only to realise that the numbers of data would be far too small for any meaningful conclusion to be gathered.[10]

The self-evident argument against this issue would be simply to gather more data from other seasons of *Buffy*; this would be a suitable focus for further research (perhaps building upon the research of Bednarek, who employs a "character-based" corpus study "analysing in a summative way instances across a series that make a character distinctive", 2012:205).

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[10] In total, out of the 22 episodes of *Buffy*, only 164 intertextual references were identified according to the definition in this thesis.

4.4.2: Methods for analysis: scene-based analysis

In my research, "scene-based analysis" consists of analysing entire scenes between recurring characters in the original English, German dubbing and German subtitles, in order to focus upon specific aspects of characterisation for which scene-based analysis is of great benefit or even necessary to comprehend (i.e. intertextual references and textual cues for characterisation). This is a similar approach to Bednarek's "scene-based" approach: by analysing textual cues in a manner which focuses "on [a] character's behaviour in a particular scene, interacting with one or more characters" (2012:205). Unlike Bednarek, however, I am not focussing upon a single character in each examined scene, rather all of the recurring characters who appear therein. I have made this decision in order to observe greater variety of textual cues and intertextual references and how translation adapts them, which could only be achieved by broadening my focus to several characters rather than just one.

Analysing entire scenes, I would argue, is better suited to my research than analysing singular utterances in isolation or short passage of dialogue. This is because some textual cues, such as **conversational structure**, could only be discerned in an extended exchange between characters, while it is conceivable that an intertextual reference might only make sense in the context of the circumstances of the scene in which it appears. Such textual cues would be harder to discern in Bednarek's notion of "scene-based analysis", because she exemplifies her analysis the extracts from shorter exchanges from her data (2012:216-222); that Bednarek calls her approach "scene-based analysis" while in actuality analysing shorter exchanges of dialogue could be seen as slightly misleading.

This form of analysis was also undertaken by Bosseaux (2015), who analyses data from two *Buffy* episodes (*6.7* and *6.8*), but Bosseaux's approach differs in that she selects and discusses specific instances taken from certain scenes, while I present scenes in their

entirety in **Appendix B.** Similarly, others have engaged in multimodal analysis of specific sequences, scenes or other units of audiovisual media; examples include Melvin's article on the use of sound in the opening sequences of the films "A Single Man" and "Shame" (2016), analyses performed by Gibbs considering scenes from films such as "Lone Star" and "Imitation of Life" in his exploration of the design concept of *mise-en-scène* (2002) and Klevan's analysis of performance (facial expression, camera movement, etc.) in sequences from various "golden age" Hollywood films (2005). I would argue that the approach of analysing scenes or sequences in their entirety, rather than presenting salient quotes out of context, allows for context surrounding lines of dialogue and dynamics between characters to come across more clearly.

Such instances also discourage the use of "keyword" software in these analyses (the other part of Bednarek's dialogue analysis consisted of the corpus linguistic software known as "Keywords" (Scott 1999), 2012:205-215). This is because the nuances of textual cues dependent upon discourse between characters such as **conversational structure** or aspects of dialogue which could not be taken solely from "keyword" snippets of dialogue such as **paralinguistic features** might be lost, while any quantitative findings would be of limited usefulness given the complexity of the intertextual references.

Another aspect of scene-based analysis as I define it is that the methods for my analyses must be applicable to audiovisual media as a whole, rather than only television: the types of translation I examine in my research, as well as the characterisation theory and intertextuality, are prevalent in media other than television and my methods should reflect this. To this end, I focus upon the linguistic choices made for characters and how these provide insights into characterisation, rather than television as a specific medium or the idea that dialogue choices are intended to reflect "real" speech; this approach will help to guarantee a methodology which is just as applicable to other audiovisual media such as

film, which employ such linguistic traits to construct characterisation. This method shares similarities with Bosseaux's notion of the relationship between performance and characterisation: she defines characterisation as "the way characters are created on-screen through actors' performance, speech, voice characteristics, facial expressions, gestures, camera angles and character gaze" (2015:32); many of these aspects feature in my model to some degree and are discussed in terms of how they create characterisation in terms of textual cues below. My approach differs from Bosseaux's in several respects: not only are camera angles not included in my model, but more saliently Bosseaux's research centres upon the idea of voice as "integral to an individual's or character's identity" (ibid:37). This is the main difference: where Bosseaux focuses upon the voice, I focus upon linguistic features, such as lexis and paralinguistic features, which could be adapted via AVT.

As Androutsopoulos observes, "a character-based approach assumes that linguistic choices in cinematic discourse become meaningful through their assignment to particular characters" (2012:147). "Character-based" is a suitable description for my interpretation of scene-based analysis as all of the adaptations I examine are discussed in terms of the character information imparted to the viewer; in the words of Bednarek, "characters are established as stylised representations of particular social identities and … narrative personae are constructed with recourse to stereotypes shared by audiences" (2012:202). By "stereotypes", Bednarek refers to how characterisation is formed by the viewer interpreting choices attributed to characters by the writers, this interpretation including the viewer's own prior knowledge (as explained in greater depth in section **3.4**).

Incidentally, it should be noted that by "cinematic discourse", Androutsopoulos is talking about film *and* television dialogue, remarking that "assuming clear-cut boundaries between the two [media of film and television] is… both empirically futile and theoretically

unproductive in the context of contemporary transmedia flows, where films are screened on television, [and] TV serial productions adopt film narratives and visual aesthetics" (2012:140). This reinforces my decision to have scene-based analysis focus upon several recurring characters and the choices made in their dialogue; these types of linguistic choices are common to all audiovisual media: "characters are pivotal in the reconstruction of a film's [or television programme's] sociolinguistic repertoire, defined as a set of relations between characters (typified by genre) and linguistic choices" (Androutsopoulos, 2012:148).

4.4.3: Systemic Functional Grammar (SFG)

The third and final factor in Bosseaux's model (2015; also see below), Systemic Functional Grammar (or "linguistic", as Bosseaux calls it in her model), is handled differently in Bosseaux's research and mine: in Bosseaux's case, she deliberately places it last in her model (in an attempt to rectify what she perceives as an unjustified emphasis on the linguistic over the visual/acoustic) and goes on to prioritise such SFG elements to a far lesser extent in her analysis than the visual or paralinguistic. For my research however, as explained in **3.3.3**, I employ Halliday's three metafunctions to describe in analysis how language is employed to establish characterisation, relationships and so forth: they are crucial to my analysis framework. Unlike Bosseaux's other factors of "visual" and "paralinguistic", however, they are not included in my model of textual cues for characterisation (see below), because the model specifically describes textual cues used to create characterisation, rather than the communication, construction and representation of meaning in words.

Halliday's categories of context (called register variables in Bosseaux's model, see **3.3.3**) are not included as textual cues in my model for characterisation (see **4.5.1**) because rather than cues for characterisation in multimodal texts, they describe "the

environment of meaning in which language, other semiotic systems and social systems operate" (2014:34). These register variables are vital in my framework for both analyses, as they allow me to discuss this "environment" of language; on a side note, in analysis Bosseaux's term "register variables" is used over Halliday's "categories of context" to reflect how I am adopting Bosseaux's approach to SFG in characterisation/translation specifically. (It should also be noted that SFG *can* be applied to other modes than the linguistic; as Bosseaux remarks, "[i]n AVT, for instance, SFG has been used in… [studies] of the multimodal nature of films", 2015:122.)

4.5: Analysing textual cues for characterisation

4.5.1: Model for textual cues for characterisation in audiovisual media

To introduce this section, it is useful to consider the research question: ***How can characterisation be analysed in dubbed and subtitled texts?***. The methodology for this analysis concerns the application of a model of my design to data (i.e. scenes of *Buffy* in English, German dubbing and German subtitles) in an attempt to answer this research question. In order to explain my model (as I set it up here), it is most constructive to consider the research question in terms of two distinct criteria: such a model *must function with audiovisual media* and *must function with non-English language media*.

In this subsection, I begin by discussing the models which have influenced the creation of my own: Bosseaux's (2015) model for analysing factors of performance, Culpeper's (2001) model for characterisation in dramatic scripts and Walker's (2012) model for characterisation in prose fiction. This is in order to demonstrate how my model builds upon established research; after discussing each model, I explain first how my model differs in terms of textual cues compatibility with audiovisual media and then in

terms of non-English language media; this is order to demonstrate how my model innovates.

To begin, it must be understood that I do not painstakingly explain and evaluate each textual cue in the models at this stage because my intention is to use the structure and medium-specific aspects of these models to demonstrate what my model adds to the established research. All textual cues employed in my model are defined for the purposes of my research in **4.5.2**.

I begin by considering Bosseaux's model for analysing factors of performance (2015); unlike the other models I consider, it was designed specifically to analyse characterisation in translation. Indeed, it is seemingly the only well established model to consider cues for characterisation as well as translation in an effort to analyse "the universe presented in texts" (2015:85), which she calls the "feel" of the text. That Bosseaux also uses *Buffy* (specifically, episodes from the sixth season) to illustrate her model and theory on AVT is both serendipitous and also indicative of the text's suitability for linguistic analysis of characterisation and translation.

Bosseaux's model is first and foremost multimodal; she describes the "factors of performance" she attempts to analyse as "visual (e.g. body movements), paralinguistic (voice) and linguistic cues (Systemic Functional Grammar)" (2015:134):

Factor of performance	Notes
Visual	* Centred around *multimodality* * Part of what Bosseaux terms *mise-en-scène*; inspired by Gibbs: "lighting, costume, décor, properties, and the actors themselves[…], framing, camera movement, the particular lens employed and the other photographic decisions" (2002:5) * Actors' performance a large part of this factor

Paralinguistic	* Centred around the *voice* (i.e. dubbing-specific) * Voice descriptors: pitch, vowels & consonants (and how they differ between languages); voice qualities (tension, roughness, breathiness, loudness, pitch register, vibrato and nasality); location of the voice (e.g. coming from the throat, chest); plus "other meaningful aspects" (2015:110) (tempo, thythm, volume)
Linguistic	* Refers specifically to *System Functional Grammar (SFG)* * Consciously placed in the third place in the model behind visual and paralinguistic, Bosseaux claims she is "rectifying an uneven situation, … placing more emphasis on the acoustic and visual dimensions rather than offering purely linguistic considerations" (2015:12) * Three register variables: *field* ("what is being spoken or written about", 2015:120), *mode* ("concerned with the form and structure of language in the text and the way language is transmitted", 2015:121), *tenor* ("concerned with the writer-reader relationship or, if considering oral discourse, the 'speakers involved in the discourse' (Chaume, 2012:143)", 2015:121) * Three metafunctions: *textual* ("concerned with how a text is organised… the coherence of a text", 2015:121; identified as the *mode* register variable); *ideational* ("corresponds to how information concerning the world is conveyed to readers", ibid; identified as the *field* register variable) and *interpersonal* ("deals with how the relationships both among characters and between the audience and characters are conveyed", 2015:122; identified as *tenor* register variable)

Fig.4.1: Bosseaux's model for analysing factors of performance (2015)

This multimodal model involves the verbal (linguistic, SFG, sound analysis) and the non-verbal (settings, props, gestures et al) and considers them in terms of AVT; my model builds on this by drawing a similar division: textual cues for characterisation are categorised in terms of whether they are solely verbal, solely non-verbal or potentially either. Moreover, Bosseaux prides her model on being "transferable and [capable of being] used with other languages and AV material" (2015:134), which would in no small part due to the very strong emphasis the model places upon the visual aspect (which would not be adapted in dubbing). Transferability and applicability to other languages and AV texts are also a major aim of my model and consequently I follow Bosseaux's example; specifically, textual cues specific to the English language in other models, e.g. Latinate vs German lexis (see below), are omitted and cues included in my model are defined in such a manner that they would not be specific to the English language.

My model differs substantially from Bosseaux's in many respects however; most saliently, while Bosseaux's model is designed solely to analyse characterisation in dubbing (as is evident from the strong emphasis on voice and vocal performance in her model and analysis), mine is intended to be applicable to both dubbing and subtitles as modalities of translation. Even though this is a substantial difference, incorporating written translation (in the form of subtitles) as well as spoken translation means that my analyses must follow Bosseaux's lead in terms of focussing upon multimodality: subtitles are a translation which afford a different form of multimodality from dubbing.

Another difference is Bosseaux's definition of characterisation as "the way characters are created on-screen through actors' performance, speech…" (2015:32); performance is prioritised in her model and her concern is how characterisation is adapted as the performance is replaced in dubbing. My model, by contrast, concentrates more on textual cues in the words uttered by characters (in Bosseaux's model, the linguistic factor); although **paralinguistic features** are included as a textual cue in my model (see below), the focus of the analysis in chapter **5** is upon textual cues and how they can be adapted in dubbing and subtitles, rather than the factors central to Bosseaux's model: "pleasure, camera position, perspective (angles), distance, colour, visual focus, kinetic action and soundtrack, as well as… detailed vocal analyses" (2015:134).

I turn next to Culpeper's model of textual cues for characterisation (2001); not only is it influential on other similar models, including Walker's (more below), but also Culpeper constructs it specifically to handle "bottom-up or data-driven aspects of characterisation… that give rise to information about character" (2001:163). Ultimately his model was developed by analysing data from theatrical scripts:

Textual Cues

Cues from characters

Explicit Cues
Self-presentation
Other-
presentation

Implicit Cues
Conversational structure
Conversational implicature
Lexis (Germanic vs. Latinate,
lexical richness, surge features,
social markers, keywords)
Syntactic features
Accent and dialect
Verse and prose
Paralinguistic features
Visual features (kinetic,
appearance)
Context: a character's company
and setting

Authorial Cues
Proper names
Stage directions

Fig.4.2: Culpeper's model for textual cues in characterisation (2001)

Saliently, Culpeper distinguishes between "cues from characters" (above, in the categories of "implicit" and "explicit") and those which the author delivers by means other than having the character deliver them ("authorial"). Although Walker criticises Culpeper's categories for the perceived implication that "implicit cues and self/other presentation are […] mutually exclusive" (2012:17), it could be argued that with these categories, Culpeper attempts to clarify the difference between the explicit characterisation of, for instance, Willow stating in *6.21*: "Oh Buffy, you really need to have every square inch of your ass kicked" and the implicit characterisation of other cues suggesting that the titular heroine is as Willow describes, for example Buffy speaking to Willow in an officious manner. There

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are also textual cues in Culpeper's model which I would argue are unsuitable for a model for audiovisual media and thus are not included in my model at all. For instance, the exact wording of stage directions given by a screenwriter is usually impossible to discern simply from observing the end product of a film or television programme; because actors, directors and other members of the crew might potentially veer off script, interpret stage directions in different manners or edit out scripted directions, observing actions "on the screen" would not be a reliable way of identifying stage directions. Additionally, I find the term "proper names" slightly imprecise for my purposes, as while it does allow for nicknames, assumed aliases and names given to groups of people which could also provide characterisation (e.g. "the Scoobies", "the Troika"), it also implies the names of places (which are also proper names by definition, but not included in my analyses for characterisation). This is why I have dubbed my textual **character names** (defined below).

There are also textual cues in the Culpeper model which are excluded from my model because they are designed for methods other than those used in this thesis: the lexical cues of Germanic vs Latinate lexis, lexical richness and keywords (see **4.5.2.5** for more details). Another cue to be excised, verse & prose, was dropped because of a lack of applicability to the data employed in my analysis: Culpeper notes that Shakespeare's characters speak in verse & prose in order to reflect their social class (2001:213) — but the verse/prose distinction does not hold for *Buffy*.

The other model for textual cues of characterisation to be discussed here also takes significant inspiration from Culpeper's theory: Walker's model (2001) attempts to create an analogous system, specially for fictional literature. Most striking about this model is Walker's attempt to categorise textual cues around the limitations of literature as a medium: he orders them around the narrator, whom he identifies as the singular device delivering such characterisation:

Authorial
Strategic cues including character names, contrasts, settings and contextual considerations

Narratorial self-presentation and other presentation
Descriptions and/or evaluations of characters: personality, visual features (appearance, kinesic), paralinguistic features, accent and dialect, (non-) actions (physical, mental, verbal), interactions, situational context.

Charactorial self-presentation and other-presentation
Graphology
Syntax: lexis (Germanic vs latinate, lexical richness, surge
        features, social markers)
        grammar
Semantics

Conversational structure
Conversational implicature
(Im)politeness

Accent and dialect, verse and prose, paralinguistic features
Context

Fig.4.3: Walker's model for textual cues in characterisation for prose fiction (2012:24)

Walker excises self- and other-presentation completely from his model, viewing it as something permeating all textual cues ("self-/other-presentation should include all forms of

characterisation cues", 2012:23) and rejecting any notion of an implicit/explicit divide ("the structuring of the explicit/implicit distinction in the Culpeper (2001) framework is counterproductive because it suggests an either/or relationship, which is confusing", 2012:20). Instead, his model is intended to demonstrate that "authorial cues" can affect both "narratorial" and "charactorial" [*sic*] cues, while "narratorial" cues can affect "charactorial" but not "authorial".

Walker's model is important for mine in two main regards: first, it demonstrates that models of textual cues for characterisation can be constructed around the limitations of specific media (i.e. because prose fiction necessitates a narrator to deliver characterisation, so this is incorporated into the model); my model for audiovisual media is constructed with the limitation of film, television et al in mind. The other major important aspect I take from Walker's model is his approach to self- and other-presentation: I concur with his assessment that it is misleading to depict such a concept as utterly divorced from all other textual cues and that all textual cues are capable of self-presentation and/or other-presentation.

Just as with Culpeper's model, there are textual cues in Walker's prose-specific model which are unsuited for one designed for audiovisual media. These include graphology (although Walker does not explain how he defines this cue, it can be assumed it refers to visual characteristics of choices of font or handwriting, which could possibly apply to subtitles in the case of the former but would not affect characterisation and, depending on the subtitling technology employed, could vary from device to device) and situational context (again not explained by Walker, but from its "narratorial" categorisation it can be assumed to be the exposition delivered by a narrator to explain context only for particular moments in prose, since Walker separates this from the "charactorial" cue context).

There are textual cues in Walker's model which I do not include for other reasons; these include contrasts, settings and "contextual considerations", none of which are clearly defined by Walker, but the implication seems to be that these "authorial" cues are extra information delivered by the author without employing a narrator or characters. I do not employ these because they seem to deliver the same information as context and situational context, just without characters or narrators, rendering them redundant in media which do not require narrators. I also do not include personality or interactions in my model because they seem to refer simply to the idea of a narrator describing a personality or interactions — while narrators are employed in some audiovisual media, they are not used in the manner characteristic of literature (i.e. as a non-optional element delivering the story).

Having discussed how my model builds upon previous research and the endeavours taken to ensure that my model is applicable both to audiovisual media and non-English language media, I set out my model below:

Verbal cues
Conversational implicature
Conversational structure
Syntactic complexity
    and grammar
Paralinguistic features
Lexis: - surge features
    - social markers
(Im)politeness
Accent & dialect

Character names
(Non-) action:
- physical
- mental
- verbal

Intertextuality:
- *allusion*
- *quotation*
- *co-text*

Non-verbal cues
Visual features
    - milieu
Visual features
    - individual

Fig.4.4: Proposed model for textual cues for characterisation for audiovisual media

For my model, I propose dividing textual cues between the categories of **verbal** (i.e. textual cues delivered by characters' dialogue) and **non-verbal** (i.e. textual cues delivered through other methods than having characters deliver through the dialogue). I decided on this distinction after considering how textual cues for characterisation might be delivered, when the narratorial devices of prose or the (stage) directions allowed by dramatic scripts are not available: a majority of these textual cues can only be delivered through dialogue, such as conversational implicature and lexis.

Under the category of **non-verbal cues**, I place two textual cues through which characterisation is never delivered through choices in the dialogue; both of these share the title **visual features** because they deliver character information solely through visual means, never through dialogue. One of these is **visual features — milieu**: as defined below, this refers both to the company a character is seen to keep and to the surroundings in which a character is seen, such as furnishings and acquaintances. The other type of visual feature in this model is **visual features — individual**; as defined below, these are visual cues which provide characterisation via the character's appearance, for example Giles's proclivity for tweed blazers lends him a formal air which is not conveyed through dialogue.

It should be noted that the **non-verbal** category of my model shares similarities with the "visual" factor of Bosseaux's model: the main differences are that Bosseaux conflates what I term **visual features — milieu** and **visual features — individual** into what she terms "mise-en-scène" (see above) and that Bosseaux consciously prioritises the visual factor over her other factors of the paralinguistic and the linguistic. The decision not to use Bosseaux's "mise-en-scène" was taken to allow for actors' appearances to be distinguished from non-verbal surroundings of a character and my decision not to prioritise

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my **non-verbal** category over any other reflects how my model attempts to provide a framework with which textual cues can be analysed in multimodal texts without prioritising any category over another, in contrast to Bosseaux's emphasis on performance as characterisation.

In the **verbal** category of my model, another of Bosseaux's three factors can be found: "paralinguistic". Bosseaux employs a similar definition of the former to my identically-named textual cue (see below); the difference however stems from the importance Bosseaux's (dubbing-specific) model lends to it: it is a major factor second only to the "visual" in importance (see above). It has less importance in my model because unlike Bosseaux's model, mine is not primarily concerned with performance, including the vocal performance of the voice-centred paralinguistic.

In my model, there are notably some textual cues in the overlapping space between verbal and non-verbal cues; this is to reflect that it possible to convey these specific textual cues both through dialogue and without dialogue. For the purposes of my research, **character names**, as defined below, includes names bestowed on a character by the writer(s) — which would fall into my non-verbal category, just as in Walker's model, because the writer(s) bestow these on characters rather than have characters choose them to represent themselves. For example, Xander's full proper name is Alexander Lavelle Harris, but his friends never refer to him as anything other than Xander (he is never called "Alexander" at any point in the series) and he is sufficiently embarrassed by his middle name only to reveal it under duress; this is non-verbal because this particular name was set up by the production team (i.e. writers, editors, et al) but never delivered verbally by any character. Other epithets, such as nicknames and aliases, are verbal because they are granted by characters to each other through dialogue, rather than the writers via other means; for example, in *6.3* Xander refers to the titular heroine as "our little

Bufferin", providing a pet name in the form of a joke conflating the character's name to a trademarked name for aspirin. This instance does not fall into my non-verbal category because a character provides it through dialogue, rather than the other means provided in non-verbal cues.

Another textual cue in my model straddling both the verbal and non-verbal categories is **(non-) actions**. Before discussing the position of this textual cue in my model, the meaning of "(non)-" should be explained: as well as actions undertaken by characters which characterise, this textual cue also includes instances where characters decide not to undertake specific actions and by so doing provide characterisation (explained in greater detail in **4.5.4.2**). Regarding this cue's position in the model, this is because (non-) actions can be verbal, non-verbal or both, depending on circumstance. For instance, a verbal (non-) action in *6.3* falls into my verbal category: it involves the speech act "I bet, in a week, she'll be our little Bufferin again". While the process of speech acts is explained in greater detail below (as part of the overall definition of the textual cue), it suffices to say at this stage that this is in the verbal category because it is an action performed by speaking dialogue. Verbal (non-) actions can also have non-verbal aspects to them; for example in the example given above, Xander speaks this speech act with a reassuring smile — an action which is not verbal but helps to convey his intention in saying the line.

Similarly, mental (non-) actions can fall into the verbal category because it can require dialogue to explain exactly what the character is enacting; e.g. in *6.10*, Dawn says to Willow "I think she's [Buffy] feeling all Joan Crawford because of the other night". However, this is also non-verbal because it describes an action the dialogue only clarifies as happening: the mental action itself is being performed by the character without dialogue. This sets mental (non-) actions apart from verbal (non-) actions in that the latter is performed only by saying with the dialogue; in the case of the former, the dialogue only

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clarifies the (non-) action, which is performed without dialogue. Additionally, this example of a mental (non-) action raises the issues of characters' point of view and epistemic modality: Dawn expresses a certain level of certainty and declares what she perceives to be truthful, with the marker "I think" demonstrating her doubt and indicating how she perceives an event in her world (in this case, the erratic behaviour described in the metaphor "Joan Crawford"). Indeed, the unsettling "Joan Crawford" mental process Buffy undergoes (as described by Dawn) is a mental action in itself, demonstrating that it is possible to convey such mental (non-) actions of another characters entirely verbally; for that matter, mental (non-) actions can also be depicted entirely non-verbally, for example Buffy's frightening hallucinations after being poisoned in *6.17* (all of which are visually represented and to which the viewer is also privy).

Finally, physical (non-) actions, as defined below, can be solely non-verbal because they are usually performed simply by a physical action performed by a character, whether scripted or otherwise. They can however also have a verbal element to them; for example in *6.4*, Willow hides behind her hands in order to elaborate the line: "Like the Blair Witch would have had to watch like this!"

The final textual cue which could be either verbal or non-verbal is intertextuality; it is possible for an intertextual reference to be entirely verbal (e.g. in *6.6*, Spike tells Buffy "'The Great Pumpkin' is on in 20", referring to a Peanuts film) entirely non-verbal (e.g. in *6.9*, Andrew enters the Sunnydale museum from ceiling on a wire in a likely pastiche of "Mission Impossible"; see also *Transcript 4*) or having both verbal and non-verbal components (e.g. in 6.6, Willow observes two dressed as Luke and Leia from "Star Wars" and alludes to a plot twist, saying "Do they know they're brother and sister?"; this reference would not be comprehensible without the visual or verbal aspect). Unlike the other textual cues, intertextuality is italicised; this is to set it apart because all other textual cues in the model, intertextuality requires prior knowledge in the part of the viewer to

function, as well as subjectivity (see **4.6**). Because intertextuality is a more complex textual cue than all the others in the model and because employing intertextuality as a cue for characterisation is a major innovation of this thesis, it is not included in the analysis of chapter **5** with the other cues and is not discussed in this section in relation to the other cues; instead, it is afforded its own analysis in order to establish its potential for analysis of characterisation.

On a side note, there is a benefit of this verbal/non-verbal distinction in terms of audiovisual translation: all of the textual cues which can be adapted in dubbing and subtitles fit exactly into the verbal category. In other words, completely verbal cues (e.g. syntactic complexity) and cues which could be verbal as well as non-verbal (e.g. verbal (non-) actions) are the cues susceptible to being adapted in audiovisual translation; the only ones which can not be adapted by dubbing and subtitles are those which are only non-verbal, i.e. **visual feature — milieu** and **visual features — individual**. This reinforces that my model for textual cues in characterisation is intended to be applicable for non-English language; this will be scrutinised in the analysis of chapter **5**.

4.5.2: Verbal cues

4.5.2.1: Conversational implicature

Conversational implicature is a textual cue derived from the field of pragmatics; a term originally coined by Grice (1975:49-50) to describe the implied meaning in speech, it is distinguished from conventional implicature in Grice's theory by not involving markers (listed by Thomas as *but, even, therefore, yet* and *for*, 1995:57). Rather, conversational implicature revolves around Grice's four maxims for conversation (quantity, quality, relation and manner) and the notion that deliberate non-observance (or "flouting") of these maxims

leads to implicature on the part of the speaker, assuming that they uphold Grice's Cooperative Principle (ibid.).

While others have attempted to build upon or supersede Grice's model – Davis, for instance, adds two more maxims for politeness and style (2010), while Horn reduces all four maxims to a Quantity-principle and a Relation-principle (2004) – it is a testament to the versatility of Grice's original theory that Culpeper uses it with no alterations to analyse implicature in his own model (2001:180-182). Similarly, Walker imports Grice's conversational implicature into his own model, also without modifications (2012:24). After considering the maxims and Cooperative Principle in terms of their potential for audiovisual media, I follow suit and employ conversational implicature (as Grice defines it) as a textual cue in my model. This is not to say that my analyses are pragmatic in the sense of studying what is intended by characters when they speak and how this compares to the viewer's interpretation (pragmatics being generally defined as "meaning in use or meaning in context…", Thomas 1995:1). Rather, I use conversational implicature following Grice's maxims and principle solely in terms of what they provide as a textual cue for characterisation, as in the example below:

In *6.1/6.2*, just as her friends are finalising their plan to resurrect the deceased Buffy, Anya provides a non-sequitur: "Discovery Channel has monkeys." In this case, Anya is flouting the maxim of relation: by being deliberately irrelevant to the subject at hand, the implicature Anya creates is that she is uneasy with the subject matter; her suggestion of a nature documentary as a safe alternative to necromancy characterises her as anxious about such elements.

This example also serves to remind that there is a difference between implicatures created for the recipient (the character being addressed) as well as the audience and implicatures created only for the audience; Culpeper explains:

"The most obvious situation where there is this kind of double perspective

has been referred to as dramatic irony […] At one level we have the

playwright conveying some sort of message to the audience; within that

message we have […] character A […] generat[ing] implicatures for character

B […] which the audience can usually also work out. However, character A

can also generate implicatures which only the audience can work out and

dramatic irony results" (2001:181).

The example from *6.1/6.2* above would fall into the former category in that in this case Willow sees through Anya's flouting the maxim of relation (as will the audience). An example of an implicature which only the audience can work out also occurs in *6.1/6.2* where Xander, noticing a potential assailant is wary of witches, flouts the maxim of quality by making a claim the audience knows to be false but his opponent does not: "I happen to be a very powerful man-witch myself." The audience works out the implicature even though the recipient does not: Xander is lying in an attempt to frighten off a potential attacker, while also potentially making a joke for the viewer by evoking the trademark of the US sauce, Manwich.

It should be noted that in this example, from the assailant's point-of-view this would not be flouting, but violating the maxim of quality. Violating maxims is "the unostentatious non-observance of a maxim" (Thomas, 1995:72), wherein the assailant is intentionally misled from his point-of-view, while the viewer sees this as a flout: the viewer knows Xander's statement to be untrue and grasps the implicature therein.

4.5.2.2: Conversation structure

Conversational structure is defined for this thesis as the distribution of the total volume of conversation in a scene between characters in terms of allocation, length and frequency of turns, interruptions and control of topic; these aspects were described by Culpeper (2001:173) as particularly salient in a framework already established in analysis of everyday occurring conversation. While considering such spontaneous conversation on which this textual cue is based, ten Have states: "any conversational action can be performed in many different ways; how a turn is designed is a meaningful choice" (2007:137). In this statement, ten Have is describing how conversations reveal details of participants in conversation, from the relative power between these participants to their spontaneity.

It should be noted that ten Have is in this instance talking about "real" people having spontaneous conversations, rather than scripted conversations of fictional characters. This distinction is important to note because conversation features are used to create meanings in fictional texts (such as *Buffy*) just as spontaneous encounters between "real" people, although for fictional texts this is the work of the creators, with the addressee (i.e. the viewer) in mind (as opposed to the recipients of the dialogue).

Identifying in an analysis of "Richard III" the types of "conversational action" described by ten Have, Culpeper cites the following as indicators of how the conversation is structured: the total volume of speech, the allocation of turns, the control of the topic at hand and the terms of address employed by the characters (2001:175-180).

An example of characterisation derived from conversational structure can be seen in *6.21*: during a scene-long duologue occurs between Jonathan and Andrew, they argue back and forth as to whether Warren is coming to spring them from prison. Throughout this scene, both characters share similar proportions of the total volume of speech and take their turns without interrupting each other. This shows respectively that they share equal

power in the conversation and in their relationship. It should also be remarked that similar proportions of the total volume of speech and never interrupting while taking turns are typical of fictional and dramatic texts, but not of spontaneous speech; this serves to remind that textual cues for characterisation are not necessarily applicable to real life. In my data, I deal with this textual cue by remarking on the conversational structure of a scene when it is salient in terms of turns afforded to characters, etc; e.g. the conversational structure for *Transcript 3* is taken into account because it depicts Buffy attempting to dominate and thus steer a conversation with a social worker her way, while the conversational structure for *Transcript 1* is not, because it consists of the protagonists introducing themselves with no clear characters dominating the turn allocations.

4.5.2.3: Syntactic complexity and grammar

Syntactic complexity is my own term replacing the textual cue called "syntactic features" by Culpeper. The reason for this change is to reflect with greater clarity Culpeper's claims about characterisation: there is a "schematic relationship between syntax and cognitive organisation, such that the more simple the syntax the more simple-minded the character and vice versa" (2001:203). Characters can and do have varying complexity in the syntax of their dialogue, suggesting that it is be indicative of a character's mindset at particular moments; for example our titular heroine's dialogue has syntax as simple as fragmented utterances — "Bell. Neil. Look into it", *6.6* — or can be more complex, e.g. "Like how the cow and the chicken come together even though they've never met. It was like "Sleepless in Seattle" if Meg and Tom were, like, minced," in *6.12*.

I include grammar with the cue of syntactic complexity because it demonstrates cognitive organisation and characterisation "of the moment" in the same manner; because syntax and grammar can be used interchangeably, clear definitions are required to distinguish between them. Although Culpeper articulates his concept of syntactic features

clearly, he never actually provides a concise definition for either syntax or grammar; for the purposes of this textual cue, I employ definitions which clearly demonstrate the relationship between these closely related terms, so the differences can be discerned with greater clarity:

Leech neatly explains the relationship between grammar and syntax, referring to the former as a "tripartite model of the language system" (1983:12), where syntax (alongside phonology and semantics) is but one of "three successive coding systems whereby 'sense' is converted into 'sound' for the purposes of encoding a message… or whereby 'sound' is converted into 'sense' for the purposes of decoding a message" (ibid.). Van Valin Jr. and LaPolla elaborate on this relationship, explaining what is specific to syntax: "the expressions of a language involve a relationship between a sequence of sounds and a meaning and this relationship is mediated by grammar, a core component of which is syntax" (1997:1), while syntax consists of "devices users of human language employ to put meaningful elements together to form words, words together to form phrases, phrases together to form clauses, clauses together to form sentences and sentence together to form texts" (ibid.). Here Leech, Van Valin Jr. and LaPolla describe syntax as an aspect of grammar, with which I would concur: as Halliday (2014:24) explains, in SFG syntax is also considered "part of grammar […] in Indo-European languages [such as English and German] the structure of words (morphology) tends to be strikingly different from the structures of clauses (syntax)".

Put differently, syntax deals with the manner in which words are arranged for meaning to arise and grammar deals with the structural rules in language (English and German alike), in which syntax is a significant aspect. For the purposes of this analysis, grammar is the extent to which a character adheres to the structural rules of their language (and what this suggests in terms of characterisation).

Applying these definitions to the example from *6.6*, Buffy employs an uncommon syntactic pattern in a fragmented manner but in the example from *6.12* above provides a much more syntactically complex line. It should also be noted that also Walker considers grammar to be a distinct part of syntax (2012:24); this differs from Culpeper, who seems to use "grammatical" and "syntactic" almost synonymously, saying that he plans to consider "grammatical features in characterisation" before giving examples of syntactic complexity (2001:203). This position is reflected in the model by placing "and grammar" after "Syntactic complexity"; grammar is also going to be considered in both German translations in the analysis.

4.5.2.4: Paralinguistic features

Paralinguistic features include "non-content cues" and "vocal stereotypes" (Culpeper, 2001:215) which can reveal aspects of character; Culpeper is inspired by Brown (1990:112), who lists the following as paralinguistic features which could reveal aspects of character (2001:216-220): *speech tempo and non-fluency issues* (e.g. hesitancy, slow speech), *pitch range* (e.g. high pitch), *variation in pitch*, *loudness* and *voice quality* (e.g. "breathy", "nasal"). Such features are analysed in the data by being represented in the transcripts; e.g. hesitancy could be represented with "…" to denote gaps while stammering could be represented by repetition of letters.

Paralinguistic features are also a major component of Bosseaux's model (2015); Bosseaux defines "paralinguistic" as relating specifically to "the physicality of voices and… key sound qualities" (2015:97). Although many of these are also included in Culpeper's model, such as pitch and tempo, there are also paralinguistic features specific to Bosseaux's model, including vowels/consonants and location of voice (chest, diaphragm, etc). These paralinguistic features are not included in my model because, as Bosseaux explains, they are expressly for her "detailed vocal analyses" (ibid:134) of performance,

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which are not undertaken in this thesis, as the focus of this research centres more upon factors featuring in dialogue.

4.5.2.5: Lexis

The aspects of **lexis** considered in my model are taken from Culpeper; of the five lexical cues in his model, I employ *surge features* and *social markers*. To explain why these two have been retained as well as the role of lexis in my model, I define both of these lexical cues and provide examples to illustrate them.

The remaining lexical cues in Culpeper's model (*Germanic vs Latinate lexis*, *lexical richness* and "*keywords*") are excluded from my model because I am not performing corpus analysis, which is central to these lexical cues.

Surge features

The first of these lexical terms, "*surge features*", was coined by Taavitsainen to describe "outbursts of emotion [including] exclamation, swearing and pragmatic particles" (1999:219-220). Culpeper (2001:191-192) provides examples of exclamation (*oh*, *alas*), swearing (*oaths*, *profanities*, *taboo words*) and pragmatic particles (*well*, *I mean*, *you know*) and through so doing, demonstrates that as well as emotion, it is possible for surge features to display other aspects of characterisation, such as formality.

