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FACULTY OF GRADUATE AND
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GRADE / DEGREE

School of Translation and Interpretation

FACULTÉ, ÉCOLE, DÉPARTEMENT / FACULTY, SCHOOL, DEPARTMENT

Translating the Buffyverse: Examining French Fan Response to *Buffy contre les vampires*

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**Translating the Buffyverse:
Examining French fan response to *Buffy contre les vampires***

by

Marie Alnwick

Under the supervision of

Prof. Luise von Flotow

Thesis submitted to the
Faculty of Graduate and Postdoctoral Studies
In partial fulfillment of the requirements
For the MA in Translation

School of Translation and Interpretation
Faculty of Arts
University of Ottawa



Library and
Archives Canada

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395 Wellington Street
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Bibliothèque et
Archives Canada

Direction du
Patrimoine de l'édition

395, rue Wellington
Ottawa ON K1A 0N4
Canada

Your file Votre référence
ISBN: 978-0-494-41615-0
Our file Notre référence
ISBN: 978-0-494-41615-0

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Acknowledgements

I would like to thank my supervisor, Luise von Flotow, for her enthusiasm and encouragement throughout the writing process.

I am grateful to my friends and family for their support and interest in my project, as well as for their patience.

I am indebted to Joss Whedon for creating the series that so captured my imagination. I was compelled to write a thesis on it.

And I am grateful to my twin, Julie, for her companionship during our many *Buffy the Vampire Slayer* marathons.

Abstract

Fictional texts represent a particular challenge for translators due to their use of expressive language. The translation of audiovisual texts in particular is complicated by various institutional and technical constraints. As such, assessing the quality of translated televisual fiction is a complex undertaking that requires an approach more flexible than that prescribed by proponents of textual-linguistic models.

This thesis looks at translation quality from another angle, that of audience reception. As a case study, this thesis investigates the reception of the French dubbed translation of *Buffy the Vampire Slayer*, a popular American television show characterized by its frequent use of illocutionary elements, including wordplay, neologisms and cultural references. One interpretive community's response to the French dubbed translation is examined through the document analysis of a French chat room thread dedicated to the dubbed version of the show.

In order to check the legitimacy of fans' claims, a translated episode of *Buffy the Vampire Slayer* is assessed, with posters' comments informing the evaluation criteria. In particular, the target text is evaluated according to its treatment of illocutionary strategies. The results of the document analysis and the translation evaluation are compared to give a multidimensional perspective on the quality of the target text. The evaluation highlights the prevailing tendency of the target text to omit illocutionary elements in favour of neutral paraphrase, and the document analysis suggests that this tendency may in part account for the chat viewers' largely negative response to *Buffy the Vampire Slayer*'s French dubbed translation.

Résumé

Le langage expressif caractérisant les œuvres de fiction représente un défi particulier pour le traducteur. De plus, certaines contraintes institutionnelles et techniques posent également problème, surtout lors de projets de traduction audiovisuelle. Conséquemment, l'ensemble de ces facteurs rend l'évaluation de la qualité des traductions télévisuelles d'autant plus complexe, car l'approche doit être plus souple que les modèles fondés sur la linguistique textuelle.

Dans cette thèse, il sera question d'évaluer les traductions dans la perspective de la réception. L'étude de cas est menée sur la traduction française doublée de *Buffy the Vampire Slayer* (*Buffy contre les vampires*) et sa réception. Cette série populaire américaine se caractérise par son emploi fréquent d'éléments illocutoires, notamment les jeux de mots, les néologismes et les références culturelles.

De plus, la thèse examinera la réception de la version doublée chez une communauté interprétative ayant commenté la traduction dans un fil de discussion sur Internet. Un épisode de *Buffy contre les vampires* est évalué en vue d'estimer le bien-fondé des critiques lancées par les fans. Ces commentaires guident l'élaboration et la sélection des critères d'évaluation. Le texte cible est évalué à partir de sa traduction de stratégies illocutoires. Ce que constate l'évaluation est la tendance qu'a la traduction d'omettre les éléments illocutoires et de les substituer en faveur de paraphrases neutres. Cette tendance pourrait expliquer, ne serait-ce que partiellement, la réponse négative à la version doublée française de *Buffy* manifestée par les téléspectateurs.

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INTRODUCTION

Various academics in the field of translation studies have observed that the majority of research—even today—into audiovisual translation consists of little more than list-making regarding the relative pros and cons of certain methods (i.e. dubbing, subtitling, revoicing). Although newer projects tackle the translation of specific elements (e.g. place names, dialects, humour) within films and television shows, few of these studies have incorporated instances of audience reception into their research, though this trend appears to be gaining momentum, particularly in projects related to the cognitive processing of subtitling. (Gottlieb 1998: 245) Nevertheless, with respect to assessing the quality of audiovisual translations, there is but a small—though growing—number of researchers who have sought to consider viewer responses to translation, with these potentially serving as a complement to comparative analyses of source and target texts.

Fictional texts, audiovisual or otherwise, that incorporate creative illocutionary strategies are considered among the most difficult to translate; (Lefevere 1992: 17) assessing the quality of translated fiction is equally trying. For this reason, I believe that reception studies offers a useful lens through which to contemplate translation quality. There exists already a wealth of criteria by which to evaluate translations, some *sourcier*, some *cibliste*, and some of which could no doubt be applied usefully here. However, with this case study I propose that, in the case of a fictional work, an equally valid measure of translation quality is the response a target text elicits from its audience. In my thesis, the term “illocutionary” is not attributed the meaning ascribed to it by Austin and Searle. Rather, my definition of illocutionary is taken from Lefevere, who describes “illocutionary language” as: “the level of language usage on which language is used primarily for effect.” (1992a:17) Here I should also clarify that “effect” in the case of my thesis refers rather to an aesthetic effect, and not an effect in the sense of that achieved by perlocutionary acts, in Austin or Searles’ terminology.

I assert more than once in this thesis that the French translators of *Buffy* could have attempted to adapt certain utterances of dialogue, e.g. those containing cultural references or idioms, to make them a) relevant to the target audience and b) produce dialogue that would maintain the degree of illocutionary force (or “effect”) of the original text. However, the concept of adaptation, like the term ‘illocutionary,’ has different meanings for different theorists and, as such; I would like to clarify my use of the term.

Baker asserts that “adaptation may be understood as a set of translative operations which result in a text that is not accepted as a translation but is nevertheless recognized as representing a source text about the same length.” (Baker, 1998:5) Baker appears to use the term “adaptation” as a label for categorizing texts, viewing adaptation as an overall strategy. However, I contend that adaptation can also be applied piecemeal to address certain “translation problems,” as required or desired. For example, in a work of popular fiction, substituting the name of a singer famous in the source text culture with the name of a singer popular in the target text culture. When this sort of adaptation is performed, I do not believe it compromises the overall identity of the target text as a translation; I merely believe that adaptation is one of the strategies adopted by the translator in performing his or her task. That said, I do believe certain target texts may just as accurately be called “adaptations” if they exhibit a frequent use of that strategy.

Bearing the foregoing in mind, I decided to study fan response to the French dubbed translation of a television show well-known for its use of expressive language—*Buffy the Vampire Slayer*. At the outset, I would note that the writers’ frequent use of wry humour, neologisms, wordplay and cultural references has served as fodder for numerous books and articles, many scholarly in nature. In fact, the degree of scholarly interest in *Buffy the Vampire Slayer* was partially responsible for convincing me that the series would make an interesting case study. I knew that I personally had been drawn to *Buffy* by its humour and linguistic creativity, but I was unprepared for the sizeable academic community that had congregated around *Buffy*,