Social markers

The *social markers* in my model, from most intimate to least intimate, are as follows: *endearments*, *family terms*, *familiarisers*, *first names*, *surnames*, *title & surname* and *honorifics.* This is nearly the same list as that employed by Culpeper, who defines these "social markers" (inspiration derived from Leech, 1999:109-113) with the subheading "[t]erms of address and second person pronouns" (2001:193); my contribution to

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Culpeper's list of "vocatives and pronouns" (ibid) is *surnames*. *Surnames* has been inserted between *first names* and *title & surname* in the list to reflect that while one of the major characters of the text, Giles, is certainly close to the other protagonists (all of whom are exclusively known by their first names), there is seemingly more distance between him and the other protagonists as the *only* character in the text referred to by his surname (both in terms of the way they address him and his progression in the text).

It should be noted that this order applies specifically to the English language; as Braun (1988:254) explains, terms of address should not be expected to match in terms of distance, even for closely related languages like English and German: "[the] German *Herr* [equivalent to the English *Mr*]… as a 'normal' word has the meaning of 'master', as in the expressions 'to be one's own *Herr*', 'to be *Herr* of the situation', etc.". Another example is the German honorific *Frau*: this is the equivalent to the English *Miss*, *Mrs* and *Ms* and, like *Herr*, has other connotations not found in the English honorifics, such as being synonymous with the German word for "wife". These examples demonstrate that the German use of *title & surname* carries more authority and thus distance than the English equivalent would; even so, this could be indicative that formality is significantly different in German (using Braun's example, the *honorific* Mein Herr" similarly carries a lot more authority and distance than the English "sir")*.* This is crucial in how translation deals with distance; for the original English, I keep the order of *social markers* the same in my model, while for the German I would be mindful of these differences and acknowledge discrepancies when they arise in analysis.

The second person pronouns Culpeper mentions are worth considering for the German translations, with varying pronouns such as "Du" and "Sie" according to the number and formality of the addressees to the speaker. To clarify: in German, "Du" is the second person singular pronoun for addressing informal acquaintances, while "Ihr" fulfils the same function but in the plural and "Sie" is the pronoun for addressing formal

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acquaintances (both singular and plural); in modern English (the source language for *Buffy*), only the pronoun "you" exists for addressing the second person, singular and plural, informal and formal alike. My model employs this type of *social marker* for languages with such distinctions, including German and older forms of English, e.g. Culpeper gives the example of the English of Shakespeare's plays, wherein "thou" and "ye" indicated informality and "you" was merely for formal acquaintances (2001:195).

I distinguish *social markers* from the cue of **character names** by the fact that *social markers* consist only of the *endearments, honorifics* and so forth listed above, as well as the second person pronouns discussed in the previous paragraph; **character names**, by contrast, consist specifically of appellations of characters (see **4.5.4.1**). Overlap between these cues is however possible; for example, referring to the eponymous character as "Miss Summers" is both her proper name and an instance of *title & surname*.

4.5.2.6: (Im)politeness

I consider **(im)politeness** in terms of how it characterises the power and social distance between the characters. (Im)politeness is defined as a textual cue in my model to include such pragmatic elements as speech acts (Culpeper, 2001:235), face-threatening acts (ibid.,238) and power (ibid., 247) which demonstrate social dynamics between characters, which in turn cues characterisation.

While I derived some inspiration for these aspects of politeness from Culpeper, it should be noted that (im)politeness is not included as one of the textual cues for characterisation in his own model; instead, Culpeper devotes an entire chapter to "(im)politeness and characterisation". He explains his decision to devote such space just to (im)politeness rather than relegate it to a single textual cue among many and afford it such importance: "politeness and impoliteness features can be a central textual technique in characterisation. Moreover, (im)politeness goes some way towards capturing some of the

more dynamic and fictional aspects of language used in characterisation" (2001:261). Perhaps more telling is Culpeper's statement in summary: "(Im)politeness theory has only an indirect contribution to make towards characterisation, since it focusses on the dynamics of social relations between participants, not on whether a particular strategy might reveal the character of a participant or what a particular strategy might reveal about a participant" (ibid.). This would explain why Culpeper does not include (im)politeness among his textual cues: in his view, it does not cue characterisation directly, instead cuing social dynamics.

As Brown and Levinson remark, politeness "[as a pattern] of message construction, or simply language usage, [is] part of the very stuff that social relationships are made of" (1987:55). Similarly, Terkourafi describes how politeness can also provide insight into emotional investment between characters: "being polite or impolite in language arouses strong feelings of like and dislike among participants, further promoting and curtailing relationships" (2015:233). Furthermore, in their analysis of FTAs in subtitling, Hatim and Mason describe the key linguistic features "which constitute the best evidence of the management of the situation, the interpersonal dynamics and the progress of the conflictual verbal relationship" (1997:73); these include "lexical choice, sentence form (imperative, interrogative), unfinished utterance, intonation, [and] ambiguity of reference" (ibid). These insights influence my own approach to politeness as a textual cue in that I consider (im)politeness in terms of how it characterises the power and social distance between the characters, while the key linguistic features described by Hatim and Mason provide potential indicative traits for (im)politeness cues.

It should be noted that even though Culpeper clearly does not consider (im)politeness a textual cue for characterisation, Walker seems convinced that he does (2012:5) and he includes it in his own model as well (2012:24). In either case, I follow Walker's example and include (im)politeness as a textual cue in my model. The reason

behind this decision is that the social dynamics Culpeper attributes to (im)politeness —

which he dismisses above as too "indirect" — are, in my view, worthy of consideration in

terms of what they reveal about characterisation. (Im)politeness, as Terkourafi mentions

above, can also bring insight into characters' emotional attachments to each other, as well

as their relationships; I approach (im)politeness theory as a textual cue in my model with

regards to what it can reveal about these aspects of characterisation.

An example of (im)politeness occurs at one point in *6.11*, Warren attempts to rile

Jonathan by saying "Ah, cheer up, Frodo". By insulting Jonathan's height (comparing him

to Frodo Baggins, the heroic Hobbit from JRR Tolkien's fiction), Warren commits a *face-

threatening act*, defined by Culpeper as an action in which "one's public image suffers

some damage, often resulting in humiliation or embarrassment" (2001:238). One

interpretation of such an act is that it characterises Warren as unkind and lacking in

respect for Jonathan (as well the use of an imperative, noted by Hatim and Mason to be

indicative of impoliteness); other interpretations are possible, however, such as mock-

impoliteness to create rapport between comrades. Mock-impoliteness is, as Culpeper

mentions, a form of politeness: "the decontextualisation of impoliteness in socially opposite

contexts reinforces socially opposite effects, namely, affectionate intimate bonds among

individuals and the identity of that group" (2011:207); I deal with such ambiguity in the

analyses by considering such utterances in terms of the co-text of the scene in which it

appears (see **3.5**), which clarifies the tone and character dynamics within the scene.

4.5.2.7: Accent & dialect

Accent & dialect as a textual cue involves characters using dialectal words, phrases or terms (e.g. UK-exclusive slang) and characters' accents. This does not necessarily mean that the viewer is required to hold connotations or stereotypes of accents or dialects, but rather that characterisation can be created by observing differences between them. For example, Spike's frequent use of slang from the British dialect such as "bloody" and "bollocks" sets him apart from *Buffy*'s American setting; indeed, Bosseaux has analysed how Spike's British colloquialisms are adapted in the French dubbing of *Buffy* and how his character is depicted as a result (2013).

It should be noted that accent & dialect is a major concern for Bosseaux's analysis of factors of performance (2015), even if she does not include it in her model; indeed, half of her analysis is devoted to a scene from ***6.8***, wherein the amnesiac protagonists awaken and try to discern their identities from various clues, particularly accent/dialect. As Bosseaux notes, "the cultural identity of a particular social group is perceived through vocabulary choices and phonological variations" (2015:185); more specific to *Buffy*, she observes that "when spectators… hear Spike's and Giles' British accents in contrast to Buffy's American accent, …they will most probably think about the stereotypes associated with these two different cultures" (ibid). Additionally, Bosseaux discusses choices made to reflect accent & dialect in the dubbing she analyses; although "British-English vocabulary is not reproduced in the French version" (2015:191), alternative vocabulary is employed in the French dubbing of the scene Bosseaux analyses to convey cultural stereotypes: "Britishness is… identified through iconic monuments, dated vocabulary, food and allusions to weather" (ibid:195). Bosseaux's analysis of accent & dialect provides a strong indication of how the cue could be explored in my own analysis: it should be recognised that they represent a specific cultural identity and evoke stereotypes for the viewer, as well

as how "[g]eographical dialects… are a well-known problem for translators" (ibid:204) and consequently likely to be handled in different ways.

4.5.3: Non-verbal cues

As previously mentioned, I am following Bosseaux's (2015) lead by separating non-verbal (i.e. visual) cues from verbal cues, because it allows for a clear distinction as to which textual cues might or might not be adapted in dubbing and subtitles. Drawing on Gibbs, Bosseaux lists the aspects of the visual factor in her model: "lighting, costume, décor, properties, and the actors themselves[…], framing, camera movement, the particular lens employed and other photographic decisions" (2002:5). Because my model focuses more upon textual cues which are adapted in dubbing and subtitles rather than performance (Bosseaux's focal point), several of these aspects are not included in my model, such as camera movement or camera lens. There is one major difference between Bosseaux's model and mine in terms of how non-verbal cues are considered in our respective models: because it can difficult to discern whether some non-verbal cues were decided by writers, directors, makeup personnel, actors themselves and so forth, I have opted to consider these cues in terms of whether they are evident from characters' company/surrousings or from individual characters themselves (explained in depth below).

It should also be noted that visual cues are also in other models, although unlike Bosseaux's model and mine the distinctions drawn among their textual cues are not contingent upon whether the cues are verbal or non-verbal. Culpeper's (2001) dramatic script-based model include "visual features" as an implicit feature (alongside the majority of his textual cues), as opposed to explicit cues (consisting solely of self- and other-presentation) and authorial cues (cues within the scripts themselves, e.g. stage directions); Walker's (2012) literature-based model conversely describes all visual features as "narratorial" (i.e. put across by the narrator) because, like nearly all non-dialogue cues,

only the narrator might put across such information to the viewer. That only Bosseaux and I create a division based upon the verbal/non-verbal divide is because unlike Culpeper and Walker, the texts of our models are multimodal (offering visual and audible modalities).

4.5.3.1: Visual features — milieu

Milieu is my own term, used to describe particular visual features which provide character information: the *company* characters are seen to keep (i.e. the friends and acquaintances they choose) and the *surroundings* observed around characters (i.e. trappings such as choice of car, home furnishings et al). It should be emphasised that this textual cue as I define it concerns solely the visual: verbal references to company kept or choice of surroundings are not included in this textual cue, instead they are analysed in terms of the verbal cues in my model (**conversation implicature**, etc).

On a side note, the *surroundings* which comprise part of this textual cue do *not* include clothing worn by or physical appearance of characters: such visual features are discussed below under the textual cue of **visual features — individual**.

As a textual cue, milieu is inspired to an extent by Culpeper, who employs the ambiguous and vague term of "context" to describe such features. My textual cue of milieu differs from Culpeper's "context" in that I define it as completely visual: Culpeper employs the explanatory subtitle: "A character's company and setting" (2001:225) to define his "context", but never actually excludes verbal references to this "context" in his definition; I have not encountered other instances of other analyses using this concept in an exclusively visual manner. It should also be understood that not employing Culpeper's term "context" is a deliberate decision undertaken to avoid confusing a textual cue with the various levels of context which are essential to understanding watching television, undertaking translation and so forth (discussed in depth in section **3.5**).

Company

As mentioned above, the visual feature of company was inspired principally by Culpeper, who follows James ([1881] 1947:216) to make the observation that the acquaintances kept by characters can impress characteristics on viewers (2001:225). For instance, throughout all 22 episodes Andrew is never seen without either Jonathan or Warren in attendance – both of whom are clearly very similar to him in terms of interests and behaviour – which could characterise him as yearning for their approval.

Surroundings

The term *surroundings* is another term of my choosing; I have decided upon it over Culpeper's preferred term "setting" because Culpeper's term implies simply a geographic location, rather than the trappings of home furnishings and vehicles he goes on to mention (2001:226). An example of surroundings would be the lair of the Troika, the basement of Warren's mother's house which is filled with memorabilia from film and television, as well as a surplus surveillance equipment and very little in terms of furnishings (as depicted throughout much of the text, until it is abandoned in *6.12*), as well as their ostentatious van with a "Star Wars" Death Star painted on the side and a horn rigged to play the "Star Wars" musical theme. In this case, the visual features of their lair provide much in terms of characterisation, from their all-consuming science-fiction/film obsessions to their relative lack of interest in furnishing their lair like an actual place of work or home; more thorough analysis of such *surroundings* will be undertaken in **chapter 6**.

4.5.3.2: Visual features — individual

The textual cue of **visual features — individual** in my model is based chiefly on Culpeper's definition of the term "visual features"; in Culpeper's model, "visual features" applies simply to the visual features apparent on a character (which are also the focus of this textual cue). My model, however, is intended for audiovisual media and thus takes more visual cues into consideration (i.e. the cue of **milieu** discussed above); this is what necessitates the distinction between the two types of **visual features**. The term individual was chosen to reinforce that these visual cues are apparent on an individual character, rather than the company kept or surroundings of that character. Culpeper's visual features are divided into two distinct sub-sections based upon the dynamic or static nature of the cue: kinesic and appearance (2001:222).

Kinesic features described by Culpeper include spatial distance between characters, facial expressions, gait, posture and body language (2001:222-224) – in other words, characterisation cues which are derived from the performance of the actor.

For *appearance features*, Culpeper counts physical attractiveness, height, weight, physiognomy and even clothing (2001:224-225) – although he acknowledges that garb "is obviously less static than the other [appearance] features… It is an aspect a character can change" (2001:225). With this concession, Culpeper acknowledges the potential for overlap between kinesic and appearance cues as he defines them: physiognomy, for example, is "fixed" (granted that makeup artists or special effect technicians might shape them for the purposes of a scene) but they are still invariably affected by an actor's facial movements, such as when actor James Marsters plays Spike in his monstrous alternate form, necessitating yellow contacts lenses, prosthetic forehead and false fangs. Similarly, camera tricks might be employed to hide the height of actors, so actress Sarah Michelle Gellar's 5'3" frame is less obvious as Buffy (filmed in such a way to make her seem less diminutive) grapples with evildoers. What these examples illustrate is that while

appearance features are either dependent on contributors other than the actor (such as makeup or wardrobe) or are physical attributes of the actor in question, such as the actor's height, the actor still can possess some degree of control over them, as can other agents (e.g. cinematographer, makeup designer). Consequently, the only major difference between these two types of visual features seems to be that kinesic features are entirely the gift of the actor's performance, while appearance cues are collaborative.

4.5.4: Verbal / non-verbal cues

4.5.4.1: Character names

An example of **character names** as a textual cue is the titular heroine's appellation: the deliberately feminine and facile-sounding "Buffy" and the cheerful surname "Summers" together provide a comical contrast with her proclivity for slaying the undead and trouncing demons. (This also touches on the field of lexical semantics, which concerns the meanings of words.)

The term "character names" (a term used by Walker, 2012:24) has been chosen for my model because, unlike Culpeper's preferred "proper names" (2001:229), it incorporates such epithets as nicknames or aliases, which can also reveal information about character. For instance, the recurring *Buffy* character ubiquitously known by the evocative handle of Spike is almost never called by his actual name, William. This is not to say that insight could not be gathered from the true name "William" or from the temporary moniker he adopts in episode *6.15* ("the Doctor"), regardless of how infrequently such names are employed, rather that, as Carlson explains, "[i]n… drama, the names given to characters potentially provide a powerful communicative device for the dramatist, seeking to orient his [or her] audience as quickly as possible in his [or her] fictive world" (1983:283).

The flexibility afforded by the term "character names" also allows for intertextual references which are based upon the names of characters, such as *6.3*, wherein the titular

protagonist's given name is conflated with that of the trademarked painkiller, Bufferin; in this case, it characterises Xander (the one who calls her "Bufferin") as perhaps lacking maturity by making a pun out of a friend's name, while conveying social information to the viewer about the humour he shares with Anya (his recipient).

This instance also raises a different issue in that the character's name is not actually being used: it relies on the viewer to recognise that "Bufferin" is not the name of any character (e.g. that "Buffy" is not a shortened form of Bufferin). Additionally, this contrasts with the use of names by characters to (re)introduce themselves and each other to the viewer, as is so often the case in texts (e.g. in *6.1/6.2*, the first line Xander says in the text is a response to Willow by calling her by her real name so as to establish it for the viewer: "Great googly-moogly, Willow!"). This feeds back into Carlson's assertion that character names (proper names or otherwise) "provide a powerful communicative device for the dramatist, seeking to orient his [or her] audience as quickly as possible in his [or her] fictive world" (1983:283).

As has been noted above, there are similarities and potential for overlap between this textual cue and the social markers aspect of another textual cue in my model: **lexis** (see **4.5.2.5**).

4.5.4.2: (Non) actions

The textual cue of **(non) actions** is primarily inspired by Walker, who explains that in prose, "descriptions of physical, mental and verbal actions… are likely to provide information about characters" (2012:13). While these "descriptions of actions" are applicable to narration-dependent media such as literature, audiovisual media differs in that the viewer personally perceives (non) actions, without the need for narrative description (as a general rule), although descriptions of (non-) actions can still be prevalent as characters describe what they and others do. Accordingly, in my model the textual cue

of (non) actions involves the actions taken (or not taken) by the characters, as well as descriptions of (non-) actions in characters' dialogue.

My model also echoes Walker in that it provides the same clarification as to what counts as a (non) action: actions providing insight into characterisation could be mental, physical or verbal. For clarity, I discuss actions and non-actions separately in terms of the mental, physical and verbal:

Mental action: An example of a mental action could be a character signifying a mental process in some manner. For instance, in **6.1**/**6.2**, a recently resurrected and clearly confused Buffy returns to the scene of her death, seemingly in an attempt to kill herself but stopping when she sees Dawn in danger; all of this is conveyed without dialogue: her thought processes and decision to commit suicide being overruled by her love for her sister are mental actions indicated by her physical actions.

It can also be helpful when considering mental (non-) actions to consider thought presentation; according to Short (2006), the categories of thought presentation in a text (in order of most vivid/faithful to least) are *direct thought*, *free indirect thought*, *indirect thought*, *narrator's representation of thought act* and *narrator's representation of thought*.

Physical action: A physical (non) action would be any action performed by the actor, whether scripted or otherwise. An example would be Spike's proclivity for smoking cigarettes, particularly during situations wherein such an activity would be ill-advised; one such situation is catalogued in *Transcript 1*, where Giles is being strangled and Spike merely smokes, not letting Giles know that he has already helped by setting the assailant alight.

Verbal action: These are speech acts; as Huang summarises: "[in] speech act theory, the uttering of a sentence is, or is part of, an action within the framework of social institutions and conventions… saying is (part of) doing, or words are (part of) deeds" (2007:93). There is more to speech acts than this summary suggests, however; according to speech act theory, the creation of which is attributed to Austin (1962), there are three "facets of a speech act": locutionary act ("the production of a meaningful linguistic expression", as summarised by Huang 2007:102), illocutionary act ("the action intended to be performed by a speaker in uttering a linguistic expression, by virtue of the conventional force associated with it, either explicitly or implicitly", ibid.) and perlocutionary act ("the bringing about of consequences or effects on the audience through the uttering of a linguistic expression, such consequences or effects being special to the circumstances of the utterance", ibid.). Moreover, the intended action behind an utterance is known as the "illocutionary force" and the effect of the speech act is the "perlocutionary effect".

For example, in **6.3**, Xander tries to reassure Anya by saying "I bet, in a week, she'll be our little Bufferin again." In this instance, the locutionary act is Xander making this utterance, the illocutionary act is Xander's intended reassurance of Anya and the perlocutionary act is Anya's reaction to the utterance (in her case, a derisive retort demonstrating that she is unconvinced).

Mental non-action: For the purposes of my research, mental non-actions are defined as instances where characters clearly decide not to take a certain mental action; such instances can reveal moments of characterisation just as clear decisions to perform actions can. For instance, the climax of **6.17** involves Buffy shaking off the increasingly convincing delusions which have compelled her to believe her life in Sunnydale is a delusion; her decision to reenter the world of demons and monsters to save her friends is

a mental non-action because she decides not to join the world of "normalcy" afforded to her by the hallucination.

Physical non-action: An instance of an actor clearly deciding not to perform an action, scripted or other wise, is a physical non-action. One such instance occurs in **6.11**, wherein Willow — suffering withdrawal symptoms from her magic addiction — is frustrated by how slowly her internet search is progressing and begins to raise her hand to use magic to speed it up, only stopping herself a moment later. This is a physical non-action because the decision not to undertake a physical action is evident.

Verbal non-action: Verbal non-actions are defined as instances where characters have clearly decided not to undertake a speech act. An example occurs in **6.4**, wherein Willow, after Giles admonishes her for her recklessness in resurrecting the titular heroine, responds with "Maybe it's not such a good idea for you to piss me off." The construction of "maybe [person] will/should[…]" is described by Halliday a "modalised offer[…] typically functioning as a threat" (2014:707), the likes of which "have been extensively studied in speech act theory" (ibid.). So in this case, Willow does not employ a speech act (e.g. "I recommend that you don't piss me off"): the locutionary act is her statement, the illocutionary act is Willow's intention to convey her displeasure at Giles and his opinion of her and the perlocutionary act is Giles's response of disappointment.

4.6: Analysing intertextual references

In this section, I discuss the methodological issues specific to the analysis comprising chapter **6**; to begin, I consider the second and third research questions central to this analysis: ***How does intertextuality create characterisation in* Buffy*?*** and ***To what extent is characterisation in* Buffy *adapted when intertextual references are dubbed and subtitled?***. Already the methodological issues for the analysis are evident from these research questions: a methodological structure for intertextual references must be constructed in such a way that it not only allows for characterisation to be gathered, but also it must be applicable to the translated text (TT) and well as the source text (ST).

Before explaining the typology of this analysis, it should be explained clearly how characterisation is created through intertextual references: uniquely among the textual cues in my model, intertextuality requires specific knowledge to function. As Bosseaux remarks, "viewers of *Buffy the Vampire Slayer* are regularly invited to draw on their knowledge of cultural aspects — and more particularly their knowledge of specific genres, e.g. musicals — in order to understand the intertextual references of the series" (2015:33). Put differently, intertextuality draws upon the viewer's knowledge of other texts to create characterisation; for example, in *6.3* Spike derisively refers to the titular heroine's acquaintances as "the Super Friends", the name of a 70s Hanna-Barbera cartoon featuring the DC Comics superhero team, the Justice League of America, characterising Spike as irreverent towards them and their altruistic deeds.

This difference also serves to highlight the importance of the viewer's subjectivity when deciding on what constitutes intertextual references. As Gwenllian-Jones explains:

> "[I]ntertextuality invites readers to bring their own cultural knowledge to bear upon the text to decode its various meanings. When a text 'quotes' from or otherwise makes references to another text, it assumes that its readers are

culturally competent enough to recognise and understand the intertextual reference" (2003:186).

In other words, not only does intertextuality only function if the viewer has the required knowledge to understand the reference and referent, but even then intertextuality is interpreted differently through the experiences of individual viewers; this raises the question of what this means for characterisation, should the viewer lack this specific knowledge or if the reference is delivered in a manner rendering the referent difficult to comprehend. To tackle this issue, intertextual references are discussed in the analysis in terms of what I interpret them to convey should they be understood. At this point,it behooves me to explain my subjectivity and interpretations of intertextuality: as discussed in **chapter 1**, I approach the texts from the position of a native speaker of English, who speaks German as a second language and is by and large familiar with the texts explored in the English references and there is no universally "correct" form of intertextuality. This latter point includes me as the researcher; I deal with this issue by describing intertextual references with language to make clear when it is unconfirmed that it refers to the referent I interpret (e.g. "X is likely a reference to Y"). If there is an official source stating unambiguously that a line is an intertextual reference to a particular text, such as Ruditis's official guide (2004), then this is cited to demonstrate the lack of ambiguity. Finally, should the viewer miss a reference, the other textual cues in my model convey characterisation in their own manner without the extra characterisation provided by intertextual references (as depicted in chapter **5**).

In order to analyse intertextual references, it is useful to construct a typology with which categorising data might allow for defining features of intertextual references to be readily analysed. In order to do so, I monitored all 22, identifying and transcribing 164

intertextual references from all episodes of the sixth season and determined to categorise them in such a manner that would allow for both research questions to be explored.[11]

I initially attempted to categorise intertextual references according to the medium of the referent, e.g. television, literature. This however led to more issues in terms of how concretely such media can definitively be categorised. For example, a reference to a character as Charles Atlas (*6.19*) is likely referring to the famed advertisements for the eponymous bodybuilder's fitness programme (depicting a scrawny weakling humiliated at a beach, only to bulk up and teach his tormentor a lesson; the joke is that Warren is such a weakling with his augmented strength) which appeared in many media, from magazines to comic books. This is also a reference to Charles Atlas, the real person (born Angelo Siciliano) who created the personality. So this referent would straddle across comics, magazines, real-life people and advertising (should that exist as a category in such a typology). This is unsuitable because it deals with the media in which intertextual referents originated, rather than how intertextuality as a concept can convey characterisation — which is the focus of the analysis in chapter **6**. Instead, I have chosen a typology which focuses upon the different aspects of how intertextual references put across their referent; to this end, I have identified two distinct methods in which intertextual references relating to other texts are put across. These are either to (mis-) quote a text or person (e.g. in *6.17*, Xander adapts a line from Shakespeare's "Julius Caesar" when his friends are not there to greet him: "Friends, Romans… anyone?") or to allude to a text or person (e.g. in *6.6*, "What are you, Superman?"). It should be noted that in several cases, allusions are less readily apparent than the reference to Superman above and need to be "unpacked" by the viewer in order to make sense. One such instance occurs in *6.6*: Anya explains why her 70s-style outfit is supposed to be evocative of an "angel": "This is a special kind of angel, called a Charlie. We don't have wings, we just skate around with perfect hair, fighting

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[11] These 164 references were transcribed according to the the definition of "intertextual reference" in **3.8.1** (to ensure consistency) and every measure was taken to ensure none were omitted; there is always however a risk of data being wrongfully excluded or wrongfully included in such methods.

crimes", a somewhat oblique reference to the "Charlie's Angels" film and television franchise.

The categories I have decided for my typology of intertextuality are based upon the theory of intertextuality discussed in section **3.2** and have been chosen to reflect how adaptation via translation can remove or even introduce intertextuality. The first two of these categories are **allusion** and **quotation**; these categories, as defined in greater detail below, are flexible enough to allow for an analysis of characterisation to be undertaken, regardless of the complexity or the medium of referent. They also allow for nuance in the analysis of intertextuality, for instance if an allusion is adapted to put across its referent in a different manner or if a quotation is replaced with something different but intended to be more understandable to the TT viewer.

The third and final category is **co-text**: as defined below, this is based upon the concept of deriving characterisation information from references to other scenes or episodes of the text, including those taken from other seasons than the sixth (see **3.5**). **Co-text** differs from **allusion** and **quotation** in that it concerns *Buffy* itself as a referent, rather than the manner in which references are made.

4.6.1: Allusion

As explained in the theoretical discussion in sub-section **3.2.2**, in this thesis allusion is considered ancillary to intertextuality as a concept. More specifically, allusion is discussed with regards to its application to culture, including non-fictional figures (Leppihalme, 1997:67) as well as various types of text, such as films and literature, in order to provide a "diachronic form of intertextuality" (Machacek, 2007:525). In my methodology, allusion is divided along the lines defined by Leppihalme: the "transcultural" (equally understood between the cultures of both the source language and

the translated language) and culture-specific (1997:66). This divide is highly useful because it provides insight into how intertextual references (and the characterisation they convey) might be adapted for differing intended audiences.

This transcultural/culture-specific divide provides a new dimension in the analysis of the characterisation provided by intertextuality: it allows for the identification of the intertextual references which are left unadapted because they are just as (mis-) understood in the German translations as the original English and the characterisation they allow. This can lead to interesting conclusions; for example, when Andrew and Jonathan talk about the plot of an obscure Lex Luthor plot in *6.20*, the details of the plot are not adapted in either the dubbing or subtitles, suggesting that this reference is supposed to be as cliquey in the translations, so that the viewer is made to feel like they do not share knowledge in common with these antagonists. In this case, we have a transcultural reference which is intended to be misunderstood or even confuse: clearly there is more to this divide than the notion that transcultural allusions would be universally understood, while culture-specific allusions would confound any non-natives of the culture in question.

To provide examples to illustrate this divide: a reference to Superman in *6.6* is not adapted in either dubbing or subtitles, because the DC Comics character is well known enough for this intertextual reference to be maintained, making is a transcultural reference. A reference to the American adhesive Krazy Glue in *6.1/6.2*, by contrast, is culture-specific because it is adapted in the dubbing and subtitles to trademarks more familiar to the German-speaking viewer (Tixo and Tesa respectively — notably these refer to brands of adhesive tape, the former Austrian and the latter German, rather than an analogous German glue such as UHU, perhaps suggesting that the translators thought adhesive tape made more contextual sense than glue for reassembling an urn).

For clarity and transparency, I list the properties of allusions for the purposes of this thesis; aside from the transcultural/culture-specific divide which determines what type of allusion an intertextual reference might be, these are the properties that specifically make for an allusion:

• References to elements from a cultural text appearing in other texts, including non-fictional elements (e.g. trademarked products, historical figures). This includes more oblique references which require the viewer's own knowledge to decipher the intertextuality.

• These cultural texts are multimodal and include film, radio programmes, computer games, comic books, television, board games, printed advertisements and more.

• "Allusions" exclude direct quotes and misquotes; this is because quotations are attempts to put across an established phrase/expression or play with the viewer's knowledge and/or expectations of an established phrase/expression. Allusions instead refer to cultural elements.

4.6.2: Quotation

It is perhaps easiest to define quotation in relation to allusion for the purposes of this methodology: while allusions refer to cultural elements of different texts, quotations are attempts to play on the viewer's knowledge of established phrases or expressions from other texts; the notion of shared background knowledge being employed in a text so that the viewer can recognise and empathise with a text is explored in greater detail in the discussion of context as a concept in section **3.5**. In *6.4*, for example, Xander ends an argument between Anya and Dawn as to whether Spider-Man receives recompense for his heroics by quoting a lyric from Marvel's ubiquitous arachnid's 1960s cartoon series: "Action is his reward".

This is not to say that only direct (i.e. word-for-word) quotations are taken into account; misquotations are also included. Misquotations rely on the viewer's knowledge of the original and take the quote in unexpected ways, often for humour. Such instances demonstrate how misquotations convey characterisation: they rely on the viewer being familiar with the original quotation to recognise that the character is "playing" with it. An example of a misquotation occurs in *6.16*, when Buffy tells Xander "Into the breach with you", misquoting a line from Shakespeare's "Henry V": "Once more unto the breach, dear friends, once more".

Incidentally, it is possible that those crafting these intertextual references might be unaware of the original quotations. It is however impossible to discern whether the writer(s), translator(s) *et al* are (un)consciously quoting in specific lines unless these individuals say as much and predicatably, sources for the original English or either German translation which say specifically which quotations are intended to mean are seemingly unobtainable. As a result, I have elected to treat such instances as if they are quotations, while also acknowledging if the phrase being quoted is in common parlance to the extent that the phrase might be known without the source for the quotation being known.

4.6.3: Co-text

In section **3.5**, the concept of co-text is introduced as a layer of context affecting a text: "the place of the current utterance in the sequence of utterances in the unfolding text" (House, 2016:62). Applied to *Buffy*, this refers to references to different scenes within the programme, both within the 22 episodes of the sixth season and from other seasons.

This is an entirely different level of intertextuality in that the rather than concerning references to separate texts from *Buffy*, other parts of *Buffy* are treated as texts from whence intertextuality can be drawn. For example, in the introductory scene for the

antagonists (*Transcript 2* in **Appendix B**), Andrew — a character never seen before in the series — introduces himself as the brother of a character who appeared in a solitary episode of the third season of *Buffy*; attempting to create an intertextual connection with the established mythology of the programme, the revelation characterises Andrew as ashamed of his elder sibling's misdemeanour.

It is possible for an instance of **co-text** to be **allusion** (as in the example with Andrew above) or **quotation** (i.e. a mis/quote from another episode).

4.7: Conclusion for data and methodology

This chapter has set up the methodological framework for this thesis: it has set out the three research questions underpinning the methodology (which provide focus for the analyses), explained the process for the selection of data (including the materials employed for selection and conventions for transcription) and established the methods employed in both analyses (explaining the decision to use qualitative methods rather the corpus analysis, as well as the scene-based approach I take).

This chapter has also established my model of textual cues for characterisation in audiovisual media, which will be central to my analysis of textual cues (chapter **5**); it has explained the definitions for the various textual cues and how they have been arranged in such a way as to suit both audiovisual media and multilingual data (as I am analysing in this thesis). Additionally, this chapter has provided the framework for the analysis of intertextual references (chapter **6**), explaining the definitions for allusion, quotation and co-text (the typology of the textual cue of intertextuality) and established how characterisation can be derived from the analysis of intertextuality.

Moreover, this chapter has explained the methodological framework common to both analysis chapter: as well as discussing the qualitative methods to be applied in

analysis and the multimodal approach taken to the text, it has explained how intertextuality is, for the purposes of this thesis, an especially complex and salient textual cue for characterisation in my model, worthy of particular elaboration in a separate analysis. In addition, it has established how Systemic Functional Grammar (**4.4.3**) is employed for both analyses as a concept through which the "environment of meaning in language" and the construction of meaning in words and phrases can be discussed and directed.

To illustrate the methodological aspects with utmost clarity, the following visual representation is provided:

	Model of textual cues	**Intertextual references**
Research question(s)	*How can characterisation be analysed in dubbed and subtitled texts?*	*How does intertextuality create characterisation in* Buffy *?* *To what extent is characterisation in* Buffy *adapted when intertextual references are dubbed and subtitled?*
Summary of model/ typology	Verbal cues —Conversational implicature —Conversational structure —Syntactic complexity and grammar —Paralinguistic features —Lexis —(Im)politeness —Accent & dialect Non-verbal cues —Visual features - milieu —Visual features - individual Verbal/non-verbal cues —Character names —(Non-)action —*Intertextuality*	*—Allusion* *—Quotation* *—Co-text*
Specific methodological subsection	4.5: Analysing textual cues for characterisation	4.6: Analysing intertextual references
Analysis chapter	Chapter 5: "Tabula Rasa" — analysing textual cues for characterisation in audiovisual media	Chapter 6: "Choices" — analysing intertextual references in audiovisual translation

Fig.4.5: Overview of methodology

To prepare for the analysis in the following chapter, I bring this chapter to a close with a factual summary of the different sources synthesised in the methodology. For the model of textual cues for characterisation, the most salient sources were the established models designed by Bosseaux (2015), Culpeper (2001) and Walker (2012). As Bosseaux's model was designed for audiovisual translation and characterisation (which serendipitously employed data from *Buffy* to illustrate its capabilities), my model builds on its verbal/non-verbal divide and incorporates textual cues from Culpeper's and Walker's models to create a model intended to be applicable to both dubbed and subtitled media.

Because intertextuality differs from all other textual cues in my model — requiring subjectivity and prior knowledge on the part of the viewer to function, as well as being a more complex concept — it is afforded an analysis unto itself. The notion that intertextuality can be used to create characterisation is one of the innovations of this thesis and accordingly, various disparate sources have seen synthesised to provide a suitable methodological framework. These include Gwennlian-Jones (2003), who describes intertextuality as an entirely active process involving of the viewer's cultural knowledge, Leppihalme (1997), who discusses intertextuality in terms of how it can be approached in AVT, and House (2016), who introduces a whole new layer of context within a text to consider and which can provide further information to the viewer via their knowledge of the text itself.

The following chapter demonstrates how the various sources synthesised have resulted in a coherent model flexible enough to be applied to various types of AV material and how this model can be used to discern characterisation of characters, as well as how this characterisation could be adapted as the textual cues themselves are adapted.