including a contingent of linguists and lexicographers. This academic community formed a new discipline, Buffy Studies, which even boasts its own peer-reviewed, online scholarly journal, *Slayage: The Online International Journal of Buffy Studies*, which is devoted entirely to scholarly work on *Buffy the Vampire Slayer*. In the (web) pages of *Slayage*, I found an incredible selection of academic papers, as well as a comprehensive, if not exhaustive, *Bibliography of Buffy Studies by Discipline* comprising over 500 different works. Topics include cultural studies, media/television studies, fandom, feminism, philosophy, religion and narratological studies, as well as linguistics and lexicography, to name but a few. This latter category includes works relating to *Buffyspeak* and *Slayer Slang*, two terms denoting the unique language used in *Buffy the Vampire Slayer*. Learning of Anglophone scholars' interest in *Buffy*'s language, dialogue and humour made me all the more eager to investigate French fans' reception of the translation, since I was unsure of whether the French translators had paid special attention to these details. Furthermore, the relative absence of works dedicated to the show's translation and dubbing assured me that my research would not be redundant. At present, I am aware of only one work dealing with the translation of *Buffyspeak*: a forthcoming article by Diana Bianchi of the University of Bologna, entitled "Taming teen-language: the translation of *Buffyspeak* into Italian." However, near the end of my research I also came across another project, a paper-in-progress by Charlotte Bosseaux of the University of Edinburgh entitled "Translating as Intervention: the case of *Buffy the Vampire Slayer* into French." Bosseaux's paper highlights many of the same features of *Buffy* described in my thesis; however, it focuses more on the differences between the dubbed and subtitled French versions of the show, whereas my project examines French fans' reception of the show's dubbed translation and includes an evaluation of a translated episode.

This thesis argues that the hallmarks of *Buffy the Vampire Slayer*'s dialogue—its creative use of language and cultural references—are not preserved in the dubbed translation, and that French audiences dislike the translation based on the omission of these key elements from the target text. *Buffy the Vampire Slayer* is known as a hip,

cool show—which is why French network M6 acquired the rights to it in the first place. (M6 2002: 29) As such, it makes sense that French fans would expect a translation that lived up to the buzz surrounding the original series.

In order to verify my hypothesis, I conducted an analysis of French fans' responses to *Buffy* in translation. One of the most troublesome aspects of my project was selecting an audience sample on which to base my observations of fan response; new episodes of *Buffy the Vampire Slayer* stopped being aired in North America in 2003; 2004 in France. As we are now in the thick of 2006, it was virtually impossible to find "fresh" reactions to the show's translation; furthermore, I did not have the resources or expertise to conduct audience studies involving interviews or participant observation—such as those advocated by Morley—which would have required a significant number of test viewers. For these reasons, which are detailed more thoroughly in Chapter Three, I opted for a document analysis approach, which enabled me to access a larger number of viewers' responses to the show's translation. The document I selected to analyze was a chat room thread hosted by the website Allociné.com, a large French media portal. The thread, entitled *Une VF pitoyable ?*, featured 25 respondents discussing the quality of the French dubbed version of *Buffy* aired on the French television network M6, and I was particularly encouraged that the thread touched on the French translation's treatment of illocutionary strategies. In examining fan response, I was conscious of the fact that my analysis inevitably required me to interpret audience reception data, and that I risked misrepresenting the audience's "true" attitude towards a translated work. (Morley 1992:189-190) However, it remains that every assessment implies an act of interpretation, followed by a conclusion. As Morley explains, as researchers, "we need to avoid the dangers of slipping into an infinite regress of self-absorbed concern with our own subjective processes, and to manage our subjectivity, rather than to be paralysed by it." (190)

As noted earlier, my project includes an evaluation of a translated *Buffy* episode. The comments I found in the chat thread made me intensely curious about the series' dubbed French translation, and I decided to evaluate a translated episode to see

whether the posters' claims would be validated. I chose to examine *Attaque à Sunnydale* (the French dubbed version of *School Hard* (Season 2, Episode 3)) because it was specifically referred to in the chat thread. Evaluating *Attaque à Sunnydale* required extreme attention to detail, since I was attempting to identify all of the illocutionary elements used in the original text and examine how these elements were translated. Given the preponderance of illocutionary strategies in the source text, this component of my research was very time-consuming. Selecting the "best" examples to illustrate my findings was quite trying, since there were so many instances to choose from.

Although the document analysis and translation evaluation account for the bulk of my project, I feel it necessary to contextualize this research. For this reason, both my analysis of fan response and my translation evaluation are complemented by Chapter Three, which covers relevant theoretical, technical and methodological concepts. In Chapter One, I provide my reader with an introduction to *Buffy the Vampire Slayer* and describe the show's target audience, genre and humour. I also outline the specific illocutionary elements that will focus my translation analysis; notably: neologisms, wordplay and cultural references. In addition, I provide dialogue excerpts to illustrate each of the above categories. Lastly, I examine characters' specific use of language—their idiolects—and provide defining examples of usage. Chapter Two consists of my document analysis of the Allociné.com chat thread *Une VF pitoyable ?*, which provided me with an audience sample from which to investigate French viewers' reception of the dubbed French version of *Buffy*. Chapter Three is divided into three parts. In Part One, I provide a brief overview of various theoretical frameworks that informed my analysis of French fans' responses to *Buffy* in translation; notably reception theory, fan and audience studies, and ethnography. In Part Two, I discuss the various forms of equivalence and discuss the type of equivalence fans seem to expect of *Buffy the Vampire Slayer*. I also outline the various constraints inherent to the translation process, with special attention to audiovisual translation (e.g. dubbing and subtitling). In addition, I describe how these various constraints operate in the actual process of translation. Part Three represents

the largest chunk of the chapter, containing three main sections: a review of translation quality assessment models and an account of my evaluative approach. Chapter Four features a comparative analysis of the source and target texts, organized by category of illocutionary element (e.g. neologisms, wordplay), and a comparison of my evaluation of the target text with the results of the chat room thread analysis. In this last section I also share my conclusions regarding my project as a whole.

Although I do not expect all readers to take an equal interest in *Buffy*, my hope is that this thesis may offer some insight into the potential benefits of incorporating audience studies more fully into translation research; for instance, in descriptive target-oriented projects and studies of translation quality.

CHAPTER ONE

INTRODUCTION TO *BUFFY THE VAMPIRE SLAYER*

“Giles: Into each generation a Slayer is born, one girl in all the world, a Chosen One, one born with the strength and skill to hunt the vampires...”

Buffy: (interrupts) ...with the strength and skill to hunt the vampires, to stop the spread of their evil blah, blah, blah... I've heard it, okay?”

From *Welcome to the Hellmouth*, Season 1, Episode 1

Buffy the Vampire Slayer, the series, is a dramedy (drama/comedy) based on the teen movie of the same name. The original film was written by Joss Whedon, a screenwriter who has also worked on *Alien: Resurrection*, *Toy Story*, and *Speed*. (Adams 1) Released in 1992 to lukewarm reviews, the film version of *Buffy the Vampire Slayer* was directed by Fran Rubel Kuzui, who served as executive producer on the subsequent television version. Despite *Buffy*'s lackluster performance at the box office, Joss Whedon began developing a *Buffy* television series for the WB Network, which premiered on March 10, 1997. (Adams 1)

1.1 SHOW PREMISE

To make a long—and convoluted—story short, *Buffy* is about the life of a teenaged, girly-girl former cheerleader who is destined to protect the world from the forces of evil, including, but not limited to, vampires. As described in the opening narration used in seasons one and two: *“In every generation, there is a Chosen One. She alone will stand against the vampires, the demons, and the forces of darkness. She is the Slayer.”*