Chapter 5: "Tabula Rasa" – analysing characterisation cues in audiovisual media

5.1: Introduction

This chapter consists of a scene-based analysis (Bednarek 2012) which is intended to test the model for textual cues of characterisation I constructed for audiovisual media in subsection **4.5.1**. This analysis aims to analyse entire scenes in order to address the following research question: ***How can characterisation be analysed in dubbed and subtitled texts?***

In order to answer this research question, the model for textual cues is applied to scenes from *Buffy* in English, dubbed German and subtitled German, which are analysed in terms what is revealed in terms of how characterisation is created. This is not the first instance of a model of textual cues of characterisation being constructed for any type of medium, as explained in **4.5.1**: both Culpeper (2001) and Walker (2012) created models for characterisation stage productions and literature respectively. Moreover, Bosseaux's (2015) model for analysing factors of performance, as a model focussing upon multimodal aspects of audiovisual media and designed to be "transferable and [capable of being] used with other languages and AV material" (2015:134), is a source of inspiration for my model. However, my model differs from Bosseaux's in that mine is designed to be applicable to both dubbing and subtitles (while Bosseaux's model is dubbing-specific) and that Bosseaux's definition of characterisation in performance-centred ("the way characters are created on-screen through actors' performance, speech…", 2015:32), whereas mine considers characterisation solely as a construct of textual cues.

As described in chapter **4**, scenes will be analysed in terms of the original English dialogue, as well as the German dubbing and German subtitles prepared for the German-speaking viewer. These particular scenes have been chosen to provide a clear demonstration of how textual cues for characterisation differ when (re)introducing recurring characters and how this adaptation might be adapted in audiovisual translation. Because

this chapter focuses upon a model for textual cues of characterisation rather than adaptation of intertextual references, this analysis will provide different insights from the analysis of chapter **6**, even though the same scenes are analysed in both chapters.

The textual cues are analysed in this section in relation to how they are adapted in the dubbing and subtitles, while the adaptations made in translation are considered in terms of the three register variables and three metafunctions of Systemic Functional Grammar in Bosseaux's (2015) model (see **3.3.3**), as well as Chaume's multimodal codes which can affect AVT (see **Table 3.1**); this allows the different constructions of the characterisation in all three versions (original English, German dubbing and German subtitles) to be compared and contrasted with ease. Additionally, this allows my model for textual cues of characterisation in audiovisual media to be assessed in terms of effectiveness in German as well as English; this could demonstrate its potential capabilities as an aid for translation analysis.

This chapter is divided into four main sections: the first section (**5.2**) consists of a highly detailed, "line-by-line" examination of **Textual cues in introductory scenes**. The scenes in *Transcripts 1* and *2* serve to (re)introduce the text's protagonists and antagonists respectively to the viewer. As a scene created to explain recurring characters both to returning viewers and to new viewers, many kinds of textual cues for characterisation are employed in order to put across the characters' personalities and relationships.

The second main section of this chapter (**5.3**) entails **Textual cues in scenes from the middle of the text**. (How scenes are judged to be taken from the "beginning", "middle" and "end" of the text is explained in sub section **4.3.4**.) *Transcripts 3* and *4* are analysed in terms of how textual cues are used to convey character information to mislead: *Transcript 3* involves a social worker encountering the protagonists, who (via textual cues) is inadvertently given an incorrect and negative impression of them, while *Transcript 4*

involves the antagonists deliberately employing textual cues to attempt to make a certain impression upon a security guard and subsequently Spike. In the scenes in both transcripts, the viewer is privy to information that the one-off characters are not, so the viewer is aware of the misunderstanding/deception; in other words, rather than employing textual cues to introduce characters to the viewer, these scenes use them to mislead a separate character in terms of characterisation, entirely separate from the viewer's own interpretation (although Spike clearly does not fall for the Troika's bluster in *Transcript 4*).

The third major section of this chapter (**5.4**) involves an **Textual cues in scenes from the end of the text**. Involving scenes taken from the end of the text, they employ textual cues in very different ways to put across different types of characterisation: while *Transcript 6* depicts the Troika on the verge of collapse after all previous schemes have failed (see **2.4**), *Transcript 5* involves the titular protagonist falling into a hallucination, wherein textual cues are employed to convince her that her entire life, including her fellow protagonists, is a fabrication of schizophrenia. In the case of *Transcript 5*, the textual cues are afforded a different layer of context (see **3.5**) in that they are presented as the creation of Buffy's subconscious under delirium, meaning that all such textual cues within the hallucination could be argued to be *mental actions* (see **4.5.4.2**).

The final major section of this chapter (**5.5**) is a **Comparison of the use of textual cues for characterisation in all six transcripts**, in which differences are explored between the textual cues employed to characterise protagonists and antagonists. The textual cues explored in **5.2**, **5.3** and **5.4** are considered in this section in terms of how successfully they can produce a clear arc of character development (or "characterisation arc"; see **3.4.1**).

Finally, a conclusion (**5.6**) is provided to summarise the findings of this chapter relating to its research question and to determine whether the model of textual cues established in chapter **4** functions in analysis. Additionally, these findings are discussed in relation to other established literature, in order to discern how the findings of this chapter correspond to the findings of other theorists and to discern the originality of my findings.

One final matter for consideration concerns the textual cues in my model which are solely non-verbal: because these visual features (milieu and individual) are not adapted in dubbing and subtitling (the focus of this analysis), they are handled differently from the verbal cues: they are discussed in terms of characterisation they deliver in all three versions. This is because they cannot be adapted by dubbing and subtitles and thus convey the same character information in the English, German dubbing and German subtitles; it could argued, however, that such visual cues might make a viewer interpret the visual text differently, which must be taken into account in the analysis. Whether or not the character information delivered by non-verbal cues will be as readily understood (e.g. Spike's Billy Idol-aping dress sense) must also taken into consideration in discussion. Similarly, textual cues which could fall into either the verbal or non-verbal category, i.e. character names and (non-)actions, are addressed if they contain an adaptation via dubbing or subtitles (i.e. an adapted verbal component); otherwise they are treated the same as the visual features: examined in terms of the information imparted to all three versions.

5.2: Textual cues in introductory scenes

5.2.1: Introducing the protagonists with textual cues

I begin by considering a textual cue which arises from the translations throughout *Transcript 1* (but is not evident in the original): the choice of personal pronouns. As explained in chapter **4**, German uses different second-person pronouns (part of my textual cue of *social markers* in *lexis*) to denote formality and number of addressees, while such subtleties cannot be discerned from the "you" of modern English. It is when these choices of pronouns in the translations diverge that characterisation can be said to be adapted differently: in *29* and *30*, the dubbing has them both referring to each other with "Sie", demonstrating formality and distance between the pair. This is in contrast with all other characters in the dubbing, who refer to each other with the informal "du", demonstrating familiarity between them; indeed, the "du" pronoun is used between all characters in this scene, including the exchange between Giles and Spike, which characterises all of the speaking characters as informal and more familiar with each other than the dubbing would suggest. In this case, characterisation is constructed by the translators by choosing the pronouns: the translators do this to establish the formality between the characters in this introductory scene. Pronouns in the English language do not display formality in the same manner however; as Bosseaux (2006:609) remarks, "English text[s] [can be] difficult to comprehend because there is always a mixture between distance and intimacy when the characters address each other" with regards to the pronoun *you*. Bosseaux specifically focuses upon how *you* is translated into the French pronouns *tu* and *vous* (and how these pronouns provide differing characterisation), a distinction analogous to the German *du* and *Sie*: she explains that the different pronouns are "surface linguistic forms used as indices of politeness norms and as such, they are examples of how language systems impose certain politeness norms" (ibid:600), including social distance and power relations. Because the ambiguity of *you* prevents the original English from illustrating politeness,

power and so forth in the same way, these aspects must be displayed in some other manner in the original, both verbally and visually. Examples include Anya's constant physical proximity to Xander and her calling out his name in *38* when he has been thrown (characterising her as being overly familiar with him). This fundamental difference between English and German pronouns provides both translations with an "interpersonal" register variable which could not be discerned via the English *you*.

Another *social marker lexis* cue occurs when Spike refers to Willow with the synecdoche of "Red" (her hair colour) in *34.* More specifically this is a *familiariser*: words such as "dude" and "guys" are used typically "between males signalling solidarity" (Culpeper, 2001:193), but in this case by a male addressing a woman (which provides characterisation as to the type of relationship Spike sees himself having with Willow). This is also an instance of the textual cue of *character name*: with this nickname, Spike is describing Willow by what he sees as her distinguishing feature (characterising their relationship as close enough for such nicknames to be appropriate, or alternatively he could be taunting her over a physical characteristic). Demonstrating that textual cues in my model are not necessarily mutually exclusive, this cue occurs in the subtitles ("Rotschopf") but is excised completely in the dubbing, meaning that Spike is simply asking Willow what sort of tosh her robot was speaking. So here an instance incorporating two textual cues is successfully brought to the subtitles, allowing their relationship to be established in this vital first scene but less so in the dubbing; in terms of SFG, the dubbing demonstrates an adaptation in the interpersonal *metafunction*: a dimension of the relationship between Spike and Willow evident in the ST and subtitles is not conveyed to viewer without this *familiariser*.

A different form of lexis is employed in *8*, when Giles proclaims "Good God": *surge feature* (*lexis* demonstrating an emotional outburst) — this exclamation of surprise characterises him as old-fashioned ("good God" being a more dated term of surprise than,

say, "oh my God"). There are no surge features in either translation: in the subtitles, Giles simply hopes for the vampire not to use machinery, while the dubbing employs a German set phrase ("bring out the big guns") to convey an entirely different meaning from the "drugs/machinery" witticism of the original. In either case, a *surge feature* is lost in both translations and with it the characterisation it delivered.

Another *surge feature* occurs in *17*, when Xander exclaims in surprise "Great googly-moogly, Willow!" As well as characterising him as taken aback by Willow's proclivity for psychic chat, it is a catchphrase popularised by the children's programme "Maggie and the Ferocious Beast" (see **6.2.1**). In both translations, this instance is adapted: the dubbing produces a different surge feature ("ach Gott") to convey surprise while the subtitles provide an order from Xander to Willow; as a set phrase in German, "ach Gott" is phraseology which, as part of Chaume's linguistic multimodal code, is noteworthy as an example of a set phrase being chosen rather than a similarly unusual or intertextual choice. While the characterisation of Xander knowing of prepubescent programming (implying immaturity, since he is an established only child with no young relatives or acquaintances from whom he could have learned the phrase) is in both cases lost, new face-threatening actions are introduced in the translations instead; considering these adaptations in terms of *(im)politeness* (using Culpeper's framework for (im)politeness, 2001:246), the subtitles are more impolite than the dubbing in that Xander's order is a face-threatening action (see **4.5.2.6**), while the dubbing is an expression of surprise. Thus, the subtitles characterise Xander as mock-impolite with Willow (the slang "Gehirnmassage" suggesting he is not being overly serious) while the dubbing just has him recoiling in shock; it can be said that in this instance, the subtitles add an extra *interpersonal* register variable which is not to be found in the ST or dubbing.

In the very first line of the text in *1*, Spike orders Giles and Anya to hurry up: Spike's line features an instance of *(im)politeness* by blaming the pair for "holding him back". As a

face-threatening action, this seemingly characterises Spike as seeing himself as superior to the pair and lacking respect for them; alternatively, this FTA could be interpreted as "banter" between people demonstrating closeness with mock-impoliteness (another form of politeness — see also the definition of *(im)politeness* as a textual cue in **4.5.2.6**); in either case, this falls under the *interpersonal* metafunction of SFG as it conveys the relationship between characters to the viewer. In both translations, Spike refers to the pair as "ihr" (in German, the informal plural second-person pronoun), which puts across the informality of their relationship but not necessarily the impoliteness; it should be noted, however, that in German "ihr" is somewhat less familiar than its singular counterpart "du", so Spike's one-on-one formality with Giles and Tara should not be assumed from that pronoun alone. As discussed in greater detail above, formality of second-person pronouns is an issue particularly common to translating the English "you"; for example, Bosseaux notes analogous questions of politeness of "tu"/"vous" in her analysis of the French dubbing of *Buffy* (2015:203). The dubbing characterises Spike with the mild taboo word "lahmarschig" (interpreted in the back-translation of **Appendix B** as "lame-arsed") — Culpeper (2001:246) describes the use of such "taboo words" as indicative of extreme impoliteness; it should also be recognised that this adaptation could also be argued as an insertion of a linguistic multimodal code on the lexical-semantic level, as Chaume's definition includes instances where "offensive language […is] encouraged". The subtitles however simply have Spike saying they are too slow (another FTA, personalised with "ihr"). To use Culpeper's framework (as above), the original is the least impolite (Spike hedges his annoyance by including himself with his addressees: "We're never…"), while the subtitles are more impolite than the original (a bald-on-record FTA presented as a statement of fact: "ihr seid zu lahm"), while the dubbing is the most impolite ("ihr" personalises the FTA as the taboo "lahmarschig" renders the utterance extremely impolite). Furthermore, the ambiguity of the English pronoun *you* in contrast with the

clearer depiction of distance and formality in the German *du* and *Sie* is discussed in greater depth below.

Giles demonstrates a *paralinguistic feature* in the original version of *4* when he is panting out of breath as he tries to speak. This non-fluency — combined with his line about needing to "die" — characterises him as older and in worse shape than Spike and Tara (neither of whom are remotely troubled by their running). The pauses used to demonstrate this textual cue are also evident in the dubbing (these pauses are represented as "…" in the transcriptions in the **appendix**); while non-hesitancy is not always reflected in dubbing (see Willow's stammer below), in this it is, possibly so that the dubbing matches the lip pattern of the actor's pauses (a limitation of the dubbing). Non-hesitancy is however not evident in the subtitles at all; I suspect that this is because of subtitles' limitations: there is limited space and a set amount of time allowing the viewer to read subtitles, leading to the simplistic: "Mir geht's gut. Ich muss nur mal kurz sterben." Moreover, the viewer watching the German subtitles with the original English voices (as explained in **4.3.3**, this is the most likely manner in which that translation would be used) would be able to hear paralinguistic features, such as panting, rendering their replication in the subtitles in theory needless (although it is conceivable for viewers to sample the subtitles with the sound off or for viewers to have impaired hearing). It should also be noted that the subtitles do not maintain the non-hesitancy falls under the *mode* register variable of SFG, as it is an adaptation of the form/structure of the language as it is transmitted. While the *paralinguistic* is one of Chaume's multimodal codes, it additionally has some relevance to Chaume's graphic multimodal code, as it is an instance of adaptation involving subtitles; it differs from Chaume's strict definition, however, by not adapting subtitles in the source text (i.e. original English).

This *paralinguistic feature* of non-fluency occurs again in *36*: Willow's hesitancy characterises her as anxious and lacking in confidence, specifically when the failure of the

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Buffybot is concerned (a characteristic I attempt to reflect in my transcription: "I-I don't know"). Unlike the maintaining of Giles's non-fluency in the dubbing for *4*, this hesitancy is evident in neither dubbing nor subtitles; this is likely due to the limitations of each form of translation: the limited amount of space afforded by subtitles leads to lines being truncated and simplified, while the dubbing requires for lines to be given often very quickly (since German sentences can tend to be longer than English sentences, as evident above), which could explain why this hesitancy is reflected for Giles in *4* but not for Willow in this case. The effect of the loss of the original's hesitancy is that in the dubbing and subtitles, the viewer is not privy to the characterisation of Willow's nervousness — characterisation that could only be gleaned from the actress's delivery. Regarding SFG, both translations' lack of hesitancy would fall under the *mode* register variable (the "form and structure" of the text), as in *4*. Unlike the out-of-breath panting of *4* however, Willow's stammering hesitancy also falls under the *textual* metafunction (her stutter altering the "coherence" of the text in a way pausing for breath does not), as well as the *interpersonal* metafunction (her nervousness around her friends no longer being evident to them or to the viewer). As previously explained, the paralinguistic is also one of Chaume's multimodal codes.

In *30*, Spike uses the UK-exclusive word "shag" (a mildly taboo word meaning "to have sexual intercourse with"): this signifies British dialect. This is a prime example of the *accent & dialect* textual cue: it characterises Spike as hailing from the United Kingdom; in her analysis of the French dubbing and subtitles of *Buffy* in terms of "Britishness" in characterisation, Bosseaux describes how the "characterisation of the two main British characters, Rupert Giles and Spike, …is primarily based on their British identity, cultural background, accents and vocabulary use" (2013:21) and this use of "shag" is a prime example. In the translations however, this dialectal slant is entirely lost: the dubbing uses the euphemism "erwischt" (a verb meaning to catch or grab hold) while the subtitles uses a German taboo word in an attempt to match "bonk": "gepoppt". In this case, there is no

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option to maintain a British dialectal taboo word in German: instead, the subtitles attempts a word of equivalent taboo status but without dialectal associations and the dubbing uses a non-taboo word as an innuendo, in both cases characterising Spike's vulgarity but nothing dialectal. The use of taboo words in the subtitles as well as the ST is noteworthy also because it is an example of Chaume's linguistic multimodal code on the lexical-semantic level: taboo words would fall under Chaume's notion of "offensive language", which is clearly not discouraged in the translation, suggesting emphasis on presenting the characterisation in as similar way to the word "bonk" as German will allow.

5.2.2: Introducing the antagonists with textual cues

As explained in **2.3.2**, two of the three recurring characters introduced to the text in *Transcript 2* (Warren and Jonathan) last appeared in Buffy at least a season earlier and the remaining recurring character (Andrew) is introduced for the first time; therefore the textual cues discussed here are considered in terms of how they (re)introduce characters to viewers who, by this point in the fourth episode of the text, will have started to familiarise themselves with the protagonists already.

The first lines spoken by the Troika are intended to demonstrate how similar they are in terms of thought patterns and reactions: by making the same utterances simultaneously in *6* and *8*, it is made clear that they react similarly when placed the same position: each is quick to build himself up when the opportunity seems near (*6*), only to pass the blame at the first sign of danger (*8*). It is only when textual cues start to be employed that the individual personalities of the Troika emerge: when the threat of imminent danger arises, Jonathan exclaims a *surge feature* in *10*: "Wait!"; that Jonathan would issue a command to someone who might be about to kill him characterises him as brave and willing to take charge in a situation. In the subtitles, this exclamation becomes the analogous "Warte!", but in the dubbing a different exclamation is used: "Moment!",

which is not a command and thus arguably makes him seem slightly less brave. This adaptation in the dubbing additionally falls under the SFG *interpersonal* metafunction, as it shows Jonathan behaving towards another character (one who could potentially murder him) in a different manner, as well as the *tenor* register variable: they provide different information on Jonathan as one of the "speakers involved in the discourse" (Chaume, 2012:143).

It is only when his demise seems imminent that Warren steps up in *15* with another *surge feature* ("woah woah woah") and a *character name* ("big guy"); the former demonstrates his alarm at any potential threat (again highlighting his prioritised self-preservation) and the latter seems to be an attempt at playing up to the demon in an attempt to gain favour. Notably, the *surge feature* is not evident in the subtitles (replaced with a simple imperative "hör zu", making Warren sound more masterful and less oleaginous) and are simplified to a simple "hey" in the dubbing (likely to fit more into the allotted time in which the actor speaks). As with Jonathan's *surge feature* in *10*, these adaptations thus differ somewhat in terms of the *interpersonal* metafiction and the *tenor* register variable. In all three versions however, one aspect of characterisation remains: Warren only moves into action when he senses his own life in danger.

Warren employs another *character name* cue ("Lord Jonathan") in as his first individual textual cue (*11*), as he kneels before his courageous compatriot (a *physical action*) as he attempts to bargain for their lives. Both of these textual cues are intended by Warren to imply that he is but a supplicant of Jonathan, who is in charge and thus bears all responsibility and blame and, by extension, the demon's ire. Notably, the English title "Lord" is also used in the dubbing, perhaps in an attempt to match the actor's lip pattern (the mobility multimodal code in Chaume's theory), while the subtitles employ a German equivalent in "Meister"; this is an instance where utterly different results are produced by one using the ST term, the other a TT equivalent. In terms of Chaume's multimodal codes,

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the retaining of "Lord" in the dubbing and the adaptation to "Meister" in the subtitles would be a prime example of the linguistic code on the lexical-semantic level: in one instance, the original English is used (which would be "non-standard" for German) and in the other, a German word with a similar meaning, each attempting to convey in their own way to their respective viewers the disloyalty shared between these characters (the *interpersonal* metafunction).

Just as it seems that Warren and Jonathan are winning over the demon with promises of robotic concubines and magical boosts to popularity (*19-21*), Andrew offsets events which seemed to be going in his favour in *22* with an imperative ("Don't trust him") and dismissing Warren with yet another *character name* cue ("robo-pimp daddy"). That Andrew would would give an order to someone who might murder him (without offering "please" or some other way of softening the command) makes this an intriguing case of (*im)politeness*: he is keen to deflate Warren's claims, even at the expense of seeming rude to a potential assailant. That demonstrates the depth of antipathy Andrew feels towards Warren for such a promise; as demonstrated in *23-24*, this is because he never received a Christina Ricci robot, showing he wanted one enough to risk putting his life (and the lives of the others) at risk to make the point, characterising him as lacking perspective. All of these textual cues remain unadapted in both translations, so all of this characterisation of Andrew — including his lust for Ms Ricci to the extent of risking his own life — is also maintained.

Andrew's first individual textual cue (*12*) is hesitancy (a *paralinguistic feature*): "Uh, yeah", which characterises Andrew as less sure of himself than his compatriots (he only kneels once he sees Warren doing so) and perhaps the least pro-active of the Troika; this hesitancy is not reflected in either the dubbing or subtitles, meaning that the only textual cue alluding to Andrew's character is that he performs his *physical action* (kneeling before Jonathan) once Warren has already done the same. Whatever the case, these first textual

cues give a strong impression of the individual characterisations of the Troika: Jonathan is willing to take charge when the moment arises, Warren is only too happy to sacrifice Jonathan to save himself and Andrew is the least prone to action, only so doing when Warren does first. An impression is also left in *14* that Warren and Andrew have a closer bond with each other than with Jonathan as they snigger when it looks like Jonathan will take the fall (a *physical action* and visual cue which is not adapted in either audiovisual translation).

A limitation of subtitles as a modality of translation is highlighted when another *paralinguistic feature* in *25* is adapted: Warren uses a "sing-song" inflection for the line "Graduated" which is maintained in the dubbing's equivalent line "die Schule ist zum Ende!" Such an inflection could be interpreted as Warren mocking Andrew for a misdemeanour from school (making this a face-threatening act: *(im)politeness*) or, by means of a childish song-like inflection, implying that it was an infantile endeavour. This "sing-song" inflection is however not evident in the subtitles; moreover, there is no equivalent phrase to "Graduated" in the subtitles at all: there is merely the derisive question regarding satanic canines. This was likely deleted in the subtitles because the paralinguistic feature required for characterisation could not possibly be articulated, owing to the limitations of a written modality of translation with limited space and time, i.e. subtitles.

In *26*, Andrew sets himself up using textual cues: while clarifying his relationship to Tucker, he uses the *dialect* cue of "lame-o"; a slang American term (deriving from "lame"), this characterises Andrew as antipathetic to his sibling, while reinforcing his Californian vernacular by using an American term. The dubbing adapts this as "dämlicher", which is again derisive and a slang term and so translates the characterisation of a lack of familial bond and Andrew's informality (by use of slang). This textual cue has much in common with Andrew's use of the *social marker* "dude" in *28*: again, this is a slang term which

reinforces Andrew's American vernacular and demonstrates informality; the dubbing adapts it to the analogous "Alter" (slang, informal and used between friends) and but the subtitles have no social marker whatsoever, perhaps owing to the limited amount of space available.

Andrew continues using textual cues to establish his characterisation in *28* as he delivers exposition of his earlier exploits: his finger movements over his face as he says "screen wipe, new scene" is a *physical action* which both serves to reinforce his desire to move away from talking about his brother (highlighting the lack of affection he has for the character) and also to emphasise the type of film transition to which he seems to be alluding (as popularised in the "Star Wars" films). The translations adapt the cue in different ways: rather than referring to film transitions, the dubbing concerns "shifting to a new scene" and the subtitles a "clapperboard" to a new scene. In the case of the latter, this seems an unusual choice, since Andrew's hand action in no way resembles a clapperboard; this lends credence to the notion that for both translations, the "screen wipe" was either not understood by the translators or seen as too confusing for the respective viewers and so adapted into something related. The subject matter for this textual cue provides an unusual mix of multimodal codes: by miming a film transition (a novel take on the *field* register variable to suggest changing topic), this also touches upon Chaume's code of "montage" (concerning the interaction of transitions, such as wipes, with dialogue). This textual cue is particularly noteworthy not only because it demonstrates how non-verbal textual cues might be handled in dubbing and subtitles, but also because this is an instance where a textual cue (in this case, physical action) coincides with intertextuality (the film transition method from "Star Wars"). Such cross-pollination between textual cues and intertextual references are considered heavily in the conclusion comprising chapter **7**.

Perhaps the most salient textual cue comes at the end of *Transcript 2*, when the demon loses his patience: while Andrew and Jonathan can only muster one-word answers

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(*32-33*), Warren takes charge and promises the demon what he wants in longer utterances, requesting time to formulate a plan (*34*, *36*); in terms of characterisation, this *conversation structure* shows how Warren takes charge of the group and formulates the plans, dropping the idea of Jonathan's leadership when it is no longer useful. As explained in **4.5.2.2**, *conversational structure* can demonstrate power between characters and in this case, Warren takes over the conversation in an attempt to wrest control back and placate the demon, demonstrating that he is the member of the Troika with the most power. Both translations maintain this by having Warren deliver the same two-sentence utterance, as opposed to monosyllabic output from Andrew and Jonathan, again characterising them as lacking Warren's leadership; this is also an example of the "textual" metafunction (organisation/structure of the text) being maintained across both translations.

5.3: Textual cues in scenes from the middle of the text

5.3.1: Textual cues inadvertently giving the wrong impression of protagonists

One recurring textual cue in Willow's utterances in the original English (*2, 5, 19*) is her hesitancy: this *paralinguistic feature* ("uh") characterises her as anxious and unsure; contrasted with her total fluency when telepathically communicating and speaking in *Transcript 1* (aside from one instance of stammering in utterance *36*), it can be concluded that Willow has had her confidence shaken. An alternative reading would be that the subjects at hand — how well she is doing, her plans for the day, how to behave in front of Dawn (whom she has recently brought to harm) — make her uncomfortable and that she is anxious when confronted about such affairs. This hesitancy is not represented at all in the subtitles, perhaps owing to space constraints, while only occurring once in the dubbing for *19* (likely because of a limited amount of time to match the actor's lip pattern in exposition-filled utterances such as *2*), meaning that Willow seems far less unsure of

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herself in both translations. Consequently, both translations affect Willow's characterisation via the *mode* register variable, as the hesitancy affects the "form and structure of language" (Bosseaux, 2015:121).

Spike's use of textual cues changes between when Willow is around to hear and when she leaves, reflecting the secrecy of his affair with Buffy: *paralinguistic* hesitancy ("uh", *15*) and *surge features* ("yeah, well", *17*) are employed to suggest that Spike might not be altogether truthful in his insistence that he ended up walking around and remembered a lost lighter. The hesitancy is not evident in either translation; although the dubbing offers a surge feature for *17* ("also"), the subtitles offers none, meaning that in the subtitles, Spike's excuse seems more convincing and less likely to be made up by him on the spot, while the surge feature retained in the dubbing does make him seem more suspicious. Again, the lack of hesitancy in both translations provides differing characterisations from the ST in accordance with the register variable of *mode* (see above).

Xander's salient textual cue in *Transcript 3* is another *surge feature* in *27*: his extended exclamation of "Good Godfrey Cambridge, Spike!". Unlike in *17*, this instance (also discussed in terms of intertextual relevance in **6.3.1**) is arguably a parody of a *surge feature* in that he is letting out too long and punning an exclamation for it to be an actual expression of surprise. (Xander's *paralinguistic features* of a wry smile and slow delivery lend credence to the idea that it is not an actual exclamation.) Both the dubbing and subtitles manage to convey that this is a comedic turn on such surge features and thus his characterisation as not taking this at all seriously is maintained.

Other paralinguistic features serve to characterise Buffy as she stammers and hesitates throughout the original and dubbing (*41* onwards), conveying Buffy's anxiety and lostness in this situation; both of these are lost in the subtitles, likely because attempting to replicate stammering and hesitancy in subtitles would eat into the already finite space

available to convey the dialogue. Furthermore, the *conversational structure* of the scene thereafter also serves to characterise, with Buffy offering bewilderingly convoluted responses with inconsistent *syntactic complexity* (e.g. *55, 59*) to Doris's straightforward questions; this characterises Buffy as unprepared and lacking in confidence in the subjects about which she is asked (i.e. Dawn's welfare and her capabilities as a guardian); this syntactic complexity is much more consistent in the subtitles, while the convolution is evident in the dubbing.

On the subject of the *conversation structure* of *Transcript 3*, it also characterises Dawn clearly: at the beginning, Dawn offers abrupt and dismissive answers to Buffy and Willow's questions (*6, 8, 29, 31, 33*), only offering an utterance with greater *syntactic complexity* to issue a withering retort at her sister (*35*). This *conversation structure* (as defined in **4.5.2.2**, this concerns the allocation of dialogue in a conversation in terms of length, interruptions, etc) characterises Dawn as somewhat abrasive and even passive-aggressive, even refusing to amend her stroppy and curt behaviour when confronted with a social worker (simply leaving without saying a word). These cues are maintained in both translations, although at one point (*31*) the subtitles do not tackle Dawn's monosyllabic response; this omission is as likely due to the subtitles' limitation at attempting to replicate the fast pace of the exchange as deliberately excising it so that the teenager seems yet more confrontational by not responding.

The exchange between Spike and Buffy in *25-26* shows characterisation in terms of how they approach their secret affair: Spike's use of terms of endearment (*social markers* of *lexis*), i.e. "pet" and "sweetheart", demonstrate his desire to show her affection, even if she is not reciprocating; like "love", they are also British terms of endearment (*English Live*, 2014), further establishing him as apart from other characters. As with *23*, these are adapted into German terms of endearment but without British connotations, meaning that the characterisation of Spike attempting to flirt with Buffy in maintained but his

characterisation of Britishness is not; again, the adaptation of such dialectal terms would fall under Chaume's linguistic multimodal code, specifically on the phraseological level (see above).

Considering the *lexis* of *Transcript 3* as a whole, the *social markers* of second person pronouns throughout this scene are adapted similarly in both translations: just as in *Transcript 1*, the recurring characters address each other using the informal "du" in both translations (e.g. *30*, *35*), while our titular heroine demonstrates formality in both translations by employing "Sie" when addressing a stranger (e.g. *44*, *69*). The characterisation resulting from such choices demonstrates that the lack of formality between the regulars, as interpreted by those who prepared both translations. Notably, unlike in *Transcript 1*, there is total uniformity between the dubbing and subtitles so that "du" is employed between all recurring characters, while a discrepancy existed between the translations for *Transcript 1* (i.e. "Sie" between Giles and Spike in dubbing, "du" in subtitles); a possible reason for this lack of discrepancy in *Transcript 3* is that the relationships evident in that scene are more clearly informal, without the more ambiguous Giles-Spike relationship which could be interpreted in different ways in translation. Like *Transcript 1*, however, the extra dimensions afforded by second-person pronouns in German which do not exist in English provide an adaptation along the *interpersonal* metafunction, as German second-person pronouns allow for formality in relationships between characters to be discerned in a way that the ubiquitous English "you" cannot.

Exclusively in the dubbing for *48*, there is an unusual adaptation of *social markers/ character names* (this instance transcends both textual cues as it involves terms of address and appellations given by one character to another; see **4.5.2.1** and **4.5.4.1**). Only in this instance does Doris refer to Buffy as "Mrs Summers", while in all other instances (*62*, *68*) the dubbing employs the correct honorific "Miss" (as the subtitles do in all three utterances). I would put this down to a simple mistake in the dubbing, either in the writing

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or delivery by the dubbing actress for Doris, because the dubbing employs English honorifics rather than the German "Frau" (which can replace both "Miss" and "Mrs"), suggesting that there was a deliberate intention to reflect the original.

It is when he knows he is alone with Buffy that Spike changes tack and uses British *dialect* cues: calling Buffy "love" and using the expletive "bloody" (*23*) emphasises him as British and distances him from the American vernacular of Buffy and others (see also **2.6.2**, concerning Bosseaux 2008a, 2013 etc and "Britishness" as a character trait). Such dialectal vocabulary is not maintained in either translation: the terms of endearment used by Spike — "Liebes" in dubbing, "Schatz" in subtitles — are generic without cultural connotations, the former being similar enough in lip-pattern to match the ST. The dubbing attempts an expletive to match "bloody" without the cultural connotations ("verflucht"), while the subtitles include no expletives at all (perhaps owing to the lack of space and amount of information needed to be conveyed from the TT). That neither translation provides dialectal equivalents indicates differing characterisation along the phraseological level of Chaume's linguistic multimodal code (phraseology including the fixed expressions of British dialect central to Bosseaux's analyses).

Another salient instance of the *accent & dialect* cue is translated in *50*: in the original, Spike uses the UK-specific informal term "mum", rather than a widely used American equivalent such as "mom". Using a word exclusive to British dialect (see **4.5.2.7**) characterises him as informal to this stranger whom he addresses and telegraphs his British origins to her; while both of these aspects of characterisation are lost in the subtitles with the generic "Mutter" (mother), the dubbing intriguingly uses the anglicism "Mummy". This is notable because it is a uniquely British anglicism to employ: elsewhere in the text, *Buffy* employs the more American "Mom", so an evident attempt has been made to use a term with UK-connotations. These adaptations provide differing characterisations on the

lexical-semantic level of Chaume's linguistic multimodal code: a deliberately British word such as "Mummy" would be an example of a non-standard German word chosen to convey characterisation in the dubbing.

Buffy's reaction to Spike doing something untoward out of shot in *26* provides different characterisations of *(im)politeness* in each translation: while the subtitles have her commanding him plainly to stop whatever he is doing (characterising her as trying to take control of the situation), the dubbing instead has her pleading ("bitte"). The dubbing thus characterises her as more submissive and less forceful (perhaps even that she is less bothered about whatever he might be perpetrating); this is an adaptation of the *interpersonal* register variable, providing a different spin on Buffy's relationship with Spike.

Dawn creates *conversational implicature* in *35*: she flouts a maxim (as explained in **4.5.2.1**, this involves the creation of implicature by deliberately non-observance of maxims), in this case the maxim of manner. By being deliberately ambiguous and obscure ("maybe we can"… "some other way"), Dawn creates implicature that she entirely blames her sister for her recent car accident (unjustly, as viewers of the previous episode can attest; see **2.4** for further details); the obscurity of Dawn's implicature characterises her as derisive and lashing out at Buffy, who happens to be convenient for her teenage aggression. The dubbing and subtitles maintain this adolescent implicature by having Dawn demonstrate similar obscurity ("vielleicht"), meaning that Dawn's sardonic teenage sentiments are evident in both translations.

5.3.1.1: Addition of textual cues via translation

The *lexis* in this scene regarding *surge features* is particularly salient in translation as the dubbing introduces new instances, meaning that characterisation is created by insertion of surge features. A prime example of this occurs in *38*, wherein Doris is given the additional line of "wie Sie sehen"; as explained in **4.5.2.5**, surge features include "pragmatic particles", which can convey emotion and familiarity. that this is inserted to coincide with Doris pointing to her name badge both adds context (explaining what Buffy ought to be seeing) and also creates an additional cue by tweaking the *conversational structure* of the scene: Doris is in the dubbing taking control from the outset of the interaction, pointedly telling Buffy what she should be seeing, making her seem perhaps more aggressive and even anticipating conflict later.

In *55*, Buffy also employs a *surge feature* exclusive to the dubbing when she adds "meinen Sie" to her realisation that Doris is referring to Spike's blanket. This might seem unusual since otherwise, the dubbing for *55* follows the original extremely closely in terms of Buffy's hesitancy and stammering over certain words (which are discussed above as paralinguistic features): inserting a surge feature seems in this light needless.

The use of "Kabuff" in both translations of *52* merits discussion in terms of adapting vocabulary in translation: the original utterance plays upon the similarity of "crypt" with "crib", strictly speaking an American word for an infant's bed (analogous to the British "cot") but also American slang for a house or home. So humour is produced by having Buffy unconvincingly claim a British character would employ an American informal term to describe his home.

That both German translations attempt to handle this identically is intriguing: in both dubbing and subtitles, "Kabuff" is the word used for Buffy's unconvincing claim. This is an interesting choice because while "Kabuff" is arguably dissimilar enough from "Gruft" for

Buffy's claim to be even less convincing in both translations than the more convincing "crypt/crib" (characterising her as more desperate to cover for Spike's revelation than the original), "Kabuff" is also a regional word. Literally meaning a coop (as reflected in my back-translations), "Kabuff" is also a Low German word for a squalid house[12] used mostly in Northern Germany, making this an insertion of *dialect* as a textual cue. In *52*, both translations serve to have Buffy attempt to claim that Spike is using northern-specific vocabulary on the ground that he is one of the "Kids" (itself an anglicism used in both translations, characterising Buffy as confusing or muddying such distinctions), which makes her attempt to characterise Spike in front of Doris seem even more flimsy — especially in the dubbing, with Spike using the UK-specific anglicism "mummy" to describe Buffy in *50*. In terms of the translation process, that both translations use "Kabuff" could suggest that the translator were aiming for a convincing word which might conceivably be mistaken for "Gruft", rather than prioritising potential inconsistencies in characterisation due to regional dialect.

In terms of Chaume's multimodal codes, all of these examples of textual cues added via translation fall under the syntactic level of the linguistic multimodal code: as "digressions" from the ST, the translations provide new characterisation for the TT viewers and the relationships between them (the *interpersonal* metafunction).

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[12] *Kabuff — Duden.* [online] Available at: <http://www.duden.de/rechtschreibung/Kabuff> [Accessed 12 January 2017]

5.3.2: Textual cues deliberately giving intended impressions of antagonists

The textual cues in *Transcript 4* show us how the antagonists characterise themselves while undertaking a plan and in the immediate aftermath, in which a threat emerges (to be contrasted with the last-ditch plan undertaken in *Transcript 6*). The *social marker* "dude" in *1* characterises Warren as having an informal attitude to Andrew and not taking their imminent crime as seriously (confirmed when he subsequently spins Andrew around in his harness); the analogous "Alter" is employed in the dubbing but the cue is excised in the subtitles, perhaps simplifying the utterance for the sake of clarity (and meaning that characterisation on the *interpersonal* metafunction is lost).

In *7*, Warren takes charge and orders the others to keep quiet so he can work; a cue of *(im)politeness*, Warren demonstrates his power in terms of the relationships between the Troika and the other two show their deference by doing as instructed; the characterisation is maintained in both translations, which also have Warren asking the other two to be quiet.

In spite of Jonathan's admirable restraint after his arm is frozen solid in *22*, Warren reacts with another *(im)politeness* cue in the form of the FTA: "be a bigger wuss". As with *7*, Warren gives an order to reinforce his power over his compatriots. Unlike *7*, however, the impoliteness of this utterance is greater in the dubbing, which uses a taboo word ("Schlappschwanz") but it is reduced in the subtitles by having Warren simply ask Jonathan not to carry on like that ("stell dich nicht so an"); consequently, Warren is characterised as even more callous and uncaring in the dubbing but less so in the subtitles. Here, vastly differing characterisations are put across on the the *interpersonal* metafunction (showing differing amounts of concern in the relationship between the participants in this discourse, as well as the viewer's relationship with Warren in terms of his lack of regard for Jonathan).

Warren engages in another FTA to Jonathan in *32*, when he makes a comment about size being important, then says "no offence" to Jonathan and touches his leg sympathetically, only to have his hand slapped away by the diminutive villain. Whether of not Warren intended this to be an instance of *impoliteness* and the *physical action* of touching Jonathan to be something he clearly disliked is unclear; it is however clear that Jonathan was offended, judging from how he smacked away Warren's hand. Jonathan is thus characterised as sensitive about his height and Warren as at best unthinking, at worst deliberately provocative and bullying; as in *7*, such characterisation is maintained in both translations as the utterance about size mattering and subsequent line about not causing offence.

When Warren purses his lips into a kiss in *18* after saying goodbye to Rusty, it is a *physical action* (performed by the actor), a *paralinguistic feature* (a sound is made by the lip movement to convey meaning) and yet another instance of *(im)politeness* (he is derisively miming a kiss at a man whom the Troika imminently dispatches). This characterises Warren as facetious and lacking in respect; while the subtitles make no attempt to describe the onomatopoeia of lips smacking (nor any sound effect for that matter), the dubbing actor does produce a sound separate from that produced by the original actor. This is an interesting insight into how dubbing can involve adaptations other than writing and acting written dialogue, as well as a prime example of Chaume's paralinguistic code, which describes non-linguistic sounds communicated via the acoustic mode, plus the mobility code, which includes mouth articulation.

In *44*, Jonathan is hesitant (another *paralinguistic feature*) and employs a *surge feature*: "Hey! All, all right". Characterising him as shocked and worried about the way events are turning, these cues remain in the dubbing: "Hey! G-ganz ruhig", perhaps in an attempt to match the lip-pattern (the mobility multimodal code), while the subtitles excise the surge features and hesitancy in favour of a much calmer "OK. OK." The

characterisation is very different in the subtitles: Jonathan seems far less bothered by the prospect of a broken collectable than his compatriots. This differing approach in translation matches Warren in *50*, whose *surge features* are most hesitant in the original English, not as hesitant in the dubbing and a simple, non-surge feature "Moment" in the subtitles. It could be interpreted that from the subtitles alone, Spike's threat to break a child's plaything carries less weight than in English or the dubbing. This is a great departure in terms of characterisation from the ST, one which arguably concerns the *ideational* metafunction: the characters convey to the viewer how their world functions as they understand it by how they respond to the threat to damage their toy with the gravest of seriousness (hence the humour and characterisation). This is an instance of characterisation derived less from how characters present their relationships than from how they view the world.

Spike uses a *character name* cue in *37*, addressing Warren as "robot boy", in reference to his proclivity for assembling mechanical people; both translations adapt this to "Robotermann", which arguably sounds like Spike is less dismissive of Warren, addressing him as a man rather than a boy. These adaptations in the translations could be argued as digressions from the ST (the syntactic level of the linguistic multimodal code), while offering slightly different characterisation on the *interpersonal* metafunction (referring to someone as a man rather than a boy).

5.4: Textual cues in scenes from the end of the text

5.4.1: Textual cues vs. a "schizophrenic hallucination"

It is intriguing that the majority of textual cues in *Transcript 5* occur before the hallucination commences; this could arguably be interpreted as a clue that Buffy's visions of incarceration in an institution are indeed false, because her friends, via their textual cues, demonstrate their character and provide insights into their personalities. In the hallucination, however, far fewer textual cues are forthcoming in a sequence wherein the main thrust of the scene is exposition delivered in an attempt to convince Buffy that her perception of reality is a product of mental illness.

After a moment of hesitancy in *3* ("uh"), Buffy stammers and hesitates her way through *5* as she attempts to explain the unpleasant ordeal she has been undergoing; these *paralinguistic features* demonstrate her anxiety and lack of comfort opening up about something so painful. There is some stammering also in the dubbing: "er, er" happens at the say time as "i-it", suggesting this is an attempt to match the lip pattern of the actress, since otherwise there no stammering or hesitancy; there is neither stammering nor hesitancy evident in the subtitles either, possibly owing to the limited space afforded for subtitles to convey an utterance filled with information. That said, both translations maintain this cue by employing the hesitant pause for "I was like… no"; while this does allow the dubbing to match the lip-pattern (the mobility multimodal cue), that the subtitles also employ this pause (another paralinguistic feature) suggests a predisposition to maintain the characterisation of such a pause (i.e. Buffy's slow realisation of how real her plight seems).

In *10,* Willow exhibits several textual cues in an attempt to gain control of the conversation and steer it in a positive direction: she jumps up (*physical action*), saying "okay" in a very upbeat inflection (another *paralinguistic feature*) and an invitation to get all present raising their hands with her to join in with research (*physical action*). Using such

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physical cues in order to get those in attendance moving and about to do something constructive makes Willow seem eager (perhaps overly so) and even desperate to take charge, which she immediately goes on to do; in terms of development, this could be her seizing an opportunity to be of use, having originally been so involved in helping her friends (as in *Transcript 1*), only to lose their trust and become determined to prove herself (as in *Transcript 3*). That it is Xander who raises his hand rather than Dawn suggests that the latter might not have quite overcome her ordeal at Willow's hands yet, while the former is willing to forgive. In the dubbing, Willow's lighthearted "okay" becomes the analogous "also" with the same upbeat inflection, whereas the dubbing has her immediately ask who fancies research; the former has two syllables to match the lip-pattern of the actress, while the latter is perhaps to allow room for Willow's imminent list of convoluted instructions to those around her. Notably, her jokey "motion passed" is maintained in both translations, even if her nervous "ha" in the ST becomes a less telling "okay" in the dubbing and is not acknowledged at all in the subtitles.

As previously stated, once the scene moves to Buffy's hallucination, far fewer textual cues are evident and of those seen in the delusion, most of them are from the titular protagonist herself: whispering to herself (lower volume: another form of *paralinguistic feature*) in disjointed sentences (*syntax complexity*) when she thinks she knows what is causing her delusions in *18*. While speaking low is reflected in the dubbing, though not the subtitles since it would likely take valuable space to explain, the fragmented syntax of her utterance is maintained in both translations, meaning that the resulting characterisation — Buffy's staccato sentences suggesting a laboured mental process and confusion — is evident in all three versions. Moreover, that Buffy clutches her head in pain when thinking of Dawn (*21*) and releases it only when her sister is being deconstructed as a continuity-demolishing plot device (*23*) suggests that she performs this physical action cue as a manifestation of the confusion Dawn brings to her: her subconscious is telling

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through this delusion that Dawn makes no sense and the doctor, acting out her subconscious thoughts in her delirium, is validating her confusion, causing her to relax physically. This non-verbal cue is unadapted in dubbing and subtitles.

Aside from Buffy's behaviour in the hallucination, the remaining textual cues are relatively low-key and provide little in terms of characterisation; this contributes to the dream-like state of the sequence and is a hint that this institution is not necessarily real. Of the remaining textual cues, Joyce slightly stumbles over her question in *12* ("a-are…"), making her seem unsure or even excited at the prospect of Buffy returning to normal health; this hesitancy is not in either translation, making her seem less invested in her question. Hank's inflection becomes audibly riled in *14* (yet another *paralinguistic feature*) when he mentions that he and his spouse already know of his daughter's plight, subtly characterising him as at the end of his patience and desperate for new information, making him seem like a more developed character and thus the delusion more convincing for Buffy; this inflection is also in the dubbing but not reflected in the subtitles, likely owing to the limitations of that modality of translation. The only textual cue demonstrated by the doctor is how he stands up as he begins to describe Buffy's illness (*13*); if nothing else, it draws attention to him and makes his exposition seem more serious. The physical action of standing in order to explain the prognosis makes him seem like the authority figure in the room and means that Buffy (and the viewer) pays more attention to him; as a non-verbal cue, this is unadapted in dubbing or subtitles. Because these textual cues occur solely within Buffy's mind, it could be argued that any adaptations in the dubbing and subtitles therein would concern the *interpersonal* metafunction, which includes "how the relationships […] between the audience and characters are conveyed" (Bosseaux, 2015:122) and these adaptations would affect how the viewer interprets the textual cues (specifically *paralinguistic features*) as manifestations of Buffy's psychological makeup.

5.4.2: How textual cues characterise a Troika in trouble

The textual cues in *Transcript 6* show a Troika divided: the similarities in character demonstrated in *Transcript 2* and the optimism of their future plans in *Transcript 4* have given way to antipathy and mistrust (and an abundance of *(im)politeness* cues). The divisions are clear: Warren and Andrew are on one side, leaving Jonathan on his own; the first indication of the former pair sharing any kind of bond occurs in *3*, when Warren pulls Andrew back while exclaiming "careful" (adapted to "Vorsicht" in both translations). This contrasts sharply with Warren worrying Jonathan with a comment about demon skin "should be" suitable for their purposes in *9*, throwing Jonathan through the barrier and commenting that he was unsure whether it would work (*11*); through these *physical actions* and instances of *(im)politeness* (as in **5.3.2**, Warren exerts his power in the relationship by dismissing Jonathan's welfare), Warren is characterised as utterly unconcerned for Jonathan and thinking nothing of dismissing his value in front of him, making Warren seem a bully. The impoliteness is maintained in both translations, so Warren's unpleasant characterisation is maintained.

Jonathan responds to Warren with an *(im)politeness* cue of his own in *12*: "jackass". By saying this in Warren's earshot, this FTA demonstrates that Jonathan is not meek and will stand up to Warren when pushed; both translations maintain this characterisation by using similar insults ("Arschloch" and "Armleuchter"), so in all versions Jonathan is shown to be defiant of Warren.

While Jonathan runs his errand, Andrew and Warren discuss their colleague while he is out of earshot, culminating in Andrew nervously admitting that he places no trust in the "leprechaun" (i.e. Jonathan) in *17*. In terms of *(im)politeness*, Andrew is denigrating Jonathan's height (see **6.4.2** for a discussion of the mythological creature of the leprechaun as an intertextual referent); by waiting until Jonathan is unable to hear, Andrew comes across as cowardly and using a fairy as a metaphor makes him seem immature, as

well as harbouring an anti-Jonathan bias which is as yet unexplained. This characterisation is carried across both translations, in which Andrew again compares Jonathan to a diminutive creature of myth ("Kleinkobold" and "Gnom" respectively, both of which are explained in **6.4.2**) and his immature lack of respect for Jonathan is characterised clearly as a result.

Andrew's immaturity becomes even more prominently characterised in *22*, when he childishly touches Jonathan's hair while saying "dude, unholy hair gel"; this physical action makes the line seem even more infantile. The translations maintain this utterance so the physical action's meaning is unchanged: Andrew's lack of maturity is constant across all three versions. When Jonathan reacts to the provocation, Andrew's reaction is just as childish, referring to Jonathan as "skin job" (*24*); this *(im)politeness* cue seems to be referring to how Jonathan is wearing a demon's skin (to his clear chagrin) and a similar term is employed in the subtitles ("Schlabberhaut"), but in the dubbing, Andrew curiously refers to Jonathan as "Hilfsdämon". The implication seems to be that Andrew is calling Jonathan a supporting part among demons; in spite of how peculiarly phrased this (im)politeness cue is, the characterisation transfers well: Andrew is calling Jonathan an infantile insult in a display of childishness.

Ultimately Warren proves in *25*, just as he did in *Transcripts 2* and *4*, that he is in charge of Troika with a brusque "shut up"; this final *(im)politeness* cue is a display of power from Warren, in which he stops the conflict immediately so they focus upon the job at hand. Jonathan and Andrew are thus characterised as deferring to his authority; because both translations employ the analogous "Klappe", Warren's authority over the other two and their deference to him are maintained.

5.5: Comparison of the use of textual cues for characterisation arcs in all six transcripts

5.5.1: Characterisation arc for protagonists established via textual cues

As the introductory scene for the protagonists and the text, *Transcript 1* employs textual cues to create characterisation: *dialect cues* characterise Spike as British, Giles and Xander employ *surge features* to demonstrate their emotional reactions. Indeed, surge features are the most used cues in this scene: the protagonists are characterised as emotional (understandably, seeing as they are both hunting undead killers and delivering exposition as to the status quo of the text). Upon dubbing and translating, however, these textual cues are adapted in way to produce differing characterisation: *dialect cues* for Britishness are not discernible in either translation (British accents and vocabulary not being employed in the dubbing or acknowledged in any way in the subtitles), so the Britishness of characters would not be not conveyed in the scene. However, the *surge features* are still employed in both translations, allowing the characterisation of their emotional states to come across as clearly as in the ST.

Transcript 3 sees textual cues being used deliberately to characterise (e.g. Dawn offering grammatically simple and curt responses to questions, characterising her as angry and belligerent) but interestingly, this scene also demonstrates how textual cues are used to give a wholly wrong characterisation, in this case to a social worker whom Buffy hopelessly fails to impress. Moreover, Spike is characterised as relentlessly sexual towards Buffy as Xander is characterised as finding the idea of Spike having a relationship with her as laughable. Willow is characterised through her hesitancy and stammer as anxious and unsure of herself. Upon dubbing and subtitling, these textual cues continue to deliver the misleading characterisation central to the scene; furthermore, both translations actually *add* cues (i.e. particles such as "wie Sie sehen") and employ the same approach to tackling the "crypt/crib" pun (see above), so characterisation could be said to be

strengthened by introducing extra cues for characterisation which are consistent with characterisation in the ST.

Seeing as how *Transcript 5* consists mostly of a hallucination with almost nothing in terms of textual cues (those few which do occur in the delusion arguably provide some characterisation of Buffy's subconscious, wherein they are all imagined), most of the textual cues occur right at the start. The most notable include Willow's *physical actions* when given the chance to be useful (characterising her as extremely eager to prove herself to her friends, whom she previously let down) and Buffy's hesitancy when discussing her ordeal. It could be said that Willow has the fullest characterisation arc of the protagonists: going from the field leader in *Transcript 1*, to the nervous wreck of *Transcript 3*, to the positive and proactive woman determined to earn her friends' respect back. It should be noted that explained in **5.1**, physical actions could not be adapted solely by dubbing or subtitling; therefore, the characterisation of such universal actions as Willow leaping up excitedly in an effort to make amends for previous events would remain unadapted.

5.5.2: Characterisation arc for antagonists established via textual cues

Transcript 2 has the antagonists using textual cues to set out their own characters in terms of similarities and differences: while they begin seeming fairly similar (saying the same answers simultaneously), they employ various cues (*surge features*, *physical actions*) to establish their individual characters: Warren and Andrew would let Jonathan take the fall, with Warren only taking charge and leading when danger is imminent. This scene also uses textual cues to establish the brand-new character of Andrew: for example, his hesitancy demonstrates his lack of confidence. Perhaps owing in part to this scene's purpose of establishing these characters, as well as the status quo for the season in terms of recurring adversaries, these various cues remain in both the dubbing and subtitles as

well: *character names* and *surge features* remain in both translations, although Andrew's hesitancy is not reflected in either, meaning that his lack of confidence is only demonstrated via his physical movements (i.e. kneeling only to follow Warren's lead).

The antagonists employ textual cues to characterise themselves further in *Transcript 4*: Warren still leads (employing impoliteness cues against Jonathan, characterising him as dismissive of the latter) and shows a cruel streak, sardonically puckering his lips at a guard who is about to be frozen solid. Andrew's *physical actions* (breaking down in tears with relief when a toy is not broken after all) characterise him as childish and living through the playthings with which he surrounds himself, while Jonathan is less interested in such things (again, separating him from his compatriots). That these textual cues remain in both translations allows this characterisation arctic come across in the dubbing and subtitles as clearly as the ST.

It is apparent from the textual cues of *Transcript 6* that the Troika is on the verge of collapse: Warren and Andrew use FTAs against Jonathan (but Andrew only when Jonathan is out of earshot, making him seem cowardly) and Jonathan responds in kind; Andrew's textual cues make him seem more childish than ever (touching Jonathan's hair when he sees goo on it). It would seem that while the characterisation arc of the antagonists is one of increasing mistrust, for Andrew it would also seem to be one of increasing regression. While both the dubbing and subtitles employ these textual cues as well, some interesting choices are made by the translators which to some degree change exactly how the characterisation is undertaken; most saliently, Andrew's *(im)politeness* cue of referring to Jonathan as a "skin-job" becomes the bizarre "Hilfsdämon", which nevertheless still characterises him as childishly derisive.

5.6: Conclusion

To conclude this chapter, I consider the findings of this chapter in terms of both the research question established in **5.1** and established research. This approach allows me to gauge the extent to which my model for textual cues fulfilled its functions and how the analysis of scenes in terms of protagonists/antagonists has yielded interesting contrasts, as well as the place for this analysis among the canon of translation studies.

Considering the research question (***How can characterisation be analysed in dubbed and subtitled texts?***), it can be said that this analysis has demonstrated that a model designed specifically for audiovisual media can be implemented successfully enough that characterisation can be gathered, at least from the verbal cues displayed by characters. Moreover, the metafunctions and register variables from SFG and Chaume's multimodal codes have functioned adequately in describing how adaptations made to textual cues via translation affect characterisation. As Bosseaux explains, SFG is ideally suited for multimodal linguistic analysis because it "is concerned with the use of language and language as a meaningful form of communication [… and t]he fundamental point of departure for SFG is that, when constructing utterances, word choice depends on the situations speakers find themselves in and there is consequently a network of interlocking options to choose from" (2015:120). Such "network" of textual cues creates the characterisation analysed in this chapter.

It should be noted however that, because this analysis focussed primarily upon textual cues which are adapted in dubbing and subtitles, there was less scope for non-verbal cues (aside from *physical actions* etc which often served to clarify characterisation of verbal cues); due to this analysis's emphasis on dubbing and subtitling, it was perhaps inevitable that cues which are not affected by those methods of audiovisual translation would be prioritised less in the analysis. It should be noted that the analysis of characterisation in non-verbal cues subjected to AVT has already been undertaken by

other researchers, such as Bosseaux, who describes non-verbal aspects as part of performance, including "facial expressions, voice, gestures, body postures and movements, items of clothing and the use of lighting" (2015:26).

It should be understood, however, that while my model functioned with German language media in this analysis, German is closely related to English. It could be argued that the model's compatibility with non-English language media could only be assured if it were applied to a less related language, perhaps one not in the "Standard Average European" (a term discussed in **3.3.2**) grouping of languages. Again, this would be an intriguing avenue for future research.

In terms of other results yielded from this analysis, I consider the decisions to analyse scenes distinguished by whether they concern characterisation of protagonists and antagonists (as defined in **3.4.1**) and whether they take place during the beginning, middle or end of the text (see **4.3.4**). These decisions were taken respectively to allow for a broader scope of analysis between characters written to draw the viewer's sympathy and less sympathetic characters and to allow for an analysis of how development/ characterisation arcs (see **3.4.2**) might be adapted via dubbing/subtitles. In turn, the scenes introducing the protagonists and antagonists (*Transcripts 1* and *2*) employ various textual cues to (re)introduce the characters to the viewer, some of which present the translators with problems, such as Spike's Britishism "bonk", meaning that the viewer would gather somewhat different characterisation from the ST; as Bosseaux explains, "[i]n terms of characterisation, …Spike's and Giles's marked vocabulary and British accents have a specific function and cast them into particular roles" (2015:151). These two scenes do however present wildly different first impressions of the protagonists and antagonists: while the former demonstrate familiarity, especially in the translations with familiarisers and second-person pronouns, and individual traits (e.g. Willow's hesitancy), the latter are immediately shown to be lacking in loyalty or positive traits suggesting them to be good

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friends. In the middle scenes (*3* and *4*), further contrasts are shown as the protagonists employ characterisation cues among themselves but seem less inclined to do so in front of a social worker (perhaps fearing giving the wrong impression, which she does gather as a matter of course); the antagonists, by contrast, characterise themselves with textual cues as openly in front of strangers, such as Rusty and Spike, as they do among themselves, perhaps indicating a lack of awareness. By the end scenes (*5* and *6*), textual cues are again used in contrasting ways: mid-hallucination, only Buffy herself demonstrates them to any significant degree (a potential clue that her hospital "visits" are not all they appear) but in her "real world", those around her continue to characterise themselves with them. The antagonists, however, openly use textual cues to show their growing antipathy to one another and how their characterisation arc is one of increasing distance and dissatisfaction. The contrasts, showing how similar textual cues can be used to produce wildly different characterisations, could only be gathered from analysing the protagonists and antagonists as in this analysis.

Considering the place of this analysis among established theory, I specifically consider salient results of this analysis in terms of these studies. To begin, some of the phenomena I have noted above have been discussed at length by theorists; for instance, Hatim and Mason also consider issues arising from how in several languages (including German and, in their example, French), second-person pronouns have differing significances in terms of formality (among other things): "[t]he significance of the shift [from formal to informal or vice versa] cannot be rendered in English by pronominal means; there has to be some kind of lexical compensation for the inevitable loss" (1990:28). Another conundrum encountered in this analysis concerns the analysis of non-verbal cues as data; Baldry and Thibault ultimately conclude that a central requirement of analysing visual cues alongside the verbal would be "retrievability of inter-semiotic relations such as,

for example, the copatterning of written text and visual image or spoken language and body kinesics among others" (2006:248), suggesting language-based and/or visual-coding computer systems as the most feasible method currently in existence.

This analysis of textual cues in audiovisual media has sought to answer the question of how characterisation can be adapted in a dubbed or subtitled text; this was done by analysing scenes of the text's protagonists and antagonists taken from the beginning, middle and end of the text, so that contrasts could be made. The following chapter undertakes a similar analysis, but of intertextual references: drawing data from the same six scenes, **chapter 6** explores how characterisation might be created by intertextuality and the extent to which such characterisation could adapted as the intertextual references are dubbed and subtitled.

Chapter 6: "Choices" — analysing intertextual references in audiovisual translation

6.1: Introduction

In this chapter, I describe a scene-based analysis (Bednarek 2012) concerning the characterisation created by intertextual references in dialogue. As established in **chapter 4**, the research questions underpinning this analysis chapter are *How does intertextuality create characterisation in* Buffy*?* and *To what extent is characterisation in* Buffy *adapted when intertextual references are dubbed and subtitled?* As explained in **4.6**, for the purposes of this methodological framework of this analysis, intertextual references are categorised as allusions (defined as references to elements from a cultural text appearing in other texts, e.g. literature or film, including non-fictional elements such as trademarked products, historical figures), quotations (attempts to play on the viewer's knowledge of established phrases or expressions from other texts, including misquotations), adaptations (specifically, adaptations via translation: equivalence theory) and co-text (references with scenes from other episodes of *Buffy* as the referent text). The term "intertextual reference" is defined in **3.8.1** as a reference in a text (in this case, the sixth season of *Buffy*) to a separate text (e.g. film, advertisement, board game) which can be adapted by the writer(s) for the viewer in such a way to get a particular characterisation across to the viewer, verbally or visually.

As established in **chapter 4**, the scenes examined in this chapter are analysed with regards to the original English dialogue, as well as the German dubbing and German subtitles prepared for German-speaking viewers. The scenes subject to research in this chapter have been chosen specifically, as discussed in **4.3.4**, because they demonstrate the potential of intertextuality to establish characterisation for the viewer and how intertextuality, as a form of textual adaptation (see **3.2.1**), can be adapted further in dubbing and subtitles. Because the focus of this analysis is the adaptation of intertextual references in audiovisual translation rather than establishing a model of textual cues for

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characterisation, this analysis provides different insights from **chapter 5**. Adaptations

made to intertextual references are considered in terms of characterisation theory

previously explored in this thesis, specifically the three register variables and three

metafunctions of Systemic Functional Grammar established by Bosseaux's (2015) model

for analysing factors of performance (see **Fig.4.1**) and Chaume's (2012:172-6) multimodal

codes which can affect AVT (see **Table 3.1**).

The chapter is divided into four main sections: the first (**6.2**) explores **Intertextual**

references in introductory scenes. *Transcripts 1* and *2* detail the introductory scenes for

the protagonists and antagonists; as these scenes establish these recurring characters for

the text, intertextual references are used to establish context between these characters

and the world of viewer (see **3.5**), allowing the viewer to understand (if not empathise) with

these characters, one of whom (Andrew) is being introduced for the first time and two of

whom (Warren and Jonathan) had limited appearances previously (see **2.3.2**).

The second main section (**6.3**) is considers **Intertextual references in scenes**

from the middle of the text. As explained in **4.3.4**, *Transcripts 3* and *4* both present the

characters under duress in front of strangers, as well as in their natural state of calm

among each other; rather than crafting initial impressions for them for the viewer,

intertextuality is used to demonstrate characterisation in a different manner in the middle of

the text. (How scenes are judged to be taken from the "beginning", "middle" and "end" of

the text is explained in sub section **4.3.4**.)

The third main section (**6.4**) examines **Intertextual references in scenes from the**

end of the text; these scenes, taken from the end of the text, employ intertextuality in

extremely different ways to create characterisation, with the latter using allusions to create

characterisation and the former involving the context (specifically the co-text, see **3.5**) of

Buffy, wherein the programme is described as a fiction within the titular heroine's delirious

psyche. (The parallels and contrasts between these and other transcripts are explained in greater detail in **4.3.4**).

Following these analysis sections, the fourth major section of this chapter (**6.5**) is a **Comparison of the use of intertextual references for characterisation in all six transcripts**. This section concerns how the intertextual references are employed across the various scenes in order to create an arc of character development, from the beginning to the end of the text (or "characterisation arc", a term defined in **3.4.1**); contrasts between the protagonists and antagonists are also drawn here.

Finally, a conclusion (**6.6**) is provided to summarise the findings of this chapter in relation to both research questions described above. Moreover, this summary also provides comparisons between my findings and established literature concerning *Buffy*, translation and intertextuality, in order to discern differences and similarities between my research and to establish where my analysis innovates in relation to other theorists.

6.2: Intertextual references in introductory scenes

6.2.1: Introducing the protagonists with intertextual references

Intertextual references are used in the text's opening scene (as explained in **2.2**, this scene and episode also served introduce *Buffy* to a new network) both to establish characterisation and to demonstrate how intertextuality might be used throughout the text for such purposes. Xander's first line (*17*) features an expression of surprise in "great googly-moogly", a phrase popularised in the early 2000s children's programme "Maggie and the Ferocious Beast" and the 1970s sitcom "Sanford and Son"; as the first intertextual reference in the text, it demonstrates both that Xander has a quirky outlook to employ such a reference and that intertextual references in the text might stem from unexpected referents for a youth-orientated genre programme (whether it refers to the children's

programme, sitcom or neither). In translation, however, this reference is replaced with the generic "ach Gott" in the dubbing and no exclamation whatsoever in the subtitles; in terms of characterisation, Xander comes across as less whimsical in both translations as a result. By changing the referent so completely, both translations adapt characterisation along the *field* register variable ("what is being spoken about", Bosseaux 2015:120), which would lead the viewer to different connotations by associating Xander with different texts.

Xander's next intertextual reference (*22*) is to the horror film "The Fury" which, as he states, involves telepathic murder and a "spooky carnival" setting. The characterisation of Xander is perhaps that he relates events of his life to such films, which is carried across in both translations by referring to the same film (under its German title of "Teufelskreis Alpha"); this suggests that the translators for both modalities thought the reference relatable and familiar enough to carry across as a simile for telepathic malfeasance. That Xander is afforded the majority of the intertextual references in the scene characterises him as the character most in tune with pop culture among the protagonists.

Spike's comparison of the Buffybot's bewildering non-sequiturs to the early 20th century surreal art movement of Dadaism (*34*) provides an insight into his wealth of experience: it signals that this vampire, though youthful in appearance, has a breadth of knowledge that covers a longer time period than the more recent references offered by Xander (in turn hinting at the fact that Spike, as a vampire, has been around for a very long time)[13]. While this reference and its resulting characterisation are maintained in the subtitles, Dadaism is dropped in the dubbing in favour of a German-specific referent: *Knittelvers*. A form of doggerel verse dating from 15th century Germany[14], this referent provides a similar characterisation connotation to Dadaism: Spike is portrayed as aware of older cultural items than his youthful looks would suggest, just as in the English and

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[13] The seventh episode of the fifth series of *Buffy*, "Fool for Love"/Eine Lektion fürs Leben", reveals that Spike was "sired" (made into a vampire) by his recurring love interest, Drusilla, in 1880.

[14] Eberhart, 2014.

subtitles, aiming for a similar relationship between the viewer of the TT and the line to that between the ST and the original line. As well as the different referent leading to different characterisation along the *field* register variable (as with "great googly-moogly" above), it could also be argued that these adaptations are on the *ideational* metafunction: the dubbing provides a different account of Spike's (view on his) world by having him consider German-specific doggerel verse as a point of reference, rather than the more recent surreal art movement of the ST and subtitles.

6.2.1.1: A salient adaptation of humour: "knock-knock…"

Among the intertextual references explored above, there is also a particular adaptation in the dubbing and subtitling for *Transcript 1* which merits analysis. An English-language specific joke translated like a reference to any other text (i.e. an example of quotation), it provides insight into choices made in adaptation according to limitations of audiovisual translation:

Towards the end of the original English for *Transcript 1*, a conundrum for translation presents itself: Willow declares "And I got [the Buffybot] off those knock-knock jokes" (*40*), to which the robotic facsimile automatically responds "Ooh, who's there?" (*41*) and then dialogue follows from Xander, Spike, Tara and Giles, which the Buffybot regurgitates (*47*) as it clearly believes it part of a knock-knock joke (for non-speakers of English unfamiliar with the concept, knock-knock jokes are "call-and-response"-based, invariably involving puns as punchlines).

While the humour is derived from the Buffybot's misunderstanding of the situation, a problem arises when attempting to adapt such humour: knock-knock jokes do not exist in German (but do in other languages: in French, for instance, they are called "toc-toc-toc").

The two audiovisual translations attempt to overcome this untranslatable joke in very different ways, both of which involve employing equivalence in different ways:

The dubbing tackles this conundrum creatively by replacing the lines of *40* and *41* with dialogue about a rabbit. This refers to the setup for a specific, well known German joke about a rabbit entering a shop[15]; that this is a reference to a particular joke is evident from the use of the characteristic "haddu" (a distortion of "hast du" — have you), while "Möhrchen" is a childish word for carrots in German (the "-chen" denoting diminutive size in German, thus a smaller "Möhre" - carrot). Incidentally, I attempt to reflect the "-chen" suffix of "Möhrchen" and the rabbit's characteristic "haddu" with the back-translation "have 'ny wickle carrots?" (see the **appendix** to this thesis); I also use "bunny" in my back-translation instead of "rabbit" to reflect the "-chen" in "Häschenwitze" (other words, e.g. "Hasenwitze" without the suffix, would suffice to mean "rabbit jokes").

Although the creators of the dubbing handled this issue creatively in an attempt to produce a similar reaction in their target audience, this still leaves the Buffybot's final part of the joke to be handled in *47*. This utterance is reproduced in German without any such adaptation in the dubbing as the introduction of the rabbit joke, meaning that it just seems like a non-sequitur unrelated to the rabbit joke. This is also the issue with the choice made with the joke in the subtitles: in that translation, Willow mentioned weaning the robot off jokes ("Und ich hab ihr die Witze abgewöhnt"), to which the Buffybot asks if those with her have heard a joke she is about to tell ("Kennt ihr den?" — analogous to "Have you heard the one about…"). The subtitles for *47* are, notably, shorter and more simplified than the

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[15] The German joke in question would go like this:
A rabbit goes into a shop and asks "Haddu 100 Möhrchen?" **{Have you got 100 carrots?}**
The man replies he does not have so many. The next day, the rabbit returns and asks again "Haddu 100 Möhrchen?"
Again, the man replies that he doesn't have so many. But that night, he orders in a hundred carrots especially for that rabbit; on the third day, the rabbit comes in again and once more asks: "Haddu 100 Möhrchen?"
"Ja!" says the man triumphantly. The rabbit then asks:
"Krieg ich zwei?" **{Can I have two?}**

original and dubbing: the subtitles for *42, 44* and *46* are all missing from the recap of *47*. This is perhaps due to the limitations of subtitles as a medium: with a finite amount of space of screen and only so much time to represent so much quickly-spoken dialogue, the subtitles can only have the Buffybot say a certain amount of what she is supposed to be repeating. Another possibility is that the excised lines from *47*'s recap add nothing more in terms of information than the included *43* and *45* already grant, so in order to avoid over-convoluting these subtitles, the translation just produced a simpler version: since the knock-knock would not carry across anyway, there is arguably little to be gained by including the verbatim repetition.

As well as demonstrating that jokes can be adapted like any other intertextual reference, the adaptations for this joke are important because they encapsulate perfectly the limitations of dubbing and subtitles (explained in greater detail in **4.3.3**): when the dubbing uses a different joke in an attempt to create a similar reaction from it viewer as the ST did for its own viewer, it allows for a German joke to be made but the last line of the original joke was retained, which makes for a bewildering non-sequitur. This is likely because of the dubbing having to follow the lip pattern: the original features actress Sarah Michelle Gellar quickly parroting the lines of the previous characters and the dubbing had to follow suit with something similarly quick and relevant, regardless of whether this would bewilder the viewer.

For the subtitles, the punchline is curtailed for the lack of space and amount of time needed to read subtitles; again, limitations of the medium contribute to choices made. Willow's line is simplified to refer to simple "Witze" and the robot refers to some joke to which the viewer is not privy ("kennst du den?"), but this produces no humour and again, the last line of the scene just comes across as a robot gabbling back what it has just heard. This is indeed a prime example of how these translating language-specific

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phenomena can demonstrate unique problems to the modalities of translation; applying the adaptations to the joke to characterisation theory, the adaptations in the dubbing and subtitles are on all three register variables: field (the dubbing concerning a different joke as a subject), *mode* (the form and structure of the knock-knock joke affecting the rabbit joke in the dubbing) and *tenor* ("concerned with the writer-reader relationship", Bosseaux 2015:121; in this case, the between the viewer and the dubbing team who attempted to convey a joke as well as possible).