The series begins with Buffy Summers, cheerleader and cosmically ordained vampire slayer, being expelled from her Los Angeles high school after burning down the gym to protect her fellow students from vampires. Unable to register her daughter in any of the local schools, Buffy's mother, Joyce, is forced to relocate the family—herself and Buffy—to Sunnydale, a small “one-Starbucks town” (*Welcome to the Hellmouth*, Season 1, Episode 1) in Southern California. Unbeknownst to Buffy, Sunnydale is located on the “Hellmouth,” a hotbed of supernatural activity. True to its name, the Hellmouth is a portal to the underworld that attracts all manner of demons, vampires, werewolves and monsters that Buffy must battle as part of her sacred duty. Needless to say, this awesome responsibility puts a bit of a cramp in Buffy's predictably angst-ridden sixteen-year-old life. To make matters worse, for the first two seasons of the series, Buffy's identity is kept secret from her mother, which further strains their already difficult relationship. Fortunately, however, each Slayer is assigned a “Watcher,” an expert in the occult who essentially performs the role of Slayer-wrangler. A Watcher trains, guides and prepares the Slayer in his or her charge to fight the forces of evil. Buffy's watcher is Rupert Giles, an endearingly stuffy—yet mysterious!—Englishman posing as the high school librarian. Giles covertly uses the library as a sort of Slayer HQ, using the musty tomes he's shipped with him from England to instruct Buffy on the finer points of vampire slaying and supernatural phenomena.

While other girls are dating and gushing over boys, Buffy is saddled with slayer training, night patrols and violent confrontation with innumerable baddies—slayerspeak for “evildoers.” She also experiences troubling, prophetic dreams that foretell the evil forces coming to the Hellmouth. Each season, Buffy faces a new—or reincarnated—supernatural force of evil that threatens to end the world. However, despite the fantastic plots, smorgasbord of low-rent special effects and monster makeup, as well as the impressive martial arts chops of the actors and their stunt doubles, the focal point of *Buffy* is actually more introspective: relationships.

Buffy may be the show's namesake, but her slaying is not the only attraction. Buffy's friends, the self-proclaimed "Scooby Gang," or "Scoobies," may act as her loyal support system, but they are also unique and complex individuals. Although the writers may initially rely on some recognizable stereotypes—Buffy as valley girl, Giles as repressed Brit, Willow as computer geek—they do not allow these stereotypes to overpower the characters' identities. Over the run of the series, personalities are fleshed out and given greater depth, and characters come into their own. Strengths and weaknesses are tested, and characters are as likely to fail as they are to succeed. *Buffy the Vampire Slayer* takes care in depicting an alternate reality—a Buffyverse—so plausible that it replicates the disappointments, anxieties and fears of real life. Favourite characters are killed off, main characters suffer, and bad guys win—sometimes. Storylines frequently analogize Buffy and her friends' slaying of supernatural demons to the slaying of their inner, psychological demons. The characters simultaneously navigate the treacherous landscape of the Hellmouth and the equally unforgiving environments of high school and university. (Pender 2002: 41) In addition to the metaphors, some heavy-handed, some subtle, *Buffy* also features many scenes of straight-up emotional interaction between the characters, such as heart-to-hearts between friends, lovers' quarrels and parental lectures.

1.2 CHARACTER DESCRIPTIONS

Buffy the Vampire Slayer includes such a large cast of characters that I have described only the main characters appearing in *School Hard/Attaque à Sunnydale*. However, due to space restrictions, I have placed these descriptions in Appendix C.