6.2.2: Introducing the antagonists with intertextual references

When Warren uses the term "parsec" in *15*, he refers to a unit of distance used in astronomy. While this statement on its own could be argued not to be an intertextual reference in itself, it could also be an oblique reference to a famous line from the film, "Star Wars": in the film, Han Solo boasts that his ship "made the Kessel Run in less than 12 parsecs" (this line being famous for appearing to claim erroneously that parsecs measure time, rather than distance). If so, it characterises Warren as adapting a quotation from a film, while knowing the mistake from "Star Wars" well enough to use this unit correctly (if hyperbolically); if not, Warren is still portrayed as possessing expert knowledge enough to know a more obscure astronomical term of measurement (as opposed to, for instance, lightyears), characterising him as intelligent and scientifically well-informed. Intriguingly, the translations handle this differently: while the subtitles maintain "Parsec", the dubbing adapts the referent on the *field* register variable a whole new intertextual referent to "Impulsgeschwindigkeit". This term originates in the German dubbing of the television franchise, "Star Trek" (in German, "Raumschiff Enterprise") and describes the speed of starship travel. Like the parsec reference in the original, it is possible to gather characterisation from this intertextual reference even without recognising it as a technical term from "Star Trek": simply using such a science-fiction term characterises Warren in the

dubbing as a "geek" with a proclivity for such jargon.

Warren's allusion to US film actress Christina Ricci in *23* is maintained in both translations: the name of this Hollywood star is not replaced with another actress. This demonstrates that the teams for both translations viewed her as renowned enough to comprehensible to their respective, German-speaking viewers; as Bednarek remarks, "the television production team designs the dialogue with a target audience… in mind, making educated guesses on its world knowledge and its knowledge of the characters" (2010:15). The characterisation afforded by the intertextual reference is therefore the same in all versions: Andrew, lusting after the actress in question, is characterised (through Warren's dialogue) as still sore about it, suggesting a petulance that even extends to undermining Warren's attempt to plea for their lives with the offer of a robotic companion (*22*).

Following Warren's "parsec" line above, Andrew makes another seemingly oblique allusion in *28* with his line "Screen wipe, new scene"; accompanied with his physical action of moving his fingers sideways over his face as if performing a "wipe" film transition, this is seemingly a reference to the film transitions popularised by the "Star Wars" films. As a reference to the cinematography of "Star Wars" (as opposed to, for example, a quotation from the films), this would likely be lost on many viewers, meaning that those who do understand the intertextuality understand Andrew's intimate knowledge of the films (characterising him as a fan) and those who do not comprehend would instead infer that he is clumsily using a metaphor about film transitions to move change topic. It could therefore be said that this intertextual reference characterises on different levels; it should also be noted that as an intertextual reference to a film transition, it falls under Chaume's *editing code* multimodal code (see Table **3.1**), which considers how "audiovisual punctuation marks" (such as wipes) interact with dialogue. The translations each adapt this reference in different ways, while trying to convey the notion of changing film "scenes": the dubbing refers to switching or changing over, while the subtitles refers to a clapperboard.

In both cases, any connection to "Star Wars" is lost and the choices seem hard to reconcile with Andrew's hand actions which help put across his meaning (sideways fingers-moving in no way resembling a clapperboard, but possibly explicable with the notion of "shifting" scenery with "Umschalten"). In the case of both translations, an intertextual reference has been adapted so that it no longer refers to a particular text, but instead more generally to filmmaking. The translated versions and the characterisation they afford (i.e. Andrew's fondness for cinema) could arguably be more generally understood by the viewers than the original since no intimate knowledge of "Star Wars" is required; even so, Andrew's hand actions left over from the original could bewilder.

In *30*, Jonathan refers to "Juliet" as a character in the play Andrew describes in his exposition (in *28*). Although no more information is granted to the text to which this applies, there are well known candidates in theatre who seem likely candidates, such as the female lead from Shakespeare's "Romeo and Juliet" and a minor character from the same author's "Measure for Measure"; the former character seems the most likely target of this allusion, coming from a better known play. That both translations adapt this name to "Julia" is indicative that the translators for both versions interpreted this allusion in the same manner: rather than simply leave it as "Juliet", both dubbing and subtitles perform the same adaptation, demonstrating that they both perceive it as the same original referent. This echoes Fairclough's notion of an inextricable link between intertextuality and "assumptions…which are generally distinguished in the literature of linguistic pragmatics… as presuppositions, logical implications or entailments and implicatures" (2003:40); in this case, translators interpret an ambiguous intertextual reference and adapt it so that their intended viewers can comprehend that meaning. The interpretation is most likely that the referent is Shakespeare's tale of starry-crossed lovers, which in German translations and adaptations (e.g. August Wilhelm von Schlegel's translation and Heinrich Sutermeister's opera), bears the title "Romeo und Julia" (although in Friedrich Gundolf's translation "Mass

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für Mass", the character from the lesser known play is also called Julia). In either case, this intertextual reference alludes to a theatrical name which would be well known to the viewer of the original English (even if the character herself were not) and both translations attempt to replicate this, so that their respective viewers can also comprehend the "aspects of culture" (Allen, 2011:204) central to intertextuality; that Jonathan would remember such explicit characters being told to run years later characterises him as this event having had an impact on him (clearly he was amused by it, from how he laughs along with his companions). Intertextuality serves to characterise Jonathan more effectively than if he had referred to a character invented solely for this line because Juliet was chosen to resonate as a character the viewer can recognise.

6.2.2.1: Co-text introducing a new character

In the utterances *25-27*, exposition (i.e. allusions to previous episodes) is provided so as to introduce Andrew (an unknown character never before seen in the programme, as explained in **2.3.2**). By linking Andrew to events from several seasons earlier[16], characterisation is created by employing the programme's *co-text*; as House describes it, this is "the place of the current utterance in the sequence of utterances in the unfolding text" (2016:62). In other words, this is a whole different layer of context from those necessary for intertextuality and characterisation to function (see **3.5**): this is context from *within* the text itself which provides characterisation by linking new characters to established scenes from elsewhere the text. Even if the viewer is unfamiliar with the earlier episode, characterisation can still be gathered from Andrew's not wanting to be associated

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[16] Utterances *25* and *26* concern the events of the 20th episode of the third season ("The Prom"/"Der Höllenhund"), wherein Tucker Wells — an ex-student at Sunnydale High — summons and trains demonic hounds with the purpose of ruining that year's school prom. Tucker was never again seen in *Buffy* and utterance *26* contains the first mention of that character since his only appearance.
Utterance *27* refers to one of Jonathan's most salient roles in *Buffy* prior to the sixth season: presenting Buffy with a "Class Protector" award at the prom for saving lives.

with his brother's failed scheme ("lame-o") and exasperated at the association ("how many more times do I have to say it"); in the dubbing, Andrew is just as derisive of Tucker's foiled malevolence ("dämlichen") and like the original, is thus characterised as deliberately distancing himself from that abortive venture ("wie oft muss ich dir das noch sagen"). The subtitles however have Andrew simply say that he has often said it was not him, but his brother; the lack of vehemence in the subtitles for *27* means that while the co-text and its characterisation are maintained, the added characterisation of Andrew wanting to avoid being tarred with the figurative brush of his brother's shame is lost.

6.3: Intertextual references in scenes from the middle of the text

6.3.1: Intertextual references kept between protagonists

Notably, all of the intertextual references in *Transcript 3* occur only when the protagonists are conversing among each other without Doris; this suggests that the recurring characters only engage in such such references when they are certain that their addressees will comprehend meaning. An alternative interpretation would be that the characters know that intertextual references would be likely produce the wrong impression upon someone whom they would want to impress (i.e. the social worker).

It should also be noted that for *Transcript 3*, there are few intertextual references made and none are by those who made them in *Transcript 1* (except for Spike, discussed below); this demonstrates the function of this scene (the plot is being propelled forward rather than allowing intertextuality to provide insights into characterisation) and highlights the seriousness of Buffy potentially losing Dawn.

Of the few intertextual references in this long scene, the first is perhaps somewhat oblique to German viewers: in *9*, Willow makes a pun on the film title "Star Trek II: The Wrath of Khan" by referring to "the Wrath of Dawn". Aside from demonstrating Willow's

sense of humour (showing she is relaxed enough after recent trials to make jokes with Buffy), this reference serves to demonstrate an acquaintance with science fiction (specifically the high-profile "Star Trek" media franchise), perhaps cluing the viewer into her character as a "geek". Both translations however miss the reference to the film (known in German as "Star Trek II: Der Zorn des Khan"), with the dubbing adapting the allusion as "die Wut von Dawn" and the subtitles "Dawns Verachtung"; both translations attempt to convey the exact meaning of the ST utterance (both words can mean "wrath") but the translators of both modalities seem not to have understood the intertextuality in the original line. This is a potential hazard of translation: missing subtle references in the ST.

Spike makes the same intertextual reference twice in *Transcript 3*, referring to the titular heroine in *25* (when the pair are alone, before Xander enters and the scene starts to escalate) and *75* (at the end of the scene when they are alone once more) as Goldilocks. An allusion to the diminutive blonde housebreaker from the fairytale of the Three Bears, Spike is comparing the blonde Buffy to a character from a well known story (most likely because of her hair, considering he immediately starts touching and describing it aloud). In terms of characterisation, that he would only address her in such a manner when they are alone suggests his determination to keep their nascent affair a secret, although he is not above taunting her about his affection for her with a pet name when people are just out of earshot. Because this intertextual referent is known in German, both translations adopt the character's German epithet of "Goldlöckchen" and characterisation is maintained.

The final intertextual reference in *Transcript 3* occurs in 27, when Xander exclaims "Good Godfrey Cambridge, Spike!" This is both a humorous extension of a common exclamation ("good God!") and an allusion to the American actor/comedian of the same name. Considering how the comic in question died in 1976[17], this suggests that Xander has specific knowledge of his comedy/filmography and by extension a fondness for such

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[17] Godfrey Cambridge: British Film Institution [online] Available at: <http://www.bfi.org.uk/films-tv-people/4ce2b9fa44c15> [Accessed 12 January 2017]

comedy; an alternative reading would be that he simply used a name in the form of an exclamation. Regardless, both translations adapt the allusion dynamically: perhaps viewing Godfrey Cambridge as too obscure for German language viewers, or maybe dismissing it as a convoluted and humorous attempt at an exclamation and nothing more, the dubbing produces "Ich glaub, mich knutscht ein Dämon, Spike!" and the subtitles "Heiliger Holzpflock, Spike!" The former is a play on the German title for the 1980s comedy film, "Stripes": "Ich glaub', mich knutscht ein Elch!" (again, characterising Xander as liking comedy, if of a different time period) and the latter seems to be a reference to the catchphrase of Robin the Boy Wonder, associate of DC Comics stalwart Batman with the predisposition for proclaiming "holy <context appropriate noun>" (e.g. "heilige Intertextualität"), which characterises Xander differently as having a proclivity for superheroes over comedy. This is an example of an intertextual reference being adapted in different ways: one attempting to replace a referent with a similarly comedy-based equivalent in an attempt to create a reaction in the viewer of the TT analogous to a viewer of the ST, the other opting for an unrelated referent in the form of an exclamation; both of these are adaptations of the *field* register variable.

6.3.2: Intertextual references shared liberally by antagonists

Jonathan's reference to "Langley" in *2* is an allusion to the George Bush Center for Intelligence, headquarters of the Central Intelligence Agency (Langley, Virginia), characterising him (and by extension, all present) as familiar enough with the CIA to be able to use the shorthand of the location to convey the meaning. The reference to "Langley" is maintained in the dubbing, suggesting perhaps that the translators thought the reference comprehensible enough for their German audience to understand, or perhaps to maintain the lip pattern of the actor (the *mobility* multimodal code). However, the referent is simplified to "CIA" in the subtitles; it can be inferred that the name Langley was seen as

too obscure for the audience of the subtitles (an adaptation of the *field* register variable). The characterisation is arguably not greatly affected, however: Jonathan's deference to the CIA headquarters as a paragon of security is unchanged.

In *18*, Warren refers to "Disney's Hall of Presidents" (a long-running animatronic attraction at Walt Disney World), among other educational establishments as he attempts to stall Rusty; Warren is characterised as perhaps somewhat flustered in that to stall for time, he brings up a specific show alongside more obvious museums and libraries (characterisation that is maintained in the dubbing as the referent is maintained, perhaps in attempt to match the lip pattern). The subtitles however undertake another adaptation of the *field* register variable by having Warren refer to book shops ("Büchereien"), perhaps because the attraction in question would be seen as obscure by the translation team; the effect in terms of characterisation is that Warren no longer seems to be so desperate to play for time,coming up with a more logical place of learning than a specific Disney show.

Spike demonstrates knowledge of "Star Trek" lore in *41*, when he refers to the "holodeck" (introduced in the programme "Star Trek: The Next Generation", this is an area capable of producing holograms for people's amusement). That Spike, as a centuries-old character, would know of such a specific aspect of the franchise's mythology is perhaps on one level surprising, but as discussed above (regarding his knowledge of Dadaism in *Transcript 1*), Spike is already established as having a wide breadth of knowledge of all sorts of texts. It can be inferred that in terms of characterisation, Spike is being derisive of the Troika, dismissing anything they might be doing as a silly game from a fictional TV show (the use of this intertextual reference as an example of the textual cue of *(im)politeness* is discussed in **6.3.2**). The characterisation is maintained in both translations by employing "Holodeck" as the referent; perhaps the term "holodeck" was judged by both translation teams to be sufficiently recognisable for their respective viewers (to be compared with Langley above), or alternatively the word "holodeck" might have

been judged to sound sufficiently "science-fictional" for Spike's characterisation (derision) to carry across.

The final intertextual referent (mentioned in *43*, *45* and *48*) is a toy of the "Star Wars" character, Boba Fett. That both modalities of translation retain the character as the referent (including the specifics of the doll in *45*) perhaps demonstrates the familiarity of "Star Wars" to the German speaking world, to the extent that the details of the limited edition are painstakingly recreated in both translations (meaning that Andrew's obsessive knowledge of such items is accurately portrayed across all three versions). In terms of characterisation, that Spike must double-take the toy's plinth to check the character's name demonstrates a lack of knowledge of "Star Wars" mythology, although that he knows this is exactly the toy to coerce the Troika out of an entire shelf perhaps demonstrates some recognition of the character. These intertextual references surrounding the doll reveal more in terms of the Troika's characterisations: Andrew immediately rattles off information about the toy when it is placed in peril (*45*) shows that he expects Spike to understand the value of such an item, as if Spike would automatically comprehend such things (suggesting that his love for the toy blinds him to such possibilities as Spike not caring); he is euphoric to find it unharmed (*64*), demonstrating that he has a greater affection for his memorabilia than the considerable zeal of Warren and Jonathan. That said, Warren's dialogue referring to the plaything in *48* is humorously written to echo hostage negotiation (as if the toy were an actual person), showing that Warren too has an overinflated investment in the plastic figure. Of the Troika, Jonathan's reaction seems the most restrained in that he never mentions the toy, unlike the other two; this could be interpreted as Jonathan displaying a greater sense of proportion than his compatriots.

6.4: Intertextual references in scenes from the end of the text

6.4.1: How co-text can con a protagonist

As mentioned above, *Transcript 5* is notable in that the form of intertextuality employed to convey characterisation (aside from one allusion in *25*, more on this below) is exclusively co-text. Through referents delivered by characters imagined by Buffy in a hallucination, the co-text of *Buffy* (specifically, the programme's format, structure and characters established before the episode in question) is explained in such a way to make Buffy doubt herself, her friends and her entire perspective of reality. In turn, this reveals aspects of her characterisation — specifically, the deep anxieties and feelings of isolation that allow the delusion to convince Buffy that her life is a lie:

The doctor begins by deconstructing the concept of the "Slayer" as an archetypical hero in *15*; this is maintained in the dubbing but slightly adapted in the subtitles to "Superheldin", perhaps in an attempt to emphasise the supposed absurdity of the alleged delusion (making this hallucinated doctor seem more pointed in the subtitles). Carrying on in *17*, the doctor describes the role of the Slayer as Buffy's "primary delusion"; this is slightly adapted in the subtitles to be the delusion around which Buffy built her fantasy but demoted to merely one of several facets in the dubbing, making it seem like Buffy's subconscious is trying to downplay her role as but one of many, equally weighty issues, perhaps playing on her self-doubt as it is downplaying her role's importance.

The dismissal of Buffy's friends as imaginary (*17*), perhaps to some degree unconsciously inspired by Xander's summary of the outlandish nature of Buffy's friends as witches et al in *6*, is particularly notable because their superpowers, unlike in the dubbing, are slightly adapted into "supernatural powers" in the subtitles; this is more technically accurate than "superpowers" (Willow, Anya et al using magic, rather than any other kinds of power), suggesting perhaps the subtitles team were attempting some deconstruction of their own.

Regardless, the doctor then describes the "grand, overblown conflicts" against "fanciful enemies who magically appear" whenever it is dramatically convenient (*17*); this refers to the format and structure of *Buffy* as a programme: often there is a different monster each episode, with the "Big Bad" villain(s) scheming throughout the season until their plans come to fruition in the final episodes, only for the formula to start again with the next season. For characterisation, the implication seems to be that Buffy has recognised herself caught in a recurring pattern, to her chagrin. In translation, the enemies who spring up from nowhere are maintained in both translations, but the reference to "grandiose conflicts" is dropped from the dubbing; perhaps this was a necessary omission to fit all the information into the time span in which the actor spoke, but whatever the case, this omission makes the doctor's prognosis seem far less brutal in the dubbing: Buffy's subconscious is no longer commenting on the formulaic aspect of her life/the programme which in the ST was making her feel like she is stuck in a rut.

In *23*, the doctor employs the co-text of the most recent episodes to rattle Buffy further (specifically, events ranging from the fifth season in which Dawn was introduced and explained up until the present episode). By drawing attention to the contradictions and inconsistencies created in the story of *Buffy* by the insertion of Dawn — as well as Dawn's former status as a "magical key" plot device — the doctor seems to be creating a link between the increasing lack of coherence in Buffy's life (playing on the *textual* metafunction, which concerns "how a text is organised… the coherence of a text, Bosseaux 2015:121) and the lack of support she feels her friends have given her of late, making the idea of her life being a fabrication more convincing (and suggesting a level of paranoia, for her subconscious to propose that all of her issues are related to her nearest and dearest failing to support her). Notably all of this co-text is present in both translations, so this complex characterisation is maintained for both the dubbing and subtitles.

The final co-text employed by Buffy's subconscious in this scene concerns her

enemies for the season (*25*): again, the text plays with *Buffy*'s conventions by referring to how the antagonists of the season — in previous seasons, gods or demons — are merely pupils from from her time at school. Again, the delusion draws upon this comedown (of sorts) to suggest to Buffy that her fictitious life is unravelling, characterising Buffy's subconscious as aware of this departure from her usual adversaries and being on some level underwhelmed by the change. This co-text is also retained for both translations, meaning that the characterisation is maintained therein.

One final intertextual reference to note is the allusion mentioned at the start of this sub-section: in *25*, the doctor says "no gods or monsters"; as confirmed in the official guide to *Buffy* (Ruditis, 2004:137), this is a deliberate reference to the 1998 film "Gods and Monsters". This referent seems not to have been picked up by the translators for either modality of translation, as they both adapt it formally as "keine Götter oder Monster" (while the German title for the film was also "Gods and Monsters"). This would likely have been a conundrum for the translators as even if the film reference had been noticed, there would be no where to incorporate it into their translations without jarringly using the English title (which would have been both non-standard German and overly technical terminology: the lexical-semantic level of the *linguistic* multimodal code), thus losing the double meaning Buffy's previous scrapes with literal gods and monsters.

6.4.2: How intertextual references characterise a Trio in turmoil

Notably, there are far fewer intertextual references exchanged between the Troika in *Transcript 6* than in *Transcripts 2* or *4*; it could be inferred that after several defeats and a lack of trust between them, the Trio are less inclined to engage in joke and references:

An intriguing neologism is coined by Andrew in *7*: "Siegfried and Roy" is used as a verb meaning to conjure magic (referring to the German-American magician duo). While the dubbing adapts the referent on the *field* register variable to "Hokuspokus", suggesting

Siegfried and Roy would be seen by the dubbing team as oblique for their viewers, the subtitles employ "Siegfried & Roy" as the subject rather than a verb (e.g. "siegfriedundroyieren").

In *17*, Andrew derisively refers to Jonathan as a "leprechaun", a diminutive and mischievous fairy of Irish folklore, demonstrating a lack of respect and loyalty for Jonathan; that Andrew says this in front of Warren without Jonathan around to hear suggests that Andrew at least trusts Warren to some degree to confide this distrust in him (in turn, characterising Jonathan as excluded from the group). Both translations adapt this referent to a different but analogous minuscule being: the dubbing has Andrew refer to Jonathan as a "small kobold" (a goblin from Germanic myth) and the subtitles a "gnome". In both cases, the characterisation is maintained: Andrew is still distrustful of Jonathan, whom his disparages for his height (discussed in term of the textual cue of *(im)politeness* in **6.4.2**).

6.5: Comparison of the use of intertextual references for characterisation arcs in all six transcripts

In this sub-section, I compare how intertextual references are used to establish a characterisation arc for the protagonists and antagonists in the original English: I describe how the protagonists are characterised across all six transcripts via intertextual references and then perform the same action for the antagonists. They are discussed separately so that contrasts can be drawn between the central characters with whom the audience is expected to empathise and those written to be their opposition.

6.5.1: Characterisation arc for protagonists established via intertextual references

There are few intertextual references in *Transcript 1*, the opening scene of the text intended to establish the protagonists and their status quo for the viewer (i.e. dynamics between characters, the whereabouts of the missing titular character). This is likely to allow for exposition and textual cues for characterisation (of which there are many in the scene, as discussed in **5.2**), through which other information can be delivered. Two of the three intertextual references in the scene are delivered by Xander: that only he uses them in the middle of a potentially deadly encounter with the undead sets him up as using these references perhaps as a coping mechanism, making allusions to things within his realm of experience while trying to negotiate uncomfortable situations (i.e. the chasing down of the vampires). Xander's choice of intertextual references — a horror film from decades before the episode's initial broadcast[18] and a catchphrase popularised in various media (in the ST; no reference is made in either translation, as explained above) — demonstrates his willingness to allude to any referent with which he is acquainted in this endeavour. Spike's reference to Dadaism (or *Knittelvers*) once the melee is over demonstrates that he is willing to make allusions — when there are no other pressing issues, contrasting with Xander — and an acquaintance with culture belying his youthful appearance.

Similarly to *Transcript 1*, *Transcript 3* has few intertextual references offered by the protagonists; that intertextual references are only used between the protagonists and not at all in front of Doris (an important woman whom Buffy tries to impress) characterises the protagonists as only using such references with each other, demonstrating with whom they feel comfortable (but compare with Spike's intertextual references in *Transcript 4*, discussed below). Willow makes an allusion to the second "Star Trek" film: the only one she makes at all in any of the transcripts (in the ST only; in both translations, she makes none), suggesting that she is less prone to such references than Xander or Spike, only

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[18] 2 October 2001 on UPN.

making this one to cheer Buffy up. Xander's reference to Godfrey Cambridge again displays a wide knowledge from which he draws his allusions, in this case to stop what he sees as a futile attempt from Spike to seduce Buffy; this could be another instance of him employing intertextuality to help with uncomfortable situations, which would be consistent with his use of allusions in *Transcript 1*. Finally, Spike's use of "Goldilocks" characterises him consistently with his reference to Dadaism in *Transcript 1*: he makes references when he feels no other pressing issues

Spike's appearance in *Transcript 4* features an allusion to the "holodeck" story device from the "Star Trek" franchise, again characterising him as possessing knowledge of texts which might not be expected of a centuries-old demon with a proclivity for sucking blood; that Spike uses intertextual references with characters other than the other protagonists sets him apart and suggests that he is as at ease with his the antagonists as with Buffy and company.

The intertextuality of *Transcript 5* consists of co-text: Buffy's subconscious in her delirium uses the actual of text of *Buffy* (the programme) to convince her that her life is a lie. The characterisation created by this co-text concerns Buffy's anxieties: when Xander mentions the unlikelihood of Buffy's life (witches, demons et al), this is evidently something she has already noticed as these exact outlandish elements are what the doctor she conjures in her hallucination use to to convince her that something is wrong with the world as she sees it. That the co-text — particularly the narrative-destroying insertion of Dawn a season earlier and the lack of comfort her friends now provide, as well as the comedown the Troika provides as adversaries — manages to convince her of her life being a fabrication characterises these fears as something to have been brewing within her for a while.

6.5.2: Characterisation arc for antagonists established via intertextual references

Unlike the ancillary role played by intertextual references in the introductory scene for the protagonists, *Transcript 2* uses intertextuality to a greater to establish the antagonists: a variety of referents are employed, some of which are more obscure (e.g. the "Star Wars" screen-wipe), which depicts the Troika as possessing very detailed knowledge of their referents and willing to diverge of tangents about them, even when potential death at the hands of an irate demon is imminent. Moreover, the co-text of *Buffy* is employed to characterise Andrew, a brand-new character to the text: he is established as related to events from earlier in the programme and new events (a play he ruined) are established to give him a power set and backstory to his villainy. In this case, the text refers to itself to characterise Andrew.

Transcript 4 continues the Trio's proclivity for intertextual referents of various sources (e.g. CIA headquarters, "Star Wars" toy trivia), but one great difference from the protagonists is established in terms of characterisation: by invoking Disney's Hall of President, Warren demonstrates a willingness to use intertextual references in front of a stranger (whereas the protagonists in *Transcript 3* do no such thing in front of Doris). This is consistent with the Troika's use of intertextual references in front of the demon in *Transcript 2* and in terms of characterisation, it suggests that the antagonists will use these references regardless of whether someone they need to impress is present; this could parallel with Xander's use of intertextuality in stressful situations when others would not.

That the intertextual references in *Transcript 6* are so few shows how the relations between the Troika have deteriorated by the end of the text: they are no longer making jokes. The only intertextual references are from Andrew, suggesting that he alone still possesses the overwhelming desire to view the world in term of media he knows; that Warren and Jonathan do not suggests they have a better grasp on the severity of their position.

6.6: Conclusion

To conclude this chapter, I consider the findings of this chapter in terms of both the research questions established in **6.1**, as well as established research concerning intertextual studies. This approach allows me to gauge the extent to which intertextual references have been shown to create characterisation and how this has been adapted via audiovisual translation, how the analysis of scenes in terms of protagonists/antagonists has yielded interesting contrasts and the place for this analysis among the canon of intertextual studies.

Considering the research questions (***How does intertextuality create characterisation in* Buffy*?*** and ***To what extent is characterisation in* Buffy *adapted when intertextual references are dubbed and subtitled?***), it has indeed been demonstrated in this analysis that characterisation can be revealed via intertextual references, albeit not always successfully. In addition, the use of SFG and Chaume's multimodal codes proved ideal for describing the adaptations made to the intertextuality via AVT (as well as the adaptations made to the characterisation via adapting this intertextuality in AVT); as Bosseaux notes, SFG is well suited to the task: "when considering original and translated versions, we can use SFG […] in order to convey [a text's] various semiotic layers, such as the use of intertextual elements" (2015:120). By comparing the introductory scenes of the protagonists and antagonists, it became clear that while intertextuality can be useful in putting across characterisation (e.g. co-text to establish Andrew's position in the text, Xander using intertextuality as a coping mechanism), it was not peppered liberally throughout any of the scenes analysed in this chapter. This is in contrast to the abundance of textual cues analysed in the preceding

chapter; it should however be noted that as explained in **chapter 1** (and illustrated in **Fig. 4.4**), intertextuality is considered for the purposes of this thesis as but one particularly complex and interesting textual cue among several in my model, so it should not be surprising that there are fewer instances simply of intertextuality than all other cues analysed together.

It could be argued that this analysis has successfully demonstrated instances where an intertextual reference being adapted in translation also adapted the characterisation (e.g. Xander proclaiming "great googly-moogly" became a shocked exclamation in the dubbing and a brusque request for Willow to stop in the subtitles). There were also instances where adaptations resulted in similar characterisation being put across even when the referent was adapted completely, such as Xander's derisive exclamation concerning Godfrey Cambridge being adapted to other referents in each translation but the characterisation of him feigning surprise remaining. Additionally, there were instances where limitation intrinsic to the modality of translation seemed to affect the adaptations, such as the subtitles employing shortened and simplified versions of intertextual referents because of limited space on the screen (e.g. Warren referring to "Büchereien" rather than Disney's Hall of Presidents, meaning that he is no longer using intertextuality in an attempt to stall for time with Rusty) and the dubbing needing to match lip-patterns of actors (e.g. Willow referring to "die Wut von Dawn" to match "the Wrath of Dawn", while the subtitles employ the arguably more natural-sounding "Dawns Verachtung"). There is a multimodal aspect to this latter form of adaptation, as the verbal reference must be made to fit around another modality (whether a physical lip movement or the space afforded to subtitles); as Baldry and Thibeault explain, for multimodal texts "[t]he concept of intertextuality shows how the resources of different semiotic systems are codeployed in ways that belong to a common intertextual pattern" (2006:55).

It should however be born in mind, as was made clear in **chapter 1**, that while I understand and speak German to a high level, I am neither a native speaker of German not a native of Germany; I concede that while I have done my utmost to ensure that no references are omitted, it is entirely possible for me to miss intertextual referents which only a native could grasp. It is conceivable that in future, a similar analysis to this could be attempted by a native speaker of both the SL and TL of a translated text, in order to gauge the efficacy of intertextual references as a source for characterisation from a truly bilingual perspective. It could be argued that my status as a non-native speaker of German is a greater hindrance for this analysis than for **chapter 5**, because the preceding chapter concerns textual cues which are designed to be easily discernible across language barriers (e.g. paralinguistic features, lexis), while intertextual referents by their very nature are often culture-specific texts. As Hatim and Mason explain: "no intertextual reference can be transferred into another language on the strength of it informational purport alone. […] The translator… will also make adjustments in the light of the fact that different groups of text users bring different knowledge and belief systems to their processing of texts" (1990:137).

At this point, I discuss this analysis in terms of its place in relation to established scholarship; it should be explained that because AVT research is adequately explored in **5.6**, this discussion will centre primarily around intertextuality. To begin, it should be noted that the text (i.e. series 6 of *Buffy*) has been subject to analysis regarding characterisation and intertextuality previously: Hunter considers the co-text of *Buffy* specifically as a driving force behind new and unexpected directions taken with characterisation for the protagonists:

"these decisions [to have Buffy 'earn' her resurrection, to have 'real life' as

the adversary for the season and to have Buffy under a sexual relationship

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with Spike made by the production team] in particular had a dramatic impact on character and narrative arcs throughout not only series 6 but teals the remainder of the series. As a result, the cast, who had been performing their characters along changing but recognisable paths for the previous five years, were now expected to maintain elements of the old characters while also pushing them into newer, darker and unexpected places" (2016:56).

Specifically to episode *6.17* (whence *Transcript 5* was taken), Croft considers the episode in terms of intertextual links to Tolkienesque Faërian Drama: "The consolation the vision presents is a false one, a dream of 'everything sad [coming] untrue,' as Sam put it when waking up after the destruction of the One Ring (LotR VI.4), but it's a dream of regression to a child-like state of dependence and passivity" (2017:8).

Pedersen's analysis of norms in television subtitling is particularly salient for this analysis; not only because it discusses subtitling from a European perspective, including corpus analysis, but also because he discusses a concept very similar to my intertextual references. Pedersen defines his Extralinguistic Cultural References ("ECRs") as "references to people, places, customs, institutions, food etc. that are specific to a certain culture and which you may not know even if you know the language in question" (2011:2-3). The parallels continue as Pedersen goes on to describe ECRs "as reference [*sic*] that is attempted by means of any cultural linguistic expression, which refers to an extralinguistic entity or process. The referent of the said expression may prototypically be assumed to be identifiable to a relevant audience as this referent is within the encyclopaedic knowledge of this audience" (ibid:43). So while it seems that Pedersen has identified strikingly similar references in AVT to those analysed in this chapter, there are still numerous differences: Pedersen identifies ECRs solely in order to help find norms specifically in subtitling, whereas my intertextual references are used to investigate characterisation is both subtitling *and* dubbing.

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This analysis of intertextual references in audiovisual media has sought to answer how intertextuality can create characterisation and the extent to which this characterisation is adapted as the intertextual references are dubbed or subtitled. This was done by analysing scenes of the text's protagonists and antagonists taken from the beginning, middle and end of the text, so that contrasts could be made. The following chapter provides a conclusion to the thesis as a whole, while evaluating the results both of this chapter and of **chapter 5**, as well as potential further research stemming from this research.

Chapter 7: "The Harsh Light of Day" – a conclusion

7.1: Evaluation of results in terms of the research questions

To begin this conclusion, I return to the three research questions established in **1.4** and discuss how they have been addressed in the analyses.

In terms of the first research question, ***How can characterisation be analysed in dubbed and subtitled texts?***, a model designed specifically for audiovisual media was implemented successfully enough to allow for characterisation to be gathered from multimodal texts. Additionally, it proved flexible enough to allow for characterisation to be gained from textual cues from dubbed and subtitled multimodal texts.

This is not to say that the model was proven faultless or infallible; as mentioned in **5.6**, the nature of analysis of dubbing and subtitles provided less scope for non-verbal cues than might otherwise have been afforded. Another criticism which could be levelled at the model would be that it was tested between two closely related languages (English and German), which therefore gives little indication as to the true flexibility of the model.

If nothing else then, the model can be called at least a partial success, which could refined as it is applied to other multimodal texts of more disparate languages.

The second research question, ***How does intertextuality create characterisation in* Buffy*?***, could be argued to have been answered more comprehensively than the first in that it was clearly shown how intertextual references create characterisation. Characterisation was produced not only in terms of allusions and quotations (e.g. the adaptations of Xander's "great googly-moogly" utterance), but also via co-text — another form of intertextuality — as the brand-new character Andrew is established and characterised by bringing in the text's mythology (co-text) from several seasons earlier and Buffy's hallucination employs the co-text of the programme, plot holes and all, to convince her that her life is fake. The extent to which characterisation in *Buffy* created by intertextual

references could be adapted as those references were adapted, as contemplated in the third research question of *To what extent is characterisation in* **Buffy** *adapted when intertextual references are dubbed and subtitled?*, was demonstrated by the wildly different approaches to translating a knock-knock joke in **6.2.1.1**, among other salient instances.

7.2: Contributions made by this thesis

At this point, I discuss the contributions made by this thesis to the fields of characterisation theory and intertextuality studies: specific aspects of these fields that I have challenged and developed, with examples for how the thesis has illustrated this. Finally, I consider potential improvements and future research.

Before describing the contributions each analysis brought to their respective fields, I consider the insights they bring to the areas of research they share in common. These include the notion of the limitations of dubbing and subtitles necessitating certain adaptations in translation and equivalence as a potential explanation for salient decisions made by translators.

By analysing the adaptation of both textual cues and intertextual references in translation, various adaptations were analysed in terms of the limitations of their translation medium, specifically the finite space of subtitles and the necessity of matching an actor's lip pattern in dubbing. As was demonstrated in analysis, such adaptations affect characterisation by adapting the textual cues and intertextual references in the original English.

7.2.1: Characterisation studies

The model of textual cues for characterisation tested in **chapter 5** was innovative for two reasons: it was designed specifically for audiovisual media (while earlier models centred upon dramatic scripts and literature) and it was intended to be applicable for texts in other languages, as well as English. The successful application of analysis to this model (see **5.4**) demonstrates its applicability to audiovisual media, at least in English and German; this model thus contributes to the fields of discourse analysis (by providing a new tool through which characterisation can be analysed in discourse) and audiovisual translation (by allowing textual cues common across languages to be analysed, so that adaptations can be more easily determined).

Moreover, the use of intertextuality as a form of characterisation has allowed for further developments in characterisation studies: perhaps future research will incorporate intertextuality as a textual cue within a model.

7.2.2: Intertextuality studies

The analysis of **chapter 6** provides two major innovations: the analysis of intertextuality with translation theory and intertextuality as a source for characterisation. By successfully gleaning characterisation via the analysis of intertextual references in English and German translations, the analysis has contributed to discourse studies, intertextuality and translation theory.

Another development of intertextuality studies in this thesis is the typology established in **4.6**: categorising different levels of intertextuality — allusion, quotation, co-text — can reveal different aspects of characterisation (e.g. Andrew's use of the programme's co-text to establish himself, Xander's use of allusions when under pressure). This challenges other interpretations of intertextuality, which seem to view intertextuality as

a singular action without the layers I describe (e.g. Kristeva's idea of all intertextuality as "resampling", discussed in greater depth in **3.3.3**).

7.3: Evaluating the analyses

As explained in the conclusions to the analysis chapters (**5.6** and **6.6**), I count both of the analyses as overall successes in that their primary functions (analysing intertextual references to gather characterisation which is then adapted in translation and piloting a new model for textual cues of characterisation intended for audiovisual media of different languages) were fulfilled.

The scene-based analysis technique successfully managed to demonstrate the data in sufficient context for characterisation to be gathered (although it was arguably better suited for textual cues than intertextual references); furthermore, the undertaking of both analyses managed to provide new insights into the theoretical fields in an innovative, interdisciplinary manner. Other decisions which worked well included selecting scenes from the beginning, middle and end of the text (to allow for character arcs and development to be taken into account) and analysing protagonists separately from antagonists (which allowed for more varied and contrasting results).

During the analysis of **chapter 5**, it emerged that owing to this thesis's focus upon audiovisual translation (i.e. dubbing and subtitling), there was far less to be said about visual/non-verbal textual cues than the verbal. This is something I count as a loss because the analysis of characterisation in audiovisual media in terms of the visual would yield potentially groundbreaking research; even so, I would say that this is an inevitable loss, owing to the types of translation/adaptation examined in this research.

The major issue to have emerged in the analysis of **chapter 6** is that intertextual references, even those uttered by pop culture-obsessives like the Trio, are far less

frequent through entire scenes of television than textual cues for characterisation. With this in mind, it could be argued that scene-based analysis is less well suited for intertextual references than a methodology that allows for many intertextual references from various scenes to be compared appropriately. Having said this, undertaking such a different form of analysis than the scene-based approach would have resulted in far different aspects of characterisation coming to the fore, since the references would have been divorced from the context of the scene that gives them the characterisation.

7.4: Potential further research

Throughout this thesis, as theoretical frameworks have been constructed, methodologies established and linguistic analyses undertaken, several potential avenues for future research have emerged. This final sub-section discusses such research, which could either build upon the analyses undertaken in this thesis or follow entirely unexplored paths.

As described above, the lack of focus afforded to visual/non-verbal textual cues is perhaps something to be addressed in future such attempts at characterisation analysis: while an innovation of this thesis is the application of textual cues of characterisation, a way of building on top of that research could be to create a model of visual-only cues to discern characterisation. This would be an especially interesting proposition from a translation perspective, because by definition such visual cues would not be affected by dubbing or subtitles (but could be by other forms of adaptation, such as post-production editing).

Another observation in my conclusions was that although I speak German well, I am not a native and thus I am liable to miss culture-specific references simply through a lack of familiarity. Further research taken up by someone speaking two languages to a native

level could yield interesting results, especially if those languages are not so closely linked as English and German (thus allowing for the flexibility of the model to be tested further).

In **4.4.1.2**, I gave an example of an intertextual reference I had found which was neither verbal nor visual: a sinister geriatric whistling the tune of the nursery rhyme "Pop Goes the Weasel" in episode *6.6*. Whether or not whistling a tune would fall under the categories of **allusion** or **quotation** is somewhat unclear, but such references would likely produce interesting findings if analysed in terms of charaterisation — especially if translation theory is involved as in **chapter 5**, since the German dubbing alters the tune to the German children's song "Ich geh mit meiner Laterne" and the subtitles does not acknowledge the whistling at all. This could be an avenue to be pursued by the researcher with an interest in musical theory and well as translation.

While the contributions of this thesis have already been discussed in this chapter (and elsewhere), I end this thesis considering how the field of audiovisual translation shall develop and change in the future. As Pérez-González observed, "[a]udiovisual translation is the fastest growing strand within translation studies" (2014:iii) and that there is a "need for more robust theoretical frameworks to […] address new methodological challenges (including the compilation, analysis and reproduction of audiovisual data" (ibid.) to keep up with this rapid expansion. In **1.3** I identified this need as the primary motivation behind this thesis: I speculate that in the future, more theoretical frameworks and analyses shall emerge to fill this void and like this thesis, they shall be created by applying audiovisual translation to other fields and concepts. Moreover, I theorise that there is more to be taken from the application of audiovisual translation to intertextuality and characterisation.

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Appendix A: List of episodes and their credited subtitlers

Episode Number	Credited Subtitler
6.1/6.2	Marein Schmitthenner
6.3	Ursula Runde
6.4	Ursula Runde
6.5	Carla Schaudt
6.6	Carla Schaudt
6.7	Anke Mittelberg
6.8	Marein Schmitthenner
6.9	Silvio D'Alessandro
6.10	Jens Haus
6.11	Jens Haus
6.12	Silvio D'Alessandro
6.13	Sabine Asenkerschbaumer
6.14	Sabine Asenkerschbaumer
6.15	Jens Haus
6.16	Jens Haus
6.17	Ricarda Brucke
6.18	Ricarda Brucke
6.19	Jens Haus
6.20	Jens Haus
6.21	Marein Schmitthenner
6.22	Marein Schmitthenner

Transcript 1: *6.1/6.2*, 00:02:28

The opening sequence of the season: the Scoobies, employing a robotic facsimile of Buffy ("Buffybot") rebuilt from a previous misadventure to hide the absence of the recently deceased Buffy, attempt to slay vampires in the graveyard. The sequence begins with Giles, Spike and Tara chasing a corpulent vampire who effortlessly outruns them…

No.	Character	Original English	German Dubbing	German Subtitles
1	**Spike**	Come on. We're never gonna get anything killed with you lot holding me back.	Kommt schon! Wir werden keinen von denen killen, wenn ihr so lahmarschig seid! **{Come on! We'll not bump off any of them when you're so lame-arsed.}**	Schneller. So wird das nie was mit dem Töten. Ihr seid zu lahm. **{Faster. The killing's never going to happen. You're too slow.}**
2	**Tara**	I thought… the big ones were supposed to… tire more easily?	Ich dachte, wenn die so fett sind, geht ihnen denn schneller die Puste aus. **{I thought when they're so fat, they run out of puff faster.}**	Ich dachte, die Dicken werden schneller müde. **{I thought the fat ones get tired quicker.}**
3	**Spike**	No, that's over-the-hill shopkeepers.	Nein, das gilt nur für abgeschlaffte Ladenbesitzer. **{No, that only goes for out-of-shape shopkeepers.}**	Das gilt nur für Ladenbesitzer. **{That only goes for shopkeepers.}**
4	**Giles**	I'm fine… I just need to… to die for a minute.	Es geht mir gut. Ich bin nur gern… gern tot… zweiminutenlang. **{I'm well. I'd just like to… like to die… for two minutes.}**	Mir geht's gut. Ich muss nur mal kurz sterben. **{I'm well. I just have to die for a moment.}**
5	**Spike**	That powder you blew at him made him rabbit off.	Der ist bloß durch dein komisches Pulver so schnell geworden. **{He's gotten so fast because of your weird powder.}**	Was für ein Pulver hast du ihm übergeblasen? **{What sort of powder did you blow over him?}**

No.	Character	Original English	German Dubbing	German Subtitles
6	**Tara**	It's sorbus root. It was supposed to confuse him but it just kinda made him peppy. It's not supposed to mix with anything, you think he might be taking prescription medication?	Das war Sorbuswurz. Das sollte ihn verwirren aber statt hat es ihm richtig Dampf gemacht. Man darf es nicht mit andren Sachen zusammennehmen. Ob er sich noch ein Medikament reingezogen hat? **{That was sorbus root. It should have confused him but instead gave him a boost. Wonder if he took medication?}**	Sorbuswurzel. Das sollte ihn verwirren, aber irgendwie hat es ihn aufgeputscht. Man darf das Zeug nicht mischen. Ob er wohl Medikamente nimmt? **{Sorbus root. It should have confused him but somehow it's stimulated him. You shouldn't mix that stuff. Wonder if he takes medication?}**
7	**Spike**	*[sarcastic]* Yeah. That must be it.	Ja. Das wird's wohl sein. **{Yeah. That'll be it.}**	Ja. Klar. **{Yeah. Clearly.}**
8	**Giles**	*[laughing]* Good God, I hope he doesn't try to operate heavy machinery.	Ich hoff nur, dass er jetzt nicht nur schweres Geschütz auffährt. **{I just hope he's not bringing out the big guns.}**	Hoffentlich bedient er keine Maschine. **{Hopefully he doesn't operate a machine.}**
9	**Spike**	*[sniggering]* Yeah. We could all be in real…	Ja. Dann sitzen wir richtig in der Sch… **{Yeah. Then we're really in the sh…}**	Ja. Das könnte echt… **{Yeah, That could truly…}**
10	**Willow**	*[Willow speaks telepathically]* Guys, heads up. *[Willow is shown to be standing on top of the gate to the cemetery, communicating with all telepathically]* The vampire's heading back towards you: six o'clock. Try to drive him back towards the Van Elton crypt.	Aufgepasst, Leute. **{Watch out, guys.}** Der Vampir kommt wieder zurück aus südlicher Richtung. Versucht, ihn zur Gruft der Van Elton zu drängen. **{The vampire's coming back again from the south. Try to drive him to the crypt of the Van Eltons.}**	Leute, passt auf. **{Guys, watch out.}** Der Vampir kommt zurück und geradewegs auf zu euch. Treibt ihn zur Van-Elton-Gruft. **{The vampire's coming back and straight towards you. Drive him to the Van Elton crypt.}**
11	**Giles**	Van Elton.	Van Elton.	
12	**Tara**	Is that the one with the cute little gargoyle?	Ist das nicht die mit dem niedlichen Gargoyle? **{Isn't that the one with the twee gargoyle?}**	Ist das die mit dem süßen Kobold? **{Is that the one with the sweet goblin?}**
13	**Willow**	*[telepathically]* Left! Make him go left!	Links! Treibt ihn nach links! **{Left! Drive him to the left!}**	Treibt ihn nach links. **{Drive him to the left.}**
14	**Buffybot**	Big, fast and dumb: just the way I like 'em.	Fett, flink und dumm. Das sind mir die liebsten. **{Fat, spry and stupid. They're my favourites.}**	Dick, schnell und dumm. So haben wir's gern. **{Fat, fast and stupid. We love 'em like that.}**
15	**Xander**	I think the other units are engaged.	Klingt, als wären die Truppen im Einsatz. **{Sounds like the troops are being fielded.}**	Alle Einheiten im Einsatz. **{All units fielded.}**
16	**Willow**	*[telepathically]* Xander, Anya: stop!	Xander, Anya: stopp! **{Xander, Anya: stop!}**	Stopp! **{Stop!}**

No.	Character	Original English	German Dubbing	German Subtitles
17	Xander	Great googly-moogly, Willow — would you quit doing that?	Ach Gott hast du mich erschreckt, Willow — würdest du das bitte lassen? **{Oh God you're startled me, Willow — would you please quit that?}**	Hör auf mit der Gehirnmassage, Willow. **{Pack in the brain massage, Willow.}**
18	Willow	*[telepathically]* I told you I was gonna get a lay of the land.	Ich sagte doch, ich brauch einen Überblick über das Gelände. **{I said I need an overview over the terrain.}**	Ich muss das Terrain erkunden. **{I have to suss out the terrain.}**
19	Xander	But not a lay of my brain.	Aber doch nicht über mein Gehirn! **{But not over my brain!}**	Aber nicht mein Hirn. **{But not my brain.}**
20	Anya	It's kind of intrusive! You could knock first or something.	Das ist total unhöflich! Du hättest vorher anklopfen können! **{That's totally impolite! You could have knocked beforehand!}**	Kannst du nicht vorher anklopfen? **{Can't you knock first?}**
21	Willow	*[telepathically]* Xander.	Xander.	
22	Xander	I know, I know, I don't have to talk when I answer you. But I saw "The Fury" and that way lies spooky carnival death.	Ja ja, ich weiß, Reden ist unnötig, wenn ich dir antworte. Aber ich hab Teufelskreis Alpha gesehen, ich weiß, wie gefährlich Telepathie ist. **{Yeah yeah, I know, talking is unnecessary when I answer you. But I've seen Teufelskreis Alpha, I know how dangerous telepathy is.}**	Ich weiß, ich muss nicht laut antworten. Kennst du Teufelskreis Alpha? So ist was tödlich. **{I know I don't have to answer. Do you know Teufelkreis Alpha? That's something lethal.}**
23	Willow	*[telepathically]* Xander, vampire! Other side of that tomb, you can get the jump on him if you go the other way.	Xander, ein Vampir auf der andren Seite des Grabmals. Du kriegst ihn, wenn du ihn von hinten anschleichst. **{Xander, a vampire on the other side of the tomb. You'll get him if you sneak up on him from behind.}**	Vampir. Hinter der Gruft. Überrascht ihn. Geht hintenrum. **{Vampire. Behind the crypt. Surprise him. Go on the sly.}**
24	Xander	Now why didn't you say so? *[Xander and Anya move to catch this 2nd vampire]*	Wieso hast du nicht das gesagt? **{Why didn't you say that?}**	Warum sagst du das nicht gleich? **{Why don't you just say so?}**
25	Willow	*[telepathically]* Tara, down! *[The 1st vampire starts strangling Giles]*	Runter, Tara! **{Down, Tara!}**	Tara, Deckung! **{Tara, [duck for] cover!}**
26	Giles	Spike! *[Spike leaps onto the vampire's back and is thrown off; Spike lights a cigarette calmly]* Spike!	Spike! Spike!	

No.	Character	Original English	German Dubbing	German Subtitles
27	**Willow**	*[telepathically]* What are you doing? Help him!	Was soll denn das? Hilf ihm! **{What's all this? Help him!}**	Was machst du? Hilf ihm doch. **{What are you doing? Help him.}**
28	**Spike**	*[Still smoking calmly]* I did. *[The 1st vampire bursts into flames]*	Schon erledigt. **{Already done.}**	Schon passiert. **{Already happened.}**
29	**Giles**	You might have let me in on your plan while he throttled me.	Sie hätten mich in Ihrem Plan einweihen können, falls falls er nicht gewirkt hat. **{You could have let me in on your plan in case it didn't work.}**	Hättest du mich nicht vorwarnen können? **{Couldn't you have forewarned me?}**
30	**Spike**	Poor, poor Watcher — did your life pass before your eyes? "Cup of tea, cup of tea, almost got shagged, cup of tea?"	Ah, armer Wächter. Haben Sie Ihr Leben vorbeiziehen gesehen? "Tässchen Tee, Tässchen Tee, fast hätten Sie erwischt, noch ein Tee"? **{Ah poor Watcher. Did you see your life flash by? "Little cuppa, little cuppa, almost had it, another cuppa"?}**	Sahst du schon dein Leben an dir vorüberziehen? "Tasse Tee, Tasse Tee, fast gepoppt, Tasse Tee"? **{Did you you see your life pass by you? "Cup of tea, cup of tea, nearly bonked, cup of tea"?}**
31	**Willow**	*[telepathically]* Guys, help Xander and Anya over by the Anderson tomb. *[The 2nd vampire throws Xander, Spike et al join Anya]*	Leute, helft Xander und Anya bei dem Grab der Andersons! **{Guys, help Xander and Anya by the grave of the Andersons!}**	Helft Xander und Anya, sie sind bei der Anderson-Gruft. **{Help Xander and Anya, they're near the Anderson crypt.}**
32	**Anya**	Xander!	Xander!	
33	**Buffybot**	I got it! *[The Buffybot slays the 2nd vampire]* That'll put marzipan in your pie-plate, bingo! *[Willow joins the group]*	Ich mach das! **{I'm doing it!}** Das war auf dem Törtchen das Sahnehäubchen, Täubchen! **{That was the little cream topping on the little cake, little dove!}**	Ich hab ihn. **{I've got him.}** Das lass dir ein Hase im Pfeffer sein, Bingo! **{Let that be a rabbit in your pepper, bingo!}**
34	**Spike**	What's with the Dadaism, Red?	Was sind denn das für Knittelverse? **{What sort of doggerel verse is that?}**	Stehst du auf Dadaismus, Rotschopf? **{Are you into Dadaism, redhead?}**
35	**Tara**	Yeah, she says that pie thing every time she stakes a vamp now.	Ja, das mit Törtchen sagt sie immer, wenn sie 'nen Vampir pfählt. **{Yeah, she always says that thing with the cake when she stakes a vampire.}**	Sie faselt neuerdings bei jedem Vamp so Zeugs. **{She rambles on about such stuff with every vamp of late.}**

No.	Character	Original English	German Dubbing	German Subtitles
36	Willow	I-I don't know, I was trying to programme in some new puns and I kinda ended up with word salad.	Ich weiß auch nicht, ich wollte ein paar neue Sprüche einprogrammieren und heraus kam nichts als Wortsalat. **{I dunno either, I wanted to programme in a few new phrases nothing came out but word salad.}**	Ich habe Sprichwörter einprogrammiert, aber dabei kam nur Kauderwelsch aus. **{I've programmed sayings in but only gibberish has come out.}**
37	Buffybot	I think it's funny!	Ich finde es sehr witzig! **{I find it really funny!}**	Ich find's lustig. **{I find it funny.}**
38	Willow	It's a glitch, I'll fix it.	Das ist ein Fehler, ich bring's in Ordnung. **{It's a mistake, I'm fixing it.}**	Eine kleine Panne. Ich werd's reparieren. **{A small glitch. I'll fix it.}**
39	Giles	We just can't have her messing up in front of the wrong person or the wrong thing. We need the world and the underworld to believe that Buffy is alive and well.	Wir müssen verhindern, dass er in Gegenwart von Fremden was falsches sagt oder sich falsch verhält. Sowohl die Welt als auch die Unterwelt sollen glauben, dass Buffy gesund ist. **{We must prevent it saying something wrong in the company of strangers or behaves wrong. Both the world & the underworld should believe that Buffy is healthy.}**	Eine Fehlfunktion im falschen Moment können wir uns nicht leisten. Die Unterwelt muss weiter glauben, dass es Buffy gut geht. **{We can't afford one malfunction at the wrong time. The underworld must carry on thinking Buffy's well.}**
40	Willow	And I will therefore fix it. I got her head back on, didn't I? And I got her off those knock-knock jokes.	Und deshalb werd ich sie auch reparieren. Ich hab ihr den Kopf auch wiederaufgesetzt. Und die Häschenwitze hab ich auch gelöscht. **{And therefore I'll fix her. I've reattached her head as well. And I've also deleted the bunny jokes.}**	Ich repariere sie ja. Der Kopf ist ja auch wieder dran, oder? Und ich hab ihr die Witze abgewöhnt. **{I'm fixing her. The head's back on, isn't it? And I've weaned her off the jokes.}**
41	Buffybot	Ooh, who's there?	Haddu Mörchen? **(Have 'ny wickle carrots?)**	Kennt ihr den? **{Do you know [the joke]?}**
42	Xander	You know, if we want her to be exactly…	Also wenn sie ganz genauso… **{Well if she [is] the exact same…}**	Wenn sie genauso sein soll wie… **{If she should be exactly like…}**
43	Spike	She'll never be exactly.	Sie wird niemals genauso sein. **{She'll never be the exact same.}**	Sie wird nie genauso sein. **{She'll never be exactly.}**
44	Xander	I know.	Ich weiß. **{I know.}**	Ich weiß. **{I know.}**
45	Tara	The only really real Buffy is really Buffy.	Die einzig wahre Buffy ist die echte Buffy. **{The single true Buffy is the real Buffy.}**	Die einzig wahre Buffy ist die wahre Buffy. **{The only true Buffy is the true Buffy.}**

No.	Character	Original English	German Dubbing	German Subtitles
46	**Giles**	And she's gone. *[They all move away, leaving the Buffybot alone]*	Und die ist tot. **{And she's dead.}**	Und die ist nicht mehr. **{And she's no more.}**
47	**Buffybot**	We-want-her-to-be-exactly-she'll-never-be-exactly-I-know-the-only-really-real-Buffy-is-really-Buffy-and-she's-gone who?	Wenn-sie-ganz-genauso-sie-wird-niemals-genauso-sein-ich-weiß-die-einzig-wahre-Buffy-ist-die-echte-Buffy-und-die-ist-tot-wer? **{If-she-[is]-the-exact-same-she'll-never-be-the-exact-same-I-know-the-true-Buffy-is-the-real-Buffy-and-she's-dead-who?}**	Sie-wird-nie-genauso-sein-die-einzig-wahre-Buffy-ist-die-wahre-Buffy-was? **{She'll-never-be-exactly-the-only-true-Buffy-is-the-true-Buffy-what?}**

Transcript 2: *6.4*, 00:21:48

Immediately after a 15-second scene featuring the M'Fashnik demon, whose attempt to rob a bank was foiled by Buffy serendipitously happening to be there, complaining that the Slayer[19] is still alive — only showing them to be returning characters Warren, Jonathan and a new character in the final moments — another scene featuring the Troika commences, allowing them to be properly introduced into the season's status quo. The Trio are sitting in a basement by a large TV…

No.	Character	Original English	German Dubbing	German Subtitles
1	**Demon**	You hired me to create carnage and chaos for you. You told me you were powerful men, commanding machines, magics and the demon realms below.	Ihr habt mich angeheuert, damit ich Chaos stifte und Unheil anrichte. Ihr habt gesagt, ihr wart mächtige Männer, die über Maschinen, Magie und Dämonen aus der Unterwelt gebieten. **{You hired me so that I spread chaos and wreak disaster. You said you were powerful men who command machines, magic and demons from the underworld.}**	Ihr habt mich angeheuert, um Chaos und Blutvergießen zu verbreiten. Ihr behauptet, ihr seid mächtig und herrscht über Maschinen, Magie und Dämonenreiche. **{You hired me to spread chaos and bloodshed. You claimed you were mighty and ruled over machines, magic and demon realms.}**
2	**Warren**	We are.	Stimmt genau. **{That's exactly right.}**	Stimmt auch. **{It's true as well.}**
3	**Andrew**	Uh-huh.	So is es. **{So it is.}**	
4	**Jonathan**	We're, like, supervillains. *[all three cackle maniacally]*	Wir sind 'ne Art Oberfinsterlinge. **{We're a kind of supervillains.}**	Wir sind Überschurken. **{We're supervillains.}**
5	**Demon**	Which of you is the leader?	Wer von euch ist der Anführer? **{Who out of you is the leader?}**	Wer ist der Anführer? **{Who's the leader?}**
6	**All three**	I am.	Na ich. **{Me.}**	Ich. **{Me.}**
7	**Demon**	I will kill your leader.	Ich werd den Anführer töten. **{I'll kill the leader.}**	Den werde ich töten. **{I'll kill him.}**

[19] In both German translations, the term "Slayer" is adapted to "Jägerin" (literally "Huntress"); this adaptation is reflected in my back-translations (see **4.3.3**) for accuracy.

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No.	Character	Original English	German Dubbing	German Subtitles
8	**All three**	*[each of the Troika points at somene else in the trio]* He is.	Er ist es. **{It's him.}**	Er. **{Him.}**
9	**Demon**	I will kill you all.	Ich werd euch alle töten. **{I'll kill you all.}**	Dann töte ich euch alle. **{Then I kill all of you.}**
10	**Jonathan**	Wait! No fair! *[Jonathan gets out his seat, holding cash to offer demon]* It's not our fault the Slayer was there. We said we'd pay you, and we're gonna.	Moment! Das ist unfair! **{One moment! That's unfair!}** Dass die Jägerin da war, ist nicht unsere Schuld! Wir haben gesagt, wir bezahlen dich und das tun wir auch! **{It's not our fault the Huntress was there! We said we're paying you and we're doing that as well!}**	Warte! Das ist unfair! **{Wait! That's unfair!}** Jägerin in der Bank — wussten wir nicht. Wir bezahlen dich, wie versprochen. **{Wait! That's unfair! Huntress in the bank — we didn't know. We're paying you like promised.}**
11	**Warren**	Yes! *[kneels next to Jonathan]* Truly, Lord Jonathan is the wisest of us all.	Ja, genau! **{Yes, exactly!}** Lord Jonathan ist der klügste von uns allen. **{Lord Jonathan is the cleverest of us all.}**	Klar! **{Clearly!}** Meister Jonathan ist der weiseste von uns allen. **{Master Jonathan is the wisest of us all.}**
12	**Andrew**	*[kneels like Warren]* Uh, yeah, long live our noble lord and master.	Ja, lang lebe unser erhabener Herr und Meister. **{Yeah, long live our exalted lord and master.}**	Lang lebe unser edler Herr und Meister. **{Long live our noble lord and master.}**
13	**Jonathan**	You guys suck. *[demon lifts up Jonathan by neck]*	Ihr Idioten. **{You idiots.}**	Ihr seid das Hinterletzte. **{You're the worst.}**
14	**Demon**	You can't pay me with paper, tiny king. You pitted me against the Slayer. For that, I must kill you. *[Warren and Andrew snigger]* Then I will suck your bones dry and use them to beat your subjects to death.	Du kannst mich nicht mit Papier abspeisen, kleiner König. Du hast mich der Jägerin zum Fraß vorgeworfen. Ich werde dich deswegen töten. **{You can't fob me off with paper, little king. You threw me to the Huntress. I'll kill you for that.}** Saug ich dir das Mark aus den Knochen und dann schlag ich damit deine zwei Gefolgsleute tot. **{I suck the marrow from your bones and beat your acolytes to death with them.}**	Du kannst mir nicht mit Papier abfinden. Mein Lohn ist die Jägerin. Dafür werde ich dich töten. **{You can't pay me off with paper. My fee is the Huntress. I'll kill you for that.}** Dir das Mark aus den Knochen saugen und deine Untertanen damit erschlagen. **{Suck the marrow from your bones and beat your underlings to death with them.}**

No.	Character	Original English	German Dubbing	German Subtitles
15	**Warren**	*[Warren and Andrew leap up with a start]* Woah woah woah, big guy! Hey hey, let's back thing up half a parsec, okay? You kill us, everybody loses. You let us live, we give you…	Was? Hey, mein großer, jetzt schalt' mal auf Impulsgeschwindigkeit herunter. Wenn du uns tötest, hat niemand was davon. Lässt du uns am Leben, geben wir dir… **{What? Hey big guy, hold back from warp speed. If you kill us, nobody has anything from it. You leave us alive, we give you…}**	Hör zu. Nun tritt mal 'n Parsec zurück. Wenn du uns tötest, verlieren wir alle dabei. Wenn du uns leben lässt, geben wir dir… **{Listen. Just step back a parsec. If you kill us, we all lose as a result. If you let us live, we give you…}**
16	**Demon**	Give me what?	Gebt ihr mir was? **{You give me what?}**	Was? **{What?}**
17	**Jonathan**	*[still being strangled]* Name it. *[the demon releases Jonathan]*	Was du willst. **{What you want.}**	Sag's doch! **{Say it!}**
18	**Warren**	Well between the three of us, we can pretty much do anything.	Um, weißt du, wir drei können je fast jeden Wunder schaffen. Du musst nur einen nennen. **{Um, you know, we three can accomplish almost any wonder. You just have to name one.}**	Wir drei zusammen können so gut wie alles machen. **{The three of us together can do pretty much anything.}**
19	**Jonathan**	Like if you want a spell to make you look super-cool to the other demons? I'm all over that action, my friend.	Ja, wir können dich verzaubern, damit du auf die andren Dämonen übercool wirkst. Dafür bin ich zuständig, mein Freund. **{Yeah, we can enchant you so you come across as ultra-cool to the other demons. I'm in charge of that, my friend.}**	Vielleicht 'nen Zauberspruch, der dich zum coolsten Dämon aller Zeiten macht? Da schnippe ich nur mit den Fingern. **{Maybe a magic spell that makes you the coolest demon of all time? I just click my fingers [to do that].}**
20	**Warren**	Or, just throwing that out, robot girlfriend, huh? For those long, lonely nights after a hard day's slaughter?	Oder willst du was für's Bett? 'Ne Roboter-Freundin, huh? Wäre das nicht nach 'nem langen Tag des Mordens genau das richtige? **{Or do you want something for bed? A robot-girlfriend, huh? Wouldn't it be just the right thing after a long day of murdering?}**	Oder willst du 'ne Roboter-Freundin? Für die langen, einsamen Nächte nach einem harten Mordtag? **{Or do you want a robot-girlfriend? For the long, lonely nights after a hard day of murder?}**
21	**Demon**	You could do this? *[Warren and Jonathan nod enthusiastically]*	Das könntest du? **{Could you [do] that?}**	Kannst du das wirklich? **{Can you really [do] that?}**
22	**Andrew**	Don't trust him. Robo-pimp daddy's all mouth.	Glaub ihm kein Wort. Robot-Pimpdaddy hat 'n großes Maul. **{Don't believe a word from him. Robo-pimpdaddy has a big gob.}**	Glaub ihm kein Wort. Leeres Gequatsche. **{Don't believe a word from him. Empty rubbish.}**

No.	Character	Original English	German Dubbing	German Subtitles
23	**Warren**	Shut up, Andrew! You're just mad I wouldn't build you Christina Ricci!	Klappe, du bist sauer, weil du das Modell von Christina Ricci nicht gekriegt hast. **{Shut it, you're shirty because you didn't get the Christina Ricci model.}**	Nur, weil ich dir keine Christina Ricci gebaut hab. **{Just because I didn't build you a Christina Ricci.}**
24	**Andrew**	You owe me, man.	Du schuldest mir was, Alter. **{You owe me something, fella.}**	Du schuldest mir was. **{You owe me something.}**
25	**Warren**	Or what, you'll train another pack of devil dogs to ruin my prom? *[sing-song inflection]* Graduated!	Sonst was? Schickst du nochmal ein Rudel Höllenhunde zu meinem Abschlussball? *[sing-song inflection]* Die Schule ist zu Ende! **{Or what? You send a pack of hell dogs to my graduation ball again? School's over!}**	Na und? Schickst du mir wieder Höllenhunde zum Abschlussball? **{So what? You're sending hell dogs to my graduation ball again?}**
26	**Andrew**	That wasn't me. How many more times do I have to say it, the prom thing was my lame-o brother, Tucker.	Das hab ich nicht gemacht. Wie oft muss ich dir das noch sagen, das mit dem Ball war mein dämlicher Bruder, Tucker. **{I didn't do that. How often must I tell you, that with the ball was my daft brother, Tucker.}**	Das war ich nicht. Hab ich schon oft gesagt. Das mit dem Ball war mein Bruder. **{That wasn't me. I've said [it] often already. That with the ball was my brother.}**
27	**Jonathan**	Yeah, well, tell him I was at that prom.	Stimmt, sag ihm, dass ich auch auf dem Ball war! **{Right, tell him I was at the ball too!}**	Dann sag ihm, dass ich da war. **{Then tell him I was there.}**
28	**Andrew**	Hello? *[moves fingers sideways over face as though acting out "wipe" film transition]* Screen wipe, new scene: I had nothing to do with the devil dogs, I trained flying demon monkeys to attack the school play. School play, dude! *[pause for Warren and Jonathan to remember]*	Hallo, Umschalten auf neue Szene. Ich hatte nicht mit den Höllenhunden zu tun, ich hatte fliegende Dämonenaffen darauf gedrillt, 'ne Schulaufführung zu sabotieren. Schulaufführung, Alter! **{Hello, shift to new scene. I had nothing to do with hell dogs, I trained flying demon monkeys to sabotage the school show. School show, fella!}**	Klappe, neue Einstellung. Das mit den Höllenhunden war ich nicht. Ich hab Dämonenaffen in die Theaterprobe fliegen lassen. In der Schule! **{Clapper board, new scene. That wasn't me with the hell dogs. I had demon monkeys fly in the play. At school!}**
29	**Warren**	That was cool. That was kinda cool.	Das war cool. Echt cool. **{That was cool. Really cool.}**	Das war cool. Echt cool. **{That was cool. Really cool.}**
30	**Jonathan**	Everyone was like "Run, Juliet!" *[the three start laughing]*	Alle haben geschrieen: "Lauf, Julia!" **{All of them screamed: "Run, Julia!}**	Alle schrieen nur noch: "Lauf, Julia!" **{All of them were just screaming: "Run, Julia!"}**

No.	Character	Original English	German Dubbing	German Subtitles
31	**Demon**	*[screaming loudly]* Enough! *[the Troika fall silent]* Nothing the three of you can offer me will satisfy your debt to me. I don't want you toys or your spells, flying monkey demons, I want the Slayer dead!	Echt! **{Really!}** Nichts, was ihr anzubieten habt, kann eure Schuldenlast je tilgen. Ich will keine Zaubersprüche, kein Spielzeug oder fliegende Dämonenaffen. Ich will, dass die Jägerin stirbt! **{Nothing you've offered can ever repay your burden of debt. I don't want magic spells, toy or flying demon monkeys. I want that the Huntress dies!}**	Genug! **{Enough!}** Nichts davon wird eure Schuld bei mir tilgen. Ich will weder eure Hunde, noch eure Sprüche, noch eure Dämonenaffen… Ich will den Tod der Jägerin! **{None of that will pay off your debt to me. I don't want either your dogs or your spells or your demon monkeys… I want the death of the Huntress!}**
32	**Andrew.**	Okay.	Okay. **{Okay.}**	OK. **{Okay.}**
33	**Jonathan**	Done.	Gut. **{Good.}**	Gemacht. **{Done.}**
34	**Warren**	One dead Slayer, coming up. Could you just give us a minute?	Einmal tote Jägerin, kommt sofort. Gib uns bitte eine Minute. **{One dead Huntress, coming at once. Please give us one minute.}**	Einmal tote Jägerin, kommt sofort. Eine Sekunde. **{One dead Huntress, coming at once. One second.}**
35	**Demon**	For what?	Wofür denn? **{For what then?}**	Wozu? **{To what end?}**
36	**Warren**	Well, we just really wanna nail down the optimum method for us to wipe out the Slayer for you.	Naja, wir wollen einfach nur festlegen, was die effektivste Methode ist, um die Jägerin endgültig zu beseitigen. **{Well, we just want to decide on what the most efective method is to do away with the Huntress once and for all.}**	Wir wollen uns die optimalste Methode für den Tod der Jägerin ausdenken. **{We want to work out the most efficient method for the death of the Huntress.}**
37	**Demon**	Make sure it involves pain.	Hauptsache: es ist schmerzhaft, verstanden? **{Main point: it's painful, understood?}**	Ja, so qualvoll wie möglich. **{Yes, as torturous as possible.}**

Transcript 3: *6.11*, 00:04:27

A chaotic morning: to help Willow kick her addiction to magic, the entire Summers household is removing anything magic (candles, etc) in cardboard boxes by the front of the house; Dawn, nursing a broken arm following the previous episode, is late for school. The scene begins in the kitchen of Chez Summers…

No.	Character	Original English	German Dubbing	German Subtitles
1	Buffy	*[calling upstairs]* Dawn, come on, you gotta eat breakfast. Xander's gonna be here any second. *[to Willow]* She's gonna be late for school again. How are you doin'?	Dawn, komm jetzt runter, du musst frühstücken. Xander wird jede Minute hier sein. Sie wird wieder zu spät zur Schule kommen. Und wie geht's dir? **{Dawn, come down, you must have breakfast. Xander will be here any minute. She'll be late for school again. And how are you?}**	Los, Dawn. Du musst was frühstücken. Xander ist jeden Moment hier. Sie kommt schon wieder zu spät zur Schule. Wie geht's dir? **{Go, Dawn. You must have breakfast. Xander's here any moment. She's running late for school again. How are you?}**
2	Willow	I'm okay. Not "ready to head back to classes, face the world" okay but the shakiness is only semi now. I thought I'd spend the day fishing the 'net, for more poop on the, uh, stolen diamond. *[Dawn enters silently]*	Ganz gut. Ich könnte noch nicht wieder in die Vorlesung gehen und mich der Welt stellen aber das große Zittern lässt jetzt denn mich nach. Ich dachte, ich suche mal heute im Internet nach ein Paar Infos über den geklauten Diamanten. **{Quite well. I couldn't go back to lectures or take on the world yet but the great shaking is now leaving me. I thought today I'd find some info on the internet about the stolen diamond.}**	OK. Noch nicht ganz "zurück zum Alltag und an die Uni" OK, aber schon nicht mehr so wackelig. Ich durchforste heute mal das Internet nach Infos über den geklauten Diamanten. **{Okay. Not "back to the daily grind and uni" okay quite yet but no longer as shaky. Today I'm combing through the internet for info about the stolen diamond.}**
3	Buffy	*[to Dawn]* I called you before.	Ich hab dich eben gerufen. **{I just called you.}**	Ich habe dich gerufen. **{I called you.}**
4	Dawn	Didn't hear you. *[starts sipping glass of juice, avoiding eye contact]*	Hab nichts gehört. **{Didn't hear anything.}**	Nicht gehört. **{Didn't hear.}**
5	Willow	Hey Dawnie, uh, I'm making you a nice omelette.	Hey Dawnie, ich mach dir leckeres Omelett? **{Hey Dawnie, I'm making you a tasty omelette?}**	Dawnie, ich mach dir ein leckeres Omelett. **{Dawnie, I'm making you a tasty omelette.}**
6	Dawn	Not hungry.	Keinen Hunger. **{No hunger.}**	Keinen Hunger. **{No hunger.}**
7	Buffy	Dawn, you need to eat something.	Dawn, du musst irgendwas essen. **{Dawn, you must eat something.}**	Dawn, du musst was essen. **{Dawn, you must eat something.}**