1.3 TARGET AUDIENCE

As a series with predominantly high-school age characters, *Buffy the Vampire Slayer* could easily be written off as a "teen" show. However, in his article, "Bite Me,

Professor,” Ian Shuttleworth (2003) states that *Buffy* “was initially marketed to a youth audience, but its appeal continues to reverberate far beyond that niche.” Shuttleworth explains the show's broader-than-originally-conceived popularity by arguing further, “Look at [the show’s] ingredients: teen coming-of-age tribulations routinely rubbed shoulders with fantasy, horror, martial arts, postmodern self-consciousness and a slew of other elements.” In addition, Michael Adams, author of *Slayer Slang* and de facto *Buffy* historian, states that

[*Buffy* was], for five years, the most popular show on the WB Network, with an audience primarily of teens and twenty-somethings, but including plenty of thirty-something viewers as well. Fans of the show have proven extraordinarily dedicated to it: they support a *Buffy* industry that produces the obligatory action figures, calendars, T-shirts, posters, trading cards, jewelry, shot glasses, and an interactive video game; the show has inspired nearly 75 novels and novelizations, more than 100 comic books and graphic novels, a quarterly magazine, and a dozen or so thick books about the show...Homage to *Buffy* is both more frequent and more sincere than those who live outside the Buffyverse can imagine easily. (4)

1.4 GENRE

In his introduction to *The Television Genre Book*, Steve Neale notes that genre has

played an important role in the study of literature, theatre, film, television and other art and media forms. It has long been recognised that output in each of these fields can be grouped into categories, and that each category or class is marked by a particular set of conventions, features and norms. (2001:1)

This observation is relevant to studies of reception theory in light of Hans Robert Jauss’ belief that genres contribute to the creation of “horizons of expectation” (Jauss qtd. in Neale 1) among consumers of cultural products. Neale further notes that “[audiences] are...likely to bring with them a set of expectations, and to anticipate that these expectations will be met in one way or another.” (1) Therefore, viewers simply seeking to quell an appetite for gore may leave a screening of *Buffy* feeling unsatisfied, if that aspect of the show has not been played up to their liking. While genres in the past may have been more easily demarcated, there has been a trend

toward hybridization, whereby works draw upon the conventions and features of more than one genre in their storytelling. Neale explains that that

The degree of hybridity and overlap among and between genres and areas has all too often been underplayed. ('Comedy drama' (i.e. dramedy) in all its varieties has rarely if ever been discussed in studies of film, theatre, radio and television...Underplayed, too, has been the degree to which texts of all kinds necessarily 'participate' in genre (Derrida, 1990), and the extent to which they are likely to participate in more than one genre at once. (2)

As noted earlier, *Buffy the Vampire Slayer* is a dramedy, which is arguably the best genre label for the show, since plotlines are sprinkled liberally with both dramatic events and comic relief. However, the series is so diverse in its writing, settings and format that it could be considered as foraying into other genres, as well, such as horror, fantasy and musical comedy.

1.5 HUMOUR

The comedy of *Buffy* is woven into the drama nearly seamlessly. Blending drama with comic relief, *Buffy*'s writers can be counted on to slip in some dark humour at even the most climactic moments. The series' humour stems in part from the sarcasm-fuelled rebelliousness of its adolescent characters; it also serves as a foil to the horror and action, giving the show a wider appeal. *Buffy*'s humour appears in myriad forms, including sarcasm, irony, understatement, self-deprecation and sight gags, all of which should, in my view, be factored in to the translation process. Although the linguistic and intertextual elements of *Buffy* are what distinguish its dialogue the most from that of other series, I will nevertheless devote a section of my translation analysis to humour, as it is a key component of the show and surfaces in every script.

1.6 THE ILLOCUTIONARY LANGUAGE OF *BUFFY*

In the following section I will describe and provide examples of the specific features of language I will be examining in my analysis of *Attaque à Sunnydale*, the dubbed French version of the *Buffy the Vampire Slayer* episode *School Hard*. Language plays a prominent role in the series, and many *Buffy* scholars have written about this aspect of the show. In *Slayer Slang*, linguist Michael Adams states:

One of the most distinguishing features of [*Buffy*] is the innovative way the show's writers play with language: fabricating new words, morphing existing ones, and throwing usage on its head. The characters of *Buffy* twist, bend, fold, and mutilate their language—and it's that creativity that draws fans to the show, fans who go on to use those same new twists