No.	Character	Original English	German Dubbing	German Subtitles
8	**Dawn**	Thanks for your concern. *[puts down glass and exits]*	Vielen Dank für die Fürsorge. **{Thank you very much for the concern.}**	Danke für deine Fürsorge. **{Thanks for the concern.}**
9	**Willow**	Okay, I deserve the Wrath of Dawn but why's she taking it out on you?	Also, ich hab die Wut von Dawn verdient aber wieso lässt sie die an dir aus? **{Well, I've earned the fury of Dawn but why's she taking it out on you?}**	Ich verdiene ja Dawns Verachtung, aber warum lässt sie es an dir aus? **{I deserve Dawn's contempt but why's she taking it out on you?}**
10	**Buffy**	Because I let it happen.	Weil ich das zugelassen habe. **{Because I allowed it.}**	Weil ich es zugelassen habe. **{Because I allowed it.}**
11	**Willow**	Buffy, I was the one who…	Buffy, aber ich war diejenige… **[Buffy, I was the one who…]**	Buffy, ich war die, die… **[Buffy, I was the one who…]**
12	**Buffy**	*[interrupts]* …who was drowning. My best friend. I was too wrapped up in my own dumb life to even notice. *[Spike crashes into the kitchen under a thick blanket]*	Die abgerutscht ist. Meine beste Freundin. Und ich war zu beschäftigt mit meinem Leben, um mitzukriegen, was los ist. **{Is on the skids. My best friend. And I was too concerned with my life to grasp what's happening.}**	Am Ertrinken war. Meine beste Freundin. Ich war zu sehr mit mir selbst beschäftigt, um es zu merken. **{Was drowning. My best friend. I was too concerned with myself to notice it.}**
13	**Spike**	Morning.	Morgen. **{Morning.}**	Morgen. **{Morning.}**
14	**Buffy**	What are you doing? And here?	Was willst du eigentlich? Vor allen Dingen hier? **{Well, what do you want? Here of all places?}**	Was willst du? Hier? **{What do you want? Here?}**
15	**Spike**	Just, uh, took a stroll. Found myself in your neck of the woods.	Ich hab nur eine Runde gedreht und plötzlich war hier in deinem Viertel. **{I went for a walk and coincidentally was here in your neighbourhood.}**	Kleiner Spaziergang. War zufällig in der Nähe. **{Little stroll. Was randomly in the area.}**
16	**Buffy**	Couldn't find a less flammable time of day to take a stroll?	Und so eine etwas weniger brandgefährliche Zeit konntest du nicht losgehen? **{And you couldn't set off at a somewhat less combustable time?}**	Und warum zu einer so brenzligen Tageszeit? **{And why at such a dicey time of day?}**
17	**Spike**	Yeah, well, fact is my lighter's gone missing. Thought I might have dropped it out of my pocket last time I was here.	Also, offen gestanden ist mein Feuerzeug verschwunden. Vielleicht habe ich's bei meinem letzten Besuch hier verloren. **{Well, in all honesty my lighter's vanished. Perhaps I've lost it here on my last visit.}**	Ich suche mein Feuerzeug. Dachte, ich hab's hier liegen lassen. **{I'm looking for my lighter. Thought I left it here.}**
18	**Buffy**	Haven't seen it.	Hab's nicht gesehen. **{Haven't seen it.}**	Ich hab's nicht gesehen. **{I haven't seen it.}**

No.	Character	Original English	German Dubbing	German Subtitles
19	**Willow**	I'm, uh, gonna head back to my room, just get dressed.	Ich, uh, gehe denn wieder in mein Zimmer und zieh mich schnell an. **{I'm, uh, going back to my room and quickly getting dressed.}**	Ich geh mal nach oben, mich anziehen. **{I'm going upstairs, dress myself.}**
20	**Buffy**	Oh, I… *[Willow leaves before Buffy can say anything]* Lame.	Oh, uh, ich, uh… Ätzend. **{Naff.}**	Erbärmlich. **{Pathetic.}**
21	**Spike**	What?	Was? **{What?}**	Was? **{What?}**
22	**Buffy**	You, making up excuses.	Du und deine lahme Ausreden. **{You and your lame excuses.}**	Du. Dein Vorwand. **{You. Your excuse.}**
23	**Spike**	Ooh, don't flatter yourself, love. Bloody fond of that lighter.	Bild dir mal keine Schwachheit ein, Liebes, verflucht hänge ich an dem Feuerzeug. **{Don't kid yourself, love, damn I'm keen on that lighter.}**	Bild dir nichts ein, Schatz. Mir liegt viel an dem Feuerzeug. **{Don't be full of yourself, treasure. I'm fond of that lighter.}**
24	**Buffy**	Stop trying to see me and stop calling me that.	Hör zu, wenn du das noch mal sagst, siehst du mich nie wieder. **{Listen, if you say that again, you're never seeing me again.}**	Nenn mich noch mal so, und du siehst mich nicht wieder. **{Call me that again and you're not seeing me again.}**
25	**Spike**	So, um, what should I call you then? "Pet"? "Sweetheart"? *[starts stroking Buffy's hair]* "My, uh, little Goldilocks"? You know, I love this hair the way it bounces around and… *[Buffy raises a spatula as if to hit him]* Ah ah ah, this flapjack's not ready to be flipped.	Und… wie soll ich dich denn nennen? "Schatz"? "Geliebte"? **{And… what should I call you? "Treasure"? "Beloved"?}** "Mein kleines Goldlöckchen"? Ich liebe deine Haare, wie sie schweigen und glänzen und… **{"My little Goldilocks"? I love your hair, how it stays still and gleams and…}** Ah ah ah! Dieser Pfannkuchen darf noch nicht gewendet werden. **{Ah ah ah! This pancake shouldn't be turned over yet.}**	Wie soll ich dich denn sonst nennen? Süße? Liebling? **{What should I call you instead? Sweetie? Darling?}** Mein kleines Goldlöckchen? Ich liebe es, wie dein Haar auf und ab hüpft, wenn… **{My little Goldilocks? I love how your hair bounces up and down, when…}** Na, na! Ich muss nicht nicht gewendet werden. **{Na, na! I mustn't be turned over yet.}**
26	**Buffy**	The hell is that supposed to… *[Spike's hand moves out of shot somewhere around Buffy's lower proportions, she emits a slight moan]* Stop that.	Was soll das nun wieder… **{What does that…}** Nein… Lass das bitte. **{No… Please stop that.}**	Was zum Teufel soll das schon wieder… **{What the devil does that…}** Hör auf. **{Stop.}**

No.	Character	Original English	German Dubbing	German Subtitles
27	**Xander**	*[revealed to be in the doorway, speaks slowly and with a big smile:]* Good Godfrey Cambridge, Spike! *[Buffy shoves Spike away and throws the spatula out of sight]* Still trying to mack on Buffy? Wake up already, never gonna happen! Only a complete loser would ever hook up with you, unless she's a simpleton like Harmony or a, or a nut-sack like Drusil…	Ich glaub, mich knutscht ein Dämon, Spike! Versuchst du immer noch, Buffy anzugraben? Wach auf, Alter: daraus wird doch nie was! Nur eine totale Versagerin würde sich mit dir abgeben, es sei denn, ist sie einfältig wie Harmony oder völlig durchgeknallt wie Drusilla… **{I think a demon's snogging me, Spike! You're still trying to hit on Buffy? Wake up, fella: never will anything come of it! Only a total loser would fall for you, unless she's thick like Harmony or totally barmy like Drusilla…}**	Heiliger Holzpflock, Spike! Versuchst du immer noch, Buffy anzumachen? Vergiss es! Wer sich mit dir einlässt, ist entweder so hirnlos wie Harmony oder so debil wie Drusilla… **{Holy wooden stake, Spike! Are you still trying to turn Buffy on? Forget it! Anyone who messes around with you is either as brainless as Harmony or as moronic as Drusilla…}**
28	**Buffy**	Hey! You really need to get Dawn off to school. Let's go, go fetch her, okay? *[escorts Xander out of the kitchen towards the stairs, without turning around to address Spike]* You can let yourself out, right, Spike? *[calling up the stairs]* Dawn, you'd better get going, Xander's here! *[Dawn descends stairs]*	Hey! Es wird Zeit, dass du Dawn zur Schule fährst, klar? Also mach dich auf den Weg! Du findest das selbst raus, Spike! Dawn, es wird jetzt echt Zeit! Xander ist hier. **{Hey! It's time for you drive Dawn to school right? So get on your way! You find your own way out, Spike!Dawn, it's time! Xander's here.}**	He! Du musst dich beeilen, Dawn zur Schule zu bringen. Holen wir sie. Du findest alleine raus, oder, Spike? Dawn! Xander ist da! **{Hey! You must hurry to bring Dawn to school. Let's get her. You'll find your own way out, won't you, Spike? Dawn! Xander's here!}**
29	**Dawn**	I'm here.	Ich komme. **{I'm coming.}**	Ich bin hier. **{I'm here.}**
30	**Buffy**	Okay, have everything you need—	Hast du doch wirklich nichts vergessen— **{Have you definitely not forgotten anything—}**	Hast du alles? **{You have everything?}**
31	**Dawn**	*[quickly]* Yep.	Nein. **{No.}**	
32	**Buffy**	And after school, you…	Und nach der Schule… **{And after school…}**	Und nach der Schule… **{And after school…}**
33	**Dawn**	*[interupting]* Yeah, yeah. Let's go, Xander.	Ja. Gehen wir, Xander. **{Yeah. Let's go, Xander.}**	Ja. Gehen wir, Xander. **{Yeah. Let's go, Xander.}**
34	**Buffy**	You will come straight home?	…kommst du sofort nach Hause? **{…you're coming home immediately?}**	..kommst du gleich nach Hause? **{…you're coming straight home?}**
35	**Dawn**	*[as Buffy opens front door]* Sure, maybe we can find some other way for you to get me into a car accident. *[behind the door is a stranger, Doris Kroger]*	Klar. Vielleicht schaffst du ja noch mal mich in einen Autounfall zu verwickeln. **{Sure. Maybe you'll manage to involve me in a car accident again.}**	Sicher. Vielleicht kannst du wieder einen Autounfall für mich arrangieren. **{Sure. Maybe you can arrange a car accident for me again.}**

No.	Character	Original English	German Dubbing	German Subtitles
36	**Doris**	Oh good morning, you must be Dawn.	Oh guten Morgen, du bist bestimmt Dawn. **{Oh good morning, you're Dawn of course.}**	Guten Morgen. Du bist sicher Dawn. **{Good morning. You're Dawn of course.}**
37	**Buffy**	Can I help you?	Kann ich Ihnen helfen? **{Can I help you?}**	Kann ich Ihnen helfen? **{Can I help you?}**
38	**Doris**	*[points at ID badge]* I'm Doris Kroger from social services, we had an appointment?	Ich bin Doris Kroger, vom Jugendamt, wie Sie sehen. Wir waren verabredet. **{I'm Doris Kroger from youth welfare, as you can see. We had an appointment.}**	Ich bin Doris Kroger, vom Jugendamt. Wir hatten einen Termin. **{I'm Doris Kroger from youth welfare. We had an appointment.}**
39	**Buffy**	For Wednesday.	Ja, für Mittwoch, ja. **{Yes, for Wednesday, yeah.}**	Am Mittwoch. **{On Wednesday.}**
40	**Doris**	This is Wednesday. *[Xander nods at Buffy that this is true]*	Heute ist Mittwoch. **{Today's Wednesday.}**	Heute ist Mittwoch. **{Today's Wednesday.}**
41	**Buffy**	Right. Well, Dawn, you'd better— *[Dawn dashes out of the house without speaking]* And-and Xander, you'll drive safely?	Um, er, richtig, uh, also Dawn, du musst jetzt… **{Um, er, right, uh, so Dawn, now you gotta…}** Uh, und Xander, du fährst doch vorsichtig? **{Uh, and Xander, you're driving carefully?}**	Genau. Dawn, du solltest… **{Exactly. Dawn, you should…}** Xander, du fährst doch vorsichtig? **{Xander, you're driving carefully?}**
42	**Xander**	Yes, ma'am. *[follows Dawn outside]*	Ja, ma'am. **{Yes, ma'am.}**	Zu Befehl. **{As ordered.}**
43	**Doris**	*[comes indoors]* Little on the tardy side, isn't she?	Etwas spät ist sie heute schon dran, nicht? **{She's rather late today, isn't she?}**	Ist sie nicht etwas spät dran? **{Isn't she somewhat late?}**
44	**Buffy**	Yeah well, one of those mornings, you know. *[closes door]* Great, come on in. Sorry about the mess, we're doing a little houseclean.	Tja, also, heute ist wieder so ein Tag, wissen Sie? **{Yeah, well, today's one of those days, you know?}** Gut. Kommen Sie doch rein. Entschuldigen Sie bitte das Chaos, wir räumen hier grad ein bisschen auf. **{Good. Come in. Please excuse the chaos, we're having a bit of a tidy-up.}**	Es war ein hektischer Morgen. **{It was a hectic morning.}** Kommen Sie doch rein. Entschuldigen Sie die Unordnung. Wir machen Hausputz. **{Come in. Excuse the muddle, we're cleaning the house.}**
45	**Spike**	*[revealed to be sitting on a chair in the living room]* So we gonna chat this out or what?	Also, reden wir jetzt darüber oder was? **{So, are we talking about it now or what?}**	Also bereden wir das jetzt, oder was? **{So are we discussing it now or what?}**
46	**Buffy**	Uh, now's really not a-a good time, um, I-I have company.	Uh, dafür ist jetzt kein so guter Zeitpunkt, um, ich habe Besuch. **{Uh, now's not a good time for that, um, I have company.}**	Es geht jetzt nicht. Ich habe Besuch. **{It's not happening now, I have company.}**

No.	Character	Original English	German Dubbing	German Subtitles
47	**Spike**	No worries, I'll wait.	Das macht nichts, ich warte. **{That's not a problem, I'm waiting.}**	Kein Problem. Ich warte. **{No problem, I'm waiting.}**
48	**Doris**	Um, Miss Summers, if you and your boyfriend would like to—	Um, Mrs Summers, wenn Sie und Ihr Freund über… **{Um, Mrs Summers, if you and your boyfriend about…}**	Miss Summers, wenn Sie und Ihr Freund lieber… **{Miss Summers, if you and you boyfriend rather…}**
49	**Spike**	He's NOT *[clears throat]* not my boyfriend, he's, um, just, eh… *[trails off]* Spike, this, uh, nice woman is, uh, from social services.	Er ist NICHT mein… *[clears throat]* nicht mein, nicht mein Freund, um, er ist nur… Spike, diese nette Dame ist, uh, vom Jugendamt, weißt du? **{He's NOT my… not my boyfriend, um, he's just… Spike, this nice lady's, uh, from youth welfare, you know?}**	Er ist nicht mein Freund. Er ist nur… Spike, diese nette Dame ist vom Jugendamt. **{He's not my boyfriend. He's just… Spike, this nice lady is from youth welfare.}**
50	**Spike**	Oh right. *[stands up politely]* Hey, Buffy is a great mum. She takes good care of her little sis. Like, um, when Dawn was hanging out too much in my crypt, Buffy put a right stop to it.	Oh, verstehe. Hey, Buffy is 'ne tolle Mummy! Sie sorgt sehr gut für ihre kleine Schwester. Einmal, als Dawn wieder viel zulange in meiner Gruft rumhing, hat Buffy ein Machtwort gesprochen. **{Oh, I get it. Hey, Buffy's a great mummy! She cares very much for her little sister. Once when Dawn was hanging out in my tomb, Buffy put her foot down.}**	Ach so. Buffy ist eine klasse Mutter. Sie kümmert sich toll um ihre kleine Schwester. Als Dawn ständig bei mir in der Gruft rumhing, ist sie sofort eingeschritten. **{Ah right. Buffy's a top mother. She takes great care of her little sister. When Dawn was always hanging around my tomb, she immediately stepped in.}**
51	**Doris**	I'm sorry, did you say "cr—"	Um, Verzeihung, sagten Sie eine Gr— **{Um, sorry, did you say a —}**	Verzeihung, sagten Sie… **{Sorry, did you say…}**
52	**Buffy**	Crib, crib. *[forced laugh]* He said "crib". You know, kids today and their buggin' street slang. Uh, Spike, didn't you have to go now because of that thing?	Kabuff, Kabuff. *[forced laugh]* Er hat Kabuff gesagt. Die Kids drücken sich so merkwürdig aus! Uh, Spike, hast du nicht noch was zu erledigen? Du weißt schon, diese Sache. **{Coop, coop. He said coop. Kids express themselves so strangely! Uh, Spike, don't you have something to attend to? You know, that thing.}**	Kabuff. Er sagte Kabuff. Sie wissen ja, die Kids mit ihren Slang-Ausdrücken. Spike, musst du nicht los, wegen diesem Ding? **{Coop. He said coop. You know, kids with their slang sayings. Spike, mustn't go because of that thing?}**
53	**Spike**	Uh, thing, oh, my blanket. *[Buffy throws blanket at Spike, he leaves]*	Sache, wo ist meine Decke? **{Thing, where's my blanket?}**	Das Ding, genau. Meine Decke. **{The thing, exactly. My blanket.}**
54	**Doris**	He sleeps here?	Er schläft hier? **{He sleeps here?}**	Schläft er hier? **{Does he sleep here?}**

No.	Character	Original English	German Dubbing	German Subtitles
55	**Buffy**	What? No. No. Uh, the-the-the blanket! *[nervous laugh]* That's, um, that's a security thing, you know. He has issues. Nope, just me and Dawn living here.	Was? Nein. Nein. Oh, die-die Decke, meinen Sie! [nervous laugh] Die, um, die hat er nur aus Sicherheitsgründen dabei. Er hat's zurzeit nicht leicht. Nein, nur meine Schwester und ich wohnen hier. **{What? No. No. Oh, the-the blanket! That, um, he only has that for security. He's having it rough at the moment. No, just my sister and I live here.}**	Was? Nein. Oh, wegen der Decke… Damit fühlt er sich sicherer. Er ist sensibel. Nein, Dawn und ich wohnen hier allein. **{What? No. Oh, because of the blanket… He feels safer with it. He's delicate. No, Dawn and I live here alone.}**
56	Willow	*[unseen, calling from upstairs]* Buffy, I'm not feeling so hot so I'm gonna take a quick nap, okay?	Buffy, mir geht's nicht besonders gut, ich schlafe noch eine Runde, okay? **{Buffy, I'm not feeling well, I'm having a lie-down, okay?}**	Buffy, mir geht's nicht gut, ich leg mich ein bisschen hin. **{Buffy, I'm not well, I'm having a bit of a lie down.}**
57	**Buffy**	*[shouting back upstairs]* Uh, okay Will! *[turns back to Doris]* That's Willow. She, uh, she kinda lives here too actually.	Uh, ist gut, Will! **{Uh, it's fine, Will!}** Das ist Willow. Sie, uh, eigentlich wohnt sie auch hier, ehrlich gesagt. **{That's Willow. She, uh, actually she lives here too, to be honest.}**	Das ist Willow. Sie wohnt eigentlich auch irgendwie hier. **{That's Willow. She kind of lives here too.}**
58	Doris	Oh, so you live with another woman?	Oh! Dann leben Sie also mit einer Frau zusammen? **{Oh! Then you live with another woman?}**	Sie leben mit einer Frau zusammen? **{You live with another woman?}**
59	**Buffy**	Oh! No, it's not a gay thing! You know, I mean, she's gay but-but we don't… gay. Not there's anything… *[Doris picks up plastic bag of cannabis-like material in box next to her]* …Wrong with— I know what that looks like, but I s-swear it's not what it looks like: it's MAGIC weed! *[realises how that sounds, then snatches it away]* It's NOT mine!	Oh! Oh, d-d-das-das ist keine lesbische Beziehung, verstehen Sie? Ich meine, sie ist lesbisch, aber wir sind nicht zusammen, ich hab nichts… *[gasp]* …dagegen! Ja klar, ich weiß, wonach das aussieht aber ich schwöre, das ist nicht, wonach das aussieht! Es sind Zauberkräute! Uh, die gehören nicht mir! **{Oh! Oh, t-t-this isn't a lesbian relationship, you see? I mean, she's lesbian, but we're not together, I've nothing… …against that! Yeah okay, I know, what it looks like but I swear, it's not what it looks like! They're magic herbs! Uh, they don't belong to me!}**	Es ist nichts Lesbisches oder so. Ich meine, sie ist lesbisch, aber wir nicht. Nicht, dass wir was dagegen hätten… Ich weiß, was Sie denken, aber das ist nicht, wonach es aussieht. Es ist Zauberkraut. Das gehört mir nicht. **{It's nothing lesbian or anything. I mean, she's lesbian but we're not. Not that we've something against it… I know what you're thinking but that's not what it looks like. It's magic herbs. It doesn't belong to me.}**
60	Doris	I think I've seen enough. *[turns to leave]*	Ich denke, ich hab genug gesehen. **{I think I've seen enough.}**	Ich habe genug gesehen. **{I've seen enough.}**

No.	Character	Original English	German Dubbing	German Subtitles
61	**Buffy**	No, uh actually, I really don't think that-that you have! It-it's just, it's been kind of a bad time…	Uh, nein! Ehrlich gesagt, glaube ich das, um, gar nicht! Es ist, es ist einfach nicht der allerbeste Zeitpunkt. **{Uh, no! To be honest, I don't believe that at all! It's, it's just not the best possible time!}**	Nein, ich glaube, das haben Sie nicht. Es war nur der falsche Zeitpunkt. **{No, I don't believe you have. It was just the wrong moment.}**
62	**Doris**	It's been a bad time for a while now, hasn't it Miss Summers? Your sister's grades have fallen sharply in the past year, due in large part to her frequent absences and lateness.	Offenbar ist im Moment keine besonders gute Zeit, nicht wahr, Miss Summers? Die Noten Ihrer Schwester haben sich im letzten Jahr rapide verschlechtert, hauptsächlich wegen ihrer häufigen Verspätungen und ihrer Abwesenheit von der Schule. **{Apparently at the moment there's no particularly good time, right, Miss Summers? Your sister's reports have rapidly worsened in the last year, chiefly because of her constant lateness and absence from school.}**	Es ist wohl schon eine Weile der falsche Zeitpunkt… Dawns schulische Leistungen haben nachgelassen, was an ihrem häufigen Fehlen und Zuspätkommen liegt. **{It's been the wrong moment for a while… Dawn's school grades have slumped which which is down to her constant absences and late arrivals.}**
63	**Buffy**	But th-there are good reasons!	Aber dafür gibt's gute Gründe. **{But there are reasons for that.}**	Dafür gibt es eine Erklärung. **{There's a reason for that.}**
64	**Doris**	I'm sure there are but my interest is in Dawn's welfare and the stability of her home life, something that I'm just not convinced that an unemployed young woman such as yourself can provide.	Das glaube ich hin gern aber mich interessiert nur Dawns Wohlbefinden und dass sie in einem geordneten Umwelt aufwächst und ich bezweifle sehr, dass eine junge, arbeitslose Frau wie Sie ihr so etwas anbieten kann. **{I happily believe that I'm only interested in Dawn's wellbeing and that she grows up in a stable environment and I highly doubt that a young, unemployed woman like you can provide her that.}**	Bestimmt. Aber mich interessiert nur, ob Dawn zu Hause Unterstützung findet — und ich bezweifle, dass eine arbeitslose junge Frau ihr das geben kann. **{Precisely. But I'm only interested in whether Dawn has support at home — and I doubt an unemployed young woman can give her that.}**
65	**Buffy**	I can. I-I do!	Das kann ich. I-Ich tu's doch! **{I can. I-I do!}**	Kann ich. Tu ich. **{I can. I do.}**
66	**Doris**	We'll just have to see about that then, won't we? Oh and I'm going to recommend immediate probation in my report.	Nun, wir werden ja sehen, ob Sie es das weisen. Ach und ich werde in meinem Bericht vorschlagen, sofort mit der Probezeit zu beginnen. **{Well, we'll see, if you demonstrate that. Oh and I'll suggest in my report to begin the trial period immediately.}**	Das werden wir ja dann sehen, nicht wahr? Ich werde in meinem Bericht eine sofortige Bewährungsfrist vorschlagen. **{We'll see [about] that then, right? I'll suggest an immediate probation period in my report.}**

No.	Character	Original English	German Dubbing	German Subtitles
67	**Buffy**	What does that mean?	Was hat das zum Bedeuten? **{What does that mean?}**	Was bedeutet das? **{What does that mean?}**
68	**Doris**	It means that I'll be monitoring you very closely, Miss Summers and if I don't see that things are improving, well I'll be forced to recommend that you be stripped of your sister's guardianship.	Dass ich Sie von nun an beobachten werde und zwar sehr genau, Miss Summers. Und wenn ich kein Vorschritt feststehen kann, bin ich voll gezwungen, zu empfehlen, dass man Ihnen die Vormundschaft für die kleine Dawn abspricht. **{That I'll observe you from now on and very closely, Miss Summers. And if I can't see an improvement, I'm obliged to recommend that the guardianship of little Dawn be denied to you.}**	Dass ich Sie im Auge behalten werde. Wenn keine Verbesserung eintritt, muss ich vorschlagen, Ihnen das Sorgerecht zu entziehen. **{That I'll keep an eye on you. If no improvement comes about, I must recommend guardianship be taken from you.}**
69	**Buffy**	You can't do that.	Das können Sie nicht tun. **{You can't do that.}**	Das können Sie nicht tun. **{You can't do that.}**
70	**Doris**	[opens door] I do what is in Dawn's best interest, as should you. Have a nice day. [leaves]	Ich tu nur das, was am besten für Dawn ist und sollten Sie auch tun. Einen schönen Tag noch. **{I only do what's best for Dawn you should too. Have a lovely day.}**	Ich tue, was für Dawn am besten ist, und Sie sollten das auch. Einen schönen Tag noch. **{I do what's best for Dawn and you should too. Have a lovely day.}**
71	**Spike**	Didn't go well, huh?	Schlecht gelaufen, huh? **{Gone badly, huh?}**	Lief wohl nicht so gut, was? **{Didn't go so well, eh?}**
72	**Buffy**	Why won't you go?	Warum gehst du nicht endlich? **{Why don't you just go?}**	Warum gehst du nicht? **{Why aren't you going?}**
73	**Spike**	I just thought you—	Naja, ich dachte, du willst— **{Well, I thought you wanted —}**	Ich dachte, du wolltest… **{I thought you wanted…}**
74	**Buffy**	Get out of here!	Los, verschwinde! **{Go, get lost!}**	Verschwinde endlich! **{Just get lost!}**
75	**Spike**	[pushes Buffy against wall, shoves his hand down her front trouser pocket, then pulls out lighter] Just getting what I came for, love. [as he leaves] So long, Goldilocks.	Ich will nur, was mir gehört, Liebes. Bis dann, Goldlöckchen. **{I only want what belongs to me, love. Until next time, Goldilocks.}**	Ich will nur, was mir gehört, Schatz. Bis dann, Goldlöckchen. **{I only want what belongs to me, treasure. Until next time, Goldilocks.}**

1-29: 6.9, 00:05:53

Late night in the local museum at Sunnydale: Andrew, dressed in black, descends from the ceiling on a wired harness à la "Mission Impossible" and attempts to extract a large diamond from its glass case with gadgetry… While Warren and Jonathan simply walk up to the display.

30-64: 6.9, 00:23:30

The next scene to feature the Troika, they are in the lair, admiring their diamond...

No.	Character	Original English	German Dubbing	German Subtitles
1	**Warren**	Dude, what are you doing?	Alter, was machst du da? **[Fella, what are you doing there?]**	Was machst du da? **[What are you doing there?]**
2	**Jonathan**	We're not breaking into Langley here, it's Sunnydale.	Wir brechen ja nicht in Langley ein, das ist Sunnydale. **[We're not breaking into Langley, it's Sunnydale.]**	Wir brechen hier nicht beim CIA ein. **[We're not breaking into the CIA here.]**
3	**Andrew**	Well, you never know what new stuff they have, better safe than...	Wir wissen nicht, was sie eingebaut haben. Vorsicht ist besser. **{We don't know what they've incorporated. Prudence is better.}**	Man weiß nie, welche neuen Einrichtungen die haben. **{You never know which new apparatus they have.}**
4	**Warren**	Okay, the security system here is a guy named Rusty. *[pushes Andrew in his harness, making him somersault until he is standing]*	Hör zu: das Sicherheitssystem besteht aus einem Kerl namens Rusty. **{Listen: the security system consists of a bloke named Rusty.}**	Das Sicherheitssystem hier ist ein Typ namens Rusty. **{The security system here is a fella named Rusty.}**
5	**Jonathan**	Get up.	Steh gerade. **{Stand up straight.}**	Bleib stehen. **{Stay standing.}**
6	**Andrew**	Whoa, headrush. *[detaches from harness, look at diamond]* Cool.	Mir ist schwindelig. Cool. **{I'm dizzy. Cool.}**	Mir ist schwindelig. Cool. **{I'm dizzy. Cool.}**

No.	Character	Original English	German Dubbing	German Subtitles
7	**Warren**	Guys, come on, quit jerking around. *[lights blowtorch attached to backpack and begins to cut through display case]*	Schluss damit. Hört auf zu nerven, Jungs. **{That's enough. Give the annoying a rest, boys.}**	Kommt, Jungs. Hört auf mit den Späßen. **{Come on, boys. Give the fun a rest.}**
8	**Andrew**	See, that's cool, how come he gets to play with all the cool stuff?	Was soll denn das? Wieso darf nur er mit den coolen Sachen spielen? **{What's that about? How come he can play with the cool things?}**	Warum darf er mit der coolen Ausrüstung spielen? **{Why can he play with the cool gear?}**
9	**Jonathan**	Because I'm allergic to methane and you're still afraid of hot things?	Wegen meiner Allergie gegen Methan und deiner Angst vor allem, das heiß ist? **{Because of my allergy to methane and your fear of everything hot?}**	Ich habe eine Methan-Allergie. Du hast Angst vor heißen Dingen. **{I have a methane allergy. You're afraid of hot things.}**
10	**Andrew**	*[sighing]* I know…	Ja, richtig. **{Yeah, true.}**	
11	**Jonathan**	Besides, the tank kept making both of us tip over, remember?	Abgesehen davon sind wir beide mit den Flaschen auf dem Rücken war umgekippt. **{Apart from that we both tipped over with the tanks on our backs.}**	Außerdem war uns die Flasche zu schwer. Erinnerst du dich? **{Additionally the tank was to heavy for us. You remember?}**
12	**Warren**	*[finishes cutting through display case and picks up diamond]* Got it!	Alles klar. **{All right.}**	Ich habe ihn. **{I've got it.}**
13	**Jonathan**	It's beautiful.	Er ist traumhaft schön. **{It's wonderfully beautiful.}**	Er ist wunderschön. **{It's beautiful.}**
14	**Warren**	Boys, congratulations, phase one of the plan is now complete. Let's get the hell out of here. *[as the trio turn to leave, Rusty is standing there]*	Freunde, herzlichen Glückwunsch. Phase Eins des Plans ist beendet. Lass uns verschwinden. **{Friends, congratulations. Phase one of the plan is over. Let's disappear.}**	Glückwunsch, Jungs. Der erste Teil ist vollendet. Gehen wir. **{Congratulations, boys. The first part's complete. Let's go.}**
15	**Rusty**	What are you boys doing?	Was habt ihr denn verloren? **{What have you lost?}**	Was macht ihr denn da? **{What are you doing there then?}**
16	**Warren**	Um, we're with the tour group. The "get the freeze ray" tour group, must have gotten separated.	Um, wir sind von der Reisegruppe. Der "Froststrahlkanone-Gruppe", wir haben wohl die andren verloren. **{Um, we're from the travel group. The "frost ray cannon group", we've lost the others.}**	Wir gehören zur Besichtigungsgruppe. Zur "Hol-den-Eisstrahler-raus-Gruppe". **{We belong to the sightseeing group. To the "get the ice ray out group".}**
17	**Rusty**	*[confused]* The museum closed five hours ago?	Das Museum ist seit fünf Stunden geschlossen. **{The museum's been closed for five hours.}**	Das Museum ist seit fünf Stunden zu. **{The museum's been shut five hours.}**

No.	Character	Original English	German Dubbing	German Subtitles
18	**Warren**	Really? Guess we just lost track of time, we should probably just get the freeze ray out of here now. *[after a moment, Jonathan and Andrew get the hint and turn away from Rusty, assembling something from their backpacks]* Because we love the learning, Rusty. Museums, libraries, Disney Hall of Presidents — not boring. But more to the point: bye. *[puckers lips into a "kiss", Jonathan shoots a ray from the gun he has just assembled and freezes Rusty]* Dude, that is so cool!	Wirklich? Schätze, wir haben die Zeit vergessen, dann sollen wir so schnell wie ein Froststrahl von hier verziehen. **{Really? Dears, we forgot the time, we should scarper from here as quick as a frost ray.}** Wir sind sehr wissensdurstig, Rusty. Museen, Bibliotheken, Disneys Hall of Presidents, sehr aufregend. Aber mir geht's um was anders: Lebewohl. *[makes lip puckering sound]* **{We're very thirsty for knowledge, Rusty. Museums, libraries, Disney's Hall of Presidents, very exciting. But it's about something else for me: farewell.}** Wow, das ist giga-cool! **{Wow, that's giga-cool!}**	Wirklich? Das haben wir nicht gemerkt. Wir sollten mit dem Eisstrahler verschwinden. **{Really? We hadn't noticed. We should vanish with the ice ray.}** Wir lernen nämlich gerne, Rusty. Museen, Büchereien, Bibliotheken… gar nicht langweilig. Wie dem auch sei, tschüss. **{We really enjoy learning, Rusty. Book shops, libraries… not at all boring. In any case, bye.}** Man, das ist echt cool! **{Man, that's really cool!}**
19	**Andrew**	The freeze ray totally worked.	Der Froststrahler hat's total gebracht. **{The frost ray crushed it!}**	Der Eisstrahler funktioniert. **{The ice ray works.}**
20	**Jonathan**	*[his entire arm and the gun are covered with ice]* Yeah, uh, not exactly.	Naja, nicht so ganz. **{Well, not quite.}**	Ja… Aber nur zum Teil. **{Yeah… but just to an extent.}**
21	**Warren**	There's a kink or two, it's just a prototype, but soon we'll have a…	Logisch, das Ding ist ein Prototyp aber schon bald haben wir… **{Logical, the thing's a prototype but soon we have…}**	Kleinigkeit. Es ist nur ein Prototyp. **{Non-issue. It's just a prototype.}**
22	**Jonathan**	Yeah, that's really neat-o and stuff but in the meantime, you know, ow!	Hey, das ist ja alles gut und schön und so weiter aber im Moment stehe ich hier und, aua! **{Hey, that's all good and pretty and all the rest but right now I'm here and ow!}**	He, das ist wirklich cool, aber trotzdem… **{Hey, that's really cool but anyhow…}**
23	**Warren**	Be a bigger wuss.	Du bist ein Schlappschwanz. **{You're a pussy.}**	Stell dich nicht so an. **{Don't act like that.}**
24	**Jonathan**	Can we just go back to the lair? Because I really can't feel my fingers.	Können wir jetzt vielleicht zurück ins Labor gehen? Ich habe kein Gefühl mehr in den Fingern. **{Can we maybe go back to the lab? I've no feeling in the fingers any more.}**	Gehen wir in unser Versteck? Weil ich meine Finger nicht spüre. **{Are we going to our hideout? Because I don't feel my fingers.}**
25	**Warren**	Yeah yeah, come on. *[Jonathan dashes out, Andrew begins to head out]*	Ja, ja, gehen wir. **{Yeah, yeah, let's go.}**	Kommt. **{Come on.}**
26	**Andrew**	*[referring to Rusty]* Is he, um…	Aber wirklich… **{But really…}**	Wird er…? **{Will he…?}**

No.	Character	Original English	German Dubbing	German Subtitles
27	**Warren**	He'll be fine. Yeah, he'll defrost in a couple of days, no harm no foul.	Ja, das wird wieder. Es wird ein Paar Tagen, bis er aufgetaut ist. Denn passiert nichts. **{Yeah, he'll be [fine] again. It'll be a few days until he's thawed out. Nothing'll happen.}**	Er wird schon wieder. Er taut in ein paar Tagen wieder auf. **{He'll be [fine] again. He thaws in a few days.}**
28	**Andrew**	Won't he tell on us?	Und wenn er uns verrät? **{And if he tells on us?}**	Verrät er uns nicht? **{Won't he tell on us?}**
29	**Warren**	*[derisive chuckle]* And say what? "Two guys and a mime took me out with their freeze ray"? Likely. Come on. *[they leave]*	Tja, was soll er sagen? "Zwei Jungs und und ein Pantomime haben mich tiefgefroren"? Echt nicht. Kommt jetzt. **{Well, what should he say? "Two lads and a mime deep-froze me?" Not really. Now come on.}**	Was soll er sagen? "Drei Typen schossen mit einem Eisstrahler auf mich"? Kommt. **{What should he say? "Three blokes shot me with an ice ray"? Come on.}**
30	**Jonathan**	I didn't know it'd be so sparkly.	Ich hätte nicht geglaubt, dass er so funkelt. **{I wouldn't have believed that it sparkles like that.}**	Er glitzert so heftig. **{It glitters so intensely.}**
31	**Andrew**	And so big.	Er ist ziemlich groß. **{It's quite big.}**	Und er ist so groß. **{And it's so big.}**
32	**Warren**	Yes, gentlemen, it turns out: size is everything. *[to Jonathan]* No offence, man. *[touches Jonathan's leg sympathetically, Jonathan slaps it away]*	Tja, Gentlemen, es stimmt: die Größe ist doch wichtig. **{Well, gentlemen, it's true: size is indeed important.}** Nichts für ungut, Kumpel. **{No offence, pal.}**	Ja, meine Herren, Größe ist wohl doch entscheidend. **{Yes, my gents, size certainly is crucial.}** Tut mir leid, Mann. **{Sorry, man.}**
33	**Andrew**	It makes colours with the light.	In dem Stein bricht sich das Licht. **{The light separates in the stone.}**	Er glitzert in verschiedenen Farben. **{It glitters in different colours.}**
34	**Warren**	All right, I think we've finished the first part. Now it's time for phase two. Is the van fired up?	Alles klar, den ersten Teil haben wir gemeistert. Jetzt kommt Phase Zwei. Ist der Wagen startbereit? **{All right, we've mastered the first part. Phase two starts now. Is the car ready to go?}**	Wir sind jetzt fertig für die zweite Phase. Ist der Transporter bereit? **{We're now sorted for the second phase. Is the transport ready?}**
35	**Jonathan**	Check. *[the Troika get up to leave, Spike bursts through the door and the Troika back away in fear]*	Ja. **{Yes.}**	Mal nachschauen. **{See for yourself.}**
36	**Andrew**	Hello, it's called "knocking"?	H-Hey, du hättest anklopfen können? **{H-Hey, you could have knocked?}**	Noch nie was von Anklopfen gehört? **{Never heard of knocking?}**

No.	Character	Original English	German Dubbing	German Subtitles
37	**Spike**	*[intimidates Warren against the wall, then knocks on his head]* Knock knock, robot boy. Need you to look at my chip.	Klopf klopf, Robotermann. Los, guck mir den Chip an. **{Knock knock, robot man. Go on, have a look at my chip.}**	Klopf, klopf, Robotermann. Prüf mal meinen Chip. **{Knock knock, robot man. Check my chip.}**
38	**Jonathan**	Is that, like, British slang or something? 'Cause we're not…	Ist das jetzt so eine Art Kult oder was? Denn wir sind nämlich nicht… **{Is that some sort of cult of something? Because we're really not…}**	Ist das britischer Slang? Denn wir sind keine… **{Is that British slang? Since we're no…}**
39	**Spike**	In my head, the chip in my head.	In meinem Schädel, den Chip in meinem Schädel. **{In my skull, the chip in my skull.}**	Den Chip in meinem Kopf. **{The chip in my head.}**
40	**Warren**	We're kind of in the middle of something.	Wir sind im Moment sehr beschäftigt. **{We're very busy at the moment.}**	Wir haben gerade zu tun. **{We've enough to do.}**
41	**Spike**	Well, you can play holodeck another time but right now I'm in charge.	Ihr könnt später noch am Holodeck weiterspielen und jetzt machst du, was ich sage. **{You can continue playing on the holodeck later and now you'll do what I say.}**	Holodeck könnt ihr nachher spielen. Jetzt bestimme ich. **{You can play holodeck after. Now I give the orders.}**
42	**Warren**	And what are you gonna do if we don't especially feel like playing your… *[Spike picks up an action figure]* Wait, what are you doing?	Und was willst du tun, wenn wir keine Lust haben, bei deinem Spiel mitzu… **{And what'll you do if we don't feel playing along…}** M-Moment, was soll denn das? **{H-hang on, what's that about?}**	Und was tust du, wenn wir jetzt keine Lust haben… **{And whaddya do if we don't feel like…}** Moment, was machst du da? **{Hang on, what are you doing?}**
43	**Spike**	Examine my chip or else Mr… *[turns to check the name on the toy's plinth]* Fett here is the first to die. *[holds toy as if to break it]*	Guck mir den Chip an sonst ist Mr… **{Look at my chip or Mr…}** Fett hier das erste Opfer, klar? **{Fett here is the first victim, clear?}**	Prüf meinen Chip oder Herr Fett ist das erste Opfer. **{Check my chip or Mr Fett is the first victim.}**
44	**Jonathan**	Hey! All, all right, let's not do anything crazy here!	Hey! G-ganz ruhig, wir sollten nichts Unvernünftiges tun. **{Hey! S-stay calm, we should do anything senseless.}**	OK, OK. Wir sollten nichts Unüberlegtes tun. **{Okay, okay. We shouldn't do anything rash.}**
45	**Andrew**	That's a limited edition 1979 mint condition Boba Fett.	Das ist eine limitierte Auflage von 1979 in 'nem top Zu… **{That's a limited edition from 1979 in top condit…}**	Das ist eine limitierte Auflage von Boba Fett von 1979. **{That's a limited edition of Boba Fett from 1979.}**

No.	Character	Original English	German Dubbing	German Subtitles
46	**Warren**	All right, dude, chill. You can still make it right. You know you don't wanna do this.	Schon gut, Alter, ganz ruhig. Du hast immer noch eine Chance und eigentlich willst du nicht keinen Schaden einrichten. **{Fine, fella, stay calm. You still have a chance and really you don't want to cause any damage.}**	OK. Mann, bleib locker. Es gibt einen Weg zurück. Du weißt, dass du das nicht tun willst. **{Okay. Man, hang loose. There's a way back. You know you don't want to do that.}**
47	**Spike**	What I want is answers, nimrod.	Was ich will, sind Antworten, Nimrod. **{What I want are answers, nimrod.}**	Ich will Antworten, Trottel. **{I want answers, moron.}**
48	**Warren**	Right, But you don't wanna hurt the Fett, 'cause, man, you're not coming back from that! You know, you don't just do that and walk away!	Verstehe. Aber du willst Fett auch wohl nichts tun. Ich schwöre dir, das überlebst du auf keinen Fall. Denk ja nicht, was du davon kommst, Freundchen. **{I get it. But you don't want to do anything to Fett. I promise you, you don't get over that by any stretch. Think about what you'd get from it, pal.}**	OK. Aber lass Boba Fett in Ruhe, denn du würdest es bereuen. Du kamst nicht ungeschoren davon. **{Okay. But leave Boba Fett alone, because you'd rue it. You wouldn't get away with it.}**
49	**Spike**	That right? Let's find out. *[moves as if to snap toy]*	Ach nein? Das werden wir sehen. **{Oh no? We'll see about that.}**	Wirklich? Mal ausprobieren. **{Really? Let's try.}**
50	**Warren**	Wah! S- um, one second. *[huddles with Jonathan and Andrew]*	Halt! Sekunde, ja? **{Wait! One second, yeah?}**	Moment. **{One moment.}**
51	**Andrew**	Dudes, I think that's Spike.	Jungs, ist das nicht Spike? **{Lads, isn't that Spike?}**	Ich glaube, das ist Spike. **{I believe that's Spike.}**
52	**Jonathan**	Of course it is and he's evil, completely capable of removing that head.	Allerdings und er ist böse. Der würde Boba Fett den Kopf abreißen. **{Absolutely and he's evil. He would tear the head off Boba Fett.}**	Ja, und er ist böse. Er ist fähig, Fetts Kopf abzureißen. **{Yeah and he's evil. He's capable of tearing off Fett's head.}**
53	**Warren**	I'm gonna help him out.	Ich werd ihm helfen, Jungs. **{I'll help him, lads.}**	Ich prüfe den Chip. **{I'm checking the chip.}**
54	**Jonathan**	Are you sure we can trust him? I mean, we all have heads too.	Denkst du, wir können ihm trauen? Ich meine, wir haben auch Köpfe. **{Think we can trust him? I mean, we have heads too.}**	Können wir ihm trauen? Ich meine, wir haben auch Köpfe. **{Can we trust him? I mean, we have heads too.}**

No.	Character	Original English	German Dubbing	German Subtitles
55	**Warren**	If we help him, then he owes us one. So if we get Spike of our side, we can get info on Buffy and maybe we can find a way to keep her out of phase two.	Also, wenn wir ihm helfen, steht er in unserer Schuld. Wenn wir Spike an uns ziehen, kriegen wir Infos über Buffy und wo möglich finden wir denn auf, einen Weg sie rauszuhalten, wenn Phase Zwei losgeht. **{Well, if we help him, he's in our debt. If we attract Spike, we get info about Buffy and where possible find out away to keep her out when phase two is underway.}**	Er ist uns dann einen Gefallen schuldig. Dann haben wir es einfacher mit Buffy und sie hält sich aus der zweiten Phase raus. **{He'll owe us a favour. Then we have it easier with Buffy and she'll stay out of the second phase.}**
56	**Andrew**	Jonathan's right, can we trust him?	Jonathan hat Recht, ist er vertrauenswürdig? **{Jonathan's right, is he trustworthy?}**	Er hat Recht. Können wir ihm trauen? **{He's right. Can we trust him?}**
57	**Warren**	Of course not, but alliances are not about trust. He needs us, we need him. That's how these things work. I think we're ready. Agreed?	Selbstregelnd nicht. Also ein Bündnis hat nichts mit Vertrauen zu tun. Er hat unsere Helfe nötig und wir seine. Die Chancen sind gut, dass es läuft. Dann sind wir so weit? Alles klar? **{Self-evidently not. Well an alliance has nothing to do with trust. He needs our help and we his. Chances are good it'll work. So we're sorted? All right?}**	Das ist bei Bündnissen unwichtig. Er braucht uns und wir brauchen ihn. So funktionieren diese Dinge. Ich glaube, wir sind so weit. In Ordnung? **{That's not important for alliances. He needs us and we need him. That's how these things work. I think we're sorted. All right?}**
58	**Jonathan**	Agreed.	Alles klar. **{All right.}**	In Ordnung. **{All right.}**
59	**Andrew**	*[looks at Spike, who is throwing the doll into the air and catching it]* Do what you ned to do.	Tu, was nötig ist. **{Do what's necessary.}**	Tu, was du tun musst. **{Do what you must.}**
60	**Warren**	*[turns back to Spike]* I think we can work something out. I'll take a look at your chip, it'll be a deal. We scratch your back, you scratch…	Ich denke, wir kommen ins Geschäft. Ich untersuche deinen Chip und wir haben einen Deal. Ein Hand wäscht die andere. **{I think we're making a deal. I check your chip and we have a deal. One hand washes the other.}**	Wir können uns sicher arrangieren. Ich prüfe deinen Chip. Eine Hand wäscht die andere… **{We certainly can arrange something. I check your chip. One hand washes the other…}**
61	**Spike**	I'm not scratching your anything. You do what I tell you. That's the deal. Deal?	Ich wasche gar nichts, Kleiner, verstanden? Du tust, was ich dir sage, das ist der Deal. Klar? **{I'm washing absolutely nothing, little man, understood? You do that I tell you, that's the deal. Clear?}**	Ich wasche überhaupt nichts. Tu tust, was ich dir sage, verstanden? **{I'm washing nothing. You do what I say, understood?}**
62	**Warren**	Deal.	Klar. **{Clear.}**	Ja. **{Yes.}**
63	**Spike**	Then let's go. *[Spike and Warren move off, Spike throws toy and Andrew catches it]*	Na denn los. **{Let's go then.}**	An die Arbeit. **{To work.}**

No.	Character	Original English	German Dubbing	German Subtitles
64	**Andrew**	*[inspecting doll carefully, almost in tears]* It's okay, it's okay, it'll be fine.	Der ist hier, der ist hier. Alles wird gut. **{He's here, he's here. Everything will be fine.}**	Schon gut. Es wird alles wieder gut. **{All fine. It'll all be fine.}**

Transcript 5: *6.17*, 00:12:56

The venom from a demon's sting is causing Buffy to hallucinate that she is in a mental institution and that her life of the past few years is a delusion brought about by mental illness; as the hallucinations become increasingly frequent and convincing (even including her deceased mother Joyce and absent father Hank), Buffy desperately explains her plight Xander, Willow and Dawn in her living room...

No.	Character	Original English	German Dubbing	German Subtitles
1	**Buffy**	I've been having these flashes. Hallucinations, I guess.	Ich hab Bewusstseinsstörung. Halluzinationen glaube ich. **{I have mind blanks. Hallucinations, I believe.}**	Ich habe diese Rückblenden. Halluzinationen. **{I have these flashbacks. Hallucinations.}**
2	**Willow**	*[passes Buffy glass of water]* Since when?	Seit wann? **{Since when?}**	Seit wann? **{Since when?}**
3	**Buffy**	Uh, night before last. I was, uh, checking houses on that list you have me, um, looking for Warren and his pals and then, bam! Some kind of gross, waxy demon-thing poked me.	Seit vorgestern. Ich habe die Häuser von euer Liste abgeklappert, auf der Suche nach Warren und seinen Freunden… und dann, wumm! Kommt so ein großer, widerlicher Dämon und pikst mich an. **{Since the day before yesterday. I canvassed the houses on your list on the hunt for Warren and his friends… and then, wumm! A big, repulsive demon comes up and pricks me.}**	Seit vorletzter Nacht. Ich habe die Häuser von der Liste überprüft, ob Warren und Co. in einem davon wohnen, und plötzlich… peng! Steht ein fieser Dämon vor mir und sticht mich. **{Since the night before last. I was checking the houses from the list, whether Warren and co lived in one of them and suddenly… peng! A horrible demon stands in front of me and stings me.}**
4	**Xander**	And when you say "poke...?	Und was heißt "anpiksen"? **{And what does "prick" mean?}**	Sticht dich? **{Stings you?}**

No.	Character	Original English	German Dubbing	German Subtitles
5	**Buffy**	In the arm. I-it stung me or something and then I was like… No, i-it wasn't "like", I *was* in an institution. There were, um, doctors and nurses and other patients. *[Xander, Willow and Dawn look at each other in disbelief]* They told me that I was sick. I guess, crazy… and that, um, Sunnydale and all of this… None of it was real.	Nur den Arm. Er, er hat mich gestochen oder so und dann hatte ich das Gefühl… Nein, es war nicht nur ein Gefühl, ich war tatsächlich in einer Anstalt. Da waren Schwestern und Ärzte und andere Patienten. **{Just the arm. He, he stung me or something and then I had the feeling… No, it wasn't just a feeling, I really was in an institution. There were nurses and doctors and other patients.}** Sie, sie haben mir gesagt, ich wär krank. Das heisst wohl verrückt. Sie sagten, um, Sunnydale und-und alles, was hier ist, nichts davon wär real. **{They, they said to me, I was sick. That's to say, mad. They said, um, Sunnydale and-and everything here, none of it was real.}**	In den Arm. Mit einem Stachel oder so. Und danach war es, als wäre ich… Nein. Ich war in einer Irrenanstalt. Mit Ärzten und Schwestern und anderen Patienten. **{In the arm. With a stinger or something. And then it was as if I were… No. I was a madhouse. With doctors and nurses and other patients.}** Die Ärzten meinten, ich sei krank. Verrückt. Sunnydale und all das hier… nichts davon würde existieren. **{The doctors thought I was sick. Mad. Sunnydale and everything here… None of it would exist.}**
6	**Xander**	Ah come on, that's ridiculous! What, you think this isn't real just because of all the vampires and demons and ex-vengeance demons and the sister that used to be a big ball of universe-destroying energy? *[suddenly realises how outlandish this is]*	Ach komm, das ist doch lächerlich! Was, hättest du jetzt alles für unwirklich, nur weil es Vampire und Dämonen und Ex-Rachedämonen gibt und deine Schwester früher war ein Energieball, der die Welt hätte vernichten können… **{Ah come on, that really is laughable! What, you find it all unreal, just because there are vampires and demons and ex-vengeance demons and your sister was previously an energy ball who could have annihilated the world…}**	Das ist doch lächerlich. Nur weil es hier Vampire, Dämonen und Ex-Rachedämonen gibt und deine Schwester früher ein großer zerstörerischer Energieball war? **{That really is laughable. Just because there are vampires, demons and ex-vengeance demons and your sister was previously a big, destructive energy ball?}**
7	**Buffy**	I know how this must sound but it felt so real. Mom was there.	Ich weiß, wie das klingt aber es war so real. Mom war auch da. **{I know how it sounds but it was so real. Mom was there too.}**	Ich weiß, wie sich das anhört, aber es war so echt. Mom war da. **{I know how it sounds, but it was so real. Mom was there.}**
8	**Dawn**	She was?	Sie war da? **{She was there?}**	Wirklich? **{Really?}**
9	**Buffy**	Dad too. They were together, like they used to be… before Sunnydale.	Und Dad. Sie verstanden sich gut. Genauso wie früher vor Sunnydale. **{And Dad. They got on well. Just like earlier, before Sunnydale.}**	Und Dad auch. Sie waren zusammen. So wie früher vor Sunnydale. **{And Dad too. They were together. Like earlier, before Sunnydale.}**

No.	Character	Original English	German Dubbing	German Subtitles
10	**Willow**	*[suddenly jumps up, trying to be positive]* Okay! All in favour of research? *[raises hand, Xander follows suit]* Motion passed! Ha. All right, Xander, you hit the demon bars: dig up any info on a new player in town. *[Buffy starts to wince in pain as if suffering a headache]* Dawnie, you can help me research: we'll hop online, check all the…	Also, wer ist alles für Nachforschung? **{Well, who's for research?}** Antrag angenommen! Okay, Xander, du checkst die Dämonenbars: frag nach, ob's in der Stadt 'nen Neuzugang gibt. **{Motion passed! Okay, Xander, you check the demon bars: ask whether there's anything new in the city.}** Dawnie, du hilfst mir bei den Recherchen: wir gehen online und prüfen alle… **{Dawnie, you help me with research: we go online and check all…}**	Wer ist für eine Untersuchung? **{Who's for an investigation?}** Antrag angenommen. Xander, du gehst in die Dämonenbars. Sieh, ob du was über Neuzugänge hörst. **{Motion passed. Xander, you go to the demon bars. See if you hear anything about anything new.}** Dawnie, wir überprüfen sämtliche… **{Dawnie, we're checking all the…}**
11	**Doctor**	*[cut to Buffy's hallucination: she's sitting in the institution, the doctor is talking to her parents, Hank and Joyce, in his office, Buffy is sitting in the corner]* …possibilities for a full recovery, but we have to proceed cautiously. If we're not careful…	…Möglichkeiten für eine vollständige Genesung, aber wir müssen dabei Vorsicht walten lassen. Wenn wir nicht aufpassen… **{…possibilities for a complete recovery, but we must be cautious about it. If we don't watch out…}**	…Chancen einer Genesung, aber wir müssen vorsichtig vorgehen. Ansonsten… **{…chances of a recovery, but we must be careful. Otherwise…}**
12	**Joyce**	Wait. A-are you saying that Buffy could be like she was before any of this happened?	Moment. Soll das heißen, Buffy kann wieder so werden wie früher, bevor alles, das passiert ist? **{Just a moment. Does that mean Buffy can become like earlier, before it all happened?}**	Moment. Wollen Sie damit sagen, Buffy könnte wieder so sein wie früher? **{Just a moment. Do you want to say Buffy could be as she was before?}**
13	**Doctor**	*[gets up]* Mrs Summers, you have to understand the severity of what's happened to your daughter. For the last six years, she's been in an undifferentiated type of schizophrenia. *[leans against desk]*	Mrs Summers, ich hoffe, es ist Ihnen klar, dass der Zustand Ihrer Tochter ziemlich ernst ist. Seit sechs Jahren leidet sie in einer indifferenten Form der Schizophrenie. **{Mrs Summers, I hope it's clear to you that your daughter's condition is quite serious. For six years she's been suffering an undifferentiated form of schizophrenia.}**	Mrs Summers, Sie müssen verstehen, was Ihrer Tochter geschehen ist. Seit sechs Jahren leidet sie an einer Art Schizophrenie. **{Mrs Summers, you must understand what's happened to your daughter. For six years she's been suffering from a type of schizophrenia.}**
14	**Hank**	*[riled]* We know what her condition is, that's not what we're asking.	Wir sind uns über ihren Zustand im Klaren, das haben wir Sie nicht gefragt. **{We're clear about her condition, we didn't ask you that.}**	Das ist nicht unsere Frage. Wir kennen ihren Zustand. **{That's not our question. We know her condition.}**

No.	Character	Original English	German Dubbing	German Subtitles
15	**Doctor**	Buffy's delusion is multi-layered. She believes she's some type of hero.	Buffys Wahnvorstellungen sind äusserst vielschichtig. Sie hält sich für eine Art Heldin. **{Buffy's delusions are extremely multilayered. She sees herself as a kind of heroine.}**	Buffys Wahnvorstellungen sind komplex. Sie hält sich für eine Art Superheldin. **{Buffy's delusions are complex. She sees herself as a kind of superheroine.}**
16	**Joyce**	The Slayer.	Die Jägerin. **{The Huntress.}**	Die Jägerin. **{The Huntress.}**
17	**Doctor**	The Slayer, right, but that's only one level. She's also created an intricate latticework to support her primary delusion. In her mind, she's the central figure in a fantastic world beyond imagination. She's surrounded herself with friends, most with their own superpowers, who are as real to her as your me. More so, unfortunately. Together they face grand, overblown conflicts against an assortment of monsters, both imaginary and rooted in actual myth. Every time we think we're getting through to her, more fanciful enemies magically appear…	Genau aber das ist nur eine von mehreren Facetten. Sie hat sogar zur aufrechten Haltung ihrer Selbsttäuschung ein hochkompliziertes System an. Sie ist nämlich in ihrer Einbildung die Hauptfigur in einer Fantasiewelt jenseits unserer Vorstellungskraft. Sie umgibt sich mit Freunden und die meisten von ihnen haben selbst Superkräfte. Sie erscheinen ihr genauso wirklich wie Sie und ich, wahrscheinlich noch wirklicher. Sie und ihre Freunde treten gegen verschiedene gefährliche Monster, die zum Teil aus der Mythologie und zum Teil ihrer eigenen Fantasie entspringen. Sobald wir glauben, wir können zu ihr durchdringen, tauchen wie durch Zauberhand neue fantastische Feinde auf und sie… **{Exactly but that's just one of several facets. She's even adopted a highly complicated system to maintain her self-deception. In her hallucination, she's the central figure in a fantasy world beyond our perception. She surrounds herself with friends and most of them have superpowers themselves. They seem just as real to her as you or I, probably more real. She and her friends fight against various dangerous monsters, who partially come from mythology and partially her own imagination. As soon as we believe we can get through to her, new fantastic enemies spring up like magic and they…}**	Genau. Aber das ist nicht alles. Um diese Vorstellungen herum hat sie ein detailliertes Fantasiegebilde geschaffen. In dieser irrealen Welt ist sie die Hauptfigur, umgeben von Freunden mit ebenfalls übernatürlichen Kräften, die für sie so echt sind wie Sie oder ich. Wenn nicht sogar noch mehr. Gemeinsam bestehen sie grandiose Kämpfe mit den verschiedensten Monstern, mythischen oder selbsterfundenen. Immer, wenn wir glauben, wir stoßen zu ihr durch, erscheinen neue Feinde… **{Exactly. But that's not all. She's created a detailed fantasy-structure around this delusion. In this fictitious world she's the central figure, surrounded by friends with similarly supernatural powers, who are as real to her as you or I. If not even more so. Together they overcome grand conflicts with various monsters, mythical or of her own creation. Every time, when we believe we're getting through to her, new enemies appear…}**

No.	Character	Original English	German Dubbing	German Subtitles
18	**Buffy**	*[quietly, confused]* How did I miss… Warren and Jonathan, they did this to me… *[tries to get out of chair, doctor gently places her back down]*	Die Feinde… Warren und, und Jonathan, ihr habt mir das ange— **{The enemies… Warren and Jonathan, you've … to me…}**	Wie könnte ich das übersehen… Warren und Jonathan sind an allem schuld. **{How could I overlook… Warren and Jonathan are responsible for it all…}**
19	**Joyce**	Buffy!		
20	**Doctor**	Buffy, it's all right. They can't hurt you here, you're with your family.	Beruhige dich, Buffy, ist hier alles gut. Hier können sie dir nichts tun. Du bist bei deiner Familie. **{Calm down, Buffy, everything's fine here. They can't do anything to you here. You're with your family.}**	Alles wird gut. Sie können dir nichts tun. Du bist bei deiner Familie. **{Everything will be fine. They can't do anything to you here. You're with your family.}**
21	**Buffy**	Dawn… *[clutches her head as if in agony]*	Dawn?	Dawn?
22	**Hank**	That's the sister, right?	Das ist die Schwester, nicht wahr? **{That's the sister, right?}**	Das ist ihre Schwester, nicht wahr? **{That's her sister, right?}**
23	**Doctor**	The magical key. Buffy inserted Dawn into her illusion, actually rewriting the entire history of it to accommodate a need for a familial bond. *[Buffy releases her head]* Buffy, but that created inconsistencies, didn't it? Your sister, your friends, all of those people you created in Sunnydale, they aren't as comforting as they once were, are they? They're coming apart.	Der magische Schlüssel. Buffy hat sich Dawn ausgedacht und so die ganze Geschichte ihrer Fantasiewelt umgeschrieben, um sich ein Bedürfnis einer Familie anzupassen. **{The magical key. Buffy came up with Dawn and reworked the entire history of her fantasy world to acclimatise a need for family.}** Aber, Buffy, dann sind ungewollte Gegensätze entstanden, nicht? Deine Schwester, deine Freunde, die Leute, die du in Sunnydale erschaffen hast, geben dir nicht so viel Trost wie früher, richtig? So ist es doch? Sie verblassen ehrlich. **{But, Buffy, unwanted contradictions appeared then, didn't they? Your sister, your friends, the people you created in Sunnydale don't give you as much comfort as before, right? Is that right? They're honestly fading away.}**	Der magische Schlüssel. Buffy hat für Dawn sogar ihre ganze Geschichte umgeschrieben, weil sie eine Vertraute, eine Familie brauchte. **{The magical key. Buffy even reworked her whole history for Dawn, because she needed a confidante, a family.}** Aber das hat zu Widersprüchen geführt, oder? Dawn, deine Freunde, alle, die du in Sunnydale erschaffen hast, sie sind nicht mehr so tröstend wie früher. Stimmt's? Sie driften auseinander. **{But that led to contradictions, didn't it? Dawn, your friends, everyone you created in Sunnydale, they're not as comforting as before. Right? They're drifting apart.}**

No.	Character	Original English	German Dubbing	German Subtitles
24	**Joyce**	Buffy, listen to what the doctor says. It's important.	Buffy, hör di' an, was der Doktor sagt. Es ist wichtig. **{Buffy, listen to what the doctor says. It's important.}**	Hör dem Arzt zu. Das ist sehr wichtig. **{Listen to the doctor. It's very important.}**
25	**Doctor**	Buffy, you used to create these grand villains to battle against and now what is it? Just ordinary students you went to high school with. No gods or monsters, just three pathetic little men who like playing with toys.	Buffy, früher hast du richtige Bösewichter erschaffen, um die Welt retten zu können. Und was sind sie jetzt? Nur ganz gewöhnliche Studenten, mit den du zur Schule gegangen bist. Keine Götter oder Monster. Nur drei jämmerliche, kleine Spinner, die nicht von ihrem Spielzeug lassen können. **{Buffy, previously you created true villains to be able to save the world. And what are they now? Just completely normal pupils with whom you went to school. No gods or monsters. Just three sad, little weirdoes who can't let go of their toys.}**	Früher hast du dir großartige Bösewichter als Gegner erschaffen, und jetzt? Normale Mitschüler aus deiner Schulzeit. Keine Götter oder Monster. Nur drei, alberne, böse Jungs, die gern mit Spielzeug hantieren. **{Earlier you created great villains as opponents and now? Normal classmates from your time at school. No gods or monsters. Just three, silly, bad boys, who like dealing with toys.}**

A subterranean tunnel populated by large demons (one of whom the Troika was previously seen subduing as part of their plan) with a force field through which only said demons can pass; after all of their previous plans have come to naught, the three grow increasingly mistrustful...

No.	Character	Original English	German Dubbing	German Subtitles
1	Warren	This is it, we found it.	Hier ist es, wir haben sie gefunden. **{Here it is, we found them.}**	Wir sind da, hier ist es. **{We're here, it's here.}**
2	Andrew	You sure it's in there? *[moves towards barrier, Warren pulls him back]*	Und sie sind wirklich da drin? **{And they're really in there?}**	Ist es wirklich da drin? **{Is it really in there?}**
3	Warren	Careful! Only Nezzla demons can pass through the barrier. *[throws a rock at barrier, it explodes with sparks]* Everything else gets curly-friend.	Vorsicht, Mann. Nur Nezzla-Dämonen können diese Barriere überwinden. **{Careful, man. Only Nezzla demons can cross this barrier.}** Alles andere wird einfach gegrillt. **{Everything else is grilled.}**	Vorsicht. Nur Nezzla-Dämonen können die Barriere passieren. **{Careful. Only Nezzla demons can can pass through the barrier.}** Alles andere wird frittiert. **{Everything else is fried.}**
4	Jonathan	This sucks. *[walks into shot, wearing the skin of the demon the Troika previously subdued]*	Widerlich. **{Revolting.}**	Das ist ätzend. **{It's godawful.}**
5	Warren	Just make sure all your skin's covered.	Deine Haut muss völlig bedeckt sein. **{Your skin must be fully covered.}**	Die Haut muss dich ganz bedecken. **{The skin must cover you completely.}**
6	Jonathan	Why can't I just use a glamour?	Warum kann ich keinen Zauber anwenden? **{Why can't I use magic?}**	Warum darf ich nicht zaubern? **{Why can't I use magic?}**
7	Andrew	You can't Siegfried and Roy the barrier, it's gotta be the real deal. *[Warren puts the head-skin of demon on Jonathan's head and chuckles]*	Da hilft hier kein Hokuspokus. Das fordert den richtigen Einsatz. **{Hocus-pocus doesn't help here. It needs the right entrance.}**	Siegfried und Roy ziehen hier nicht. Nur die Original-Haut kommt durch. **{Siegfried and Roy don't carry here. Only the original skin passes through.}**
8	Jonathan	It's still wet.	Es ist noch feucht. **{It's still damp.}**	Sie ist noch feucht. **{It's still damp.}**
9	Warren	Good. Then it, uh, should still be fresh enough.	Gut. Dann sollte es noch frisch genug sein. **{Good. Then it should still be fresh enough.}**	Dann müsste sie frisch genug sein. **{Then it must be fresh enough.}**

No.	Character	Original English	German Dubbing	German Subtitles
10	Jonathan	"Should be"? Wait a minute, wait a minute, what do you mean "should be"? Wait, what - AAH! *[Warren shoves Jonathan through barrier, Jonathan is on floor unharmed]*	"Sollte"? M-Moment, was meinst du mit "sollte"? K-k-AAH! **{"Should"? J-just a moment, what do you mean by "should"?}**	"Müsste sie"? Moment mal, was soll das heißen, "müsste sie"? **{"It must"? Just a moment, what's that supposed to mean, "It must"?}**
11	Warren	Wasn't sure that would work.	Ich wusste nicht, ob's klappt. **{I didn't know whether that would work.}**	Ich war nicht sicher, ob es klappen würde. **{I wasn't sure whether it would work.}**
12	Jonathan	*[gets up]* Jackass. *[moves off]*	Arschloch. **{Arsehole.}**	Armleuchter. **{Bonehead.}**
13	Andrew	You think he knows?	Denkst du, er lernt was? **{Think he's learning something?}**	Denkst du, er merkt was? **{You think he notices something?}**
14	Warren	Well if he did, why would he be here?	Wenn es so wäre, warum ist er denn hier? **{Is that were the case, why's he here then?}**	Dann wäre er wohl kaum hier, oder? **{Then he'd hardly be here, would he?}**
15	Andrew	Why is he… And we're just hypo, we could pull this ourselves?	Wieso ist er… Unser Zauber ist stark, Mann, werden Sachen angeschafft? **{Why's he… our magic is string, man, will stuff get done?}**	Wir hätten das hier doch auch ohne ihn durchziehen können. **{We could have seen it through here without him.}**
16	Warren	Well, somebody had to guinea pig the meat-suit. Were you going to volunteer?	Wir brauchten ein Versuchskaninchen für das Fleischkostüm. Würdest du das freiwillig tun? **{We needed a guinea pig for the meat-costume. Would you do it willingly?}**	Jemand musste den Fleischanzug testen. Hättest du dich freiwillig gemeldet? **{Someone had to test the meat-suit. Would you have put it on willingly?}**
17	Andrew	*[shakes head nervously]* I just don't trust that leprechaun.	Nein… Ich trau diesem Kleinkobold nicht. **{No… I don't trust this little goblin.}**	Ich traue dem Gnom nicht. **{I don't trust the gnome.}**
18	Warren	Okay, just stay frosty. If this works the way we planned it, by the end of the evening Jonathan won't be a problem. *[Jonathan comes back through the barrier, holding small box]* You got it?	Immer schon cool bleiben, ja? Wenn alles so läuft wie geplant, ist Jonathan für uns kein Problem mehr. **{Just stay cool, yeah? If all goes as planned, Jonathan's not a problem for us any more.}** Hast du sie? **{You have them?}**	Bleib cool. Wenn alles läuft wie geplant, kann uns Jonathan bald nichts mehr anhaben. **{Stay cool. If everything goes as planned, Jonathan can have nothing on us any more.}** Hast du es? **{You got it?}**
19	Jonathan	Yeah, I got it. *[hands box over to Warren]*	Ja, ich hab die hier. **{Yeah, I got them here.}**	Ja, ich hab es. **{Yeah, I got it.}**
20	Andrew	That's it?	War's das? **{Was that it?}**	Das ist es? **{That's it?}**

No.	Character	Original English	German Dubbing	German Subtitles
21	**Jonathan**	It'd better be. *[takes head-skin off]* No way I'm going back through that, the thing stinks like a mother.	Ich werd's hoffen. **{I'll hope so.}** Nochmal geh ich jedenfalls nicht darein, das Fels stinkt widerlich. **{No chance I'm going in there again, the skin stinks horrendously.}**	Das hoffe ich. **{I hope so.}** Ich geh nicht noch mal da durch. Das Ding stinkt wie nichts Gutes. **{I'm not going through that again. The thing stinks like nothing good.}**
22	**Andrew**	Dude, unholy hair gel. *[touches Jonathan's gooey hair]*	Cool, dein gruseliges Haargel. **{Cool, your spooky hairgel.}**	He, Dämonen-Haargel. **{Hey, demon hairgel.}**
23	**Jonathan**	Get off!	Hände weg! **{Hands off!}**	Hau ab. **{Bugger off.}**
24	**Andrew**	Make me, skin job.	Mach mich denn an, Hilfsdämon. **{Make me, backup demon!}**	Schlabberhaut. **{Baggy skin.}**
25	**Warren**	Shut up. *[opens box with gadget, inside are two glowing red spheres]* Gentlemen, the Orbs of Nezzla'khan. Strength, invulnerability, the deluxe package.	Klappe. **{Shut up.}** Gentlemen, die zwei Kugeln von Nezzla'khan. Kraft und Unverwundbarkeit, die Luxusausführung. **{Gentlemen, the two Orbs of Nezzla'khan. Power and invulnerability, the luxury model.}**	Klappe. **{Shut up.}** Ich präsentiere: die Kugeln des Nezzla'khan. Stärke. Unverwundbarkeit. Die Luxusausführung. **{I present: the Orbs of Nezzla'khan. Strength. Invulnerability. The luxury model.}**
26	**Andrew**	They're everything I've ever dreamed of.	Davon hab ich schon immer geträumt, Warren. **{I've always dreamt of this, Warren.}**	Davon hab ich schon immer geträumt. **{I've always dreamt of this.}**
27	**Jonathan**	You know, those things have been down there for like a zillion years, how do we know they'll still work? *[Warren picks up orbs, the orbs glow purple and infuse Warren with purple light]*	Die Kugeln liegen schon eine Halbewigkeit hier, Leute, vielleicht haben sie ihre Wirkung verloren. **{The Orbs lay here for half an eternity, maybe they've lost their power.}**	Die Dinger lagen eine Ewigkeit da drin. Denkt ihr, die funktionieren noch? **{The things were lying here an eternity. You think they still work?}**
28	**Warren**	*[clearly in ecstasy]* Oh, they work!	Ah, sie wirken! **{Ah, they work!}**	Und wie sie funktionieren. **{And how they do work.}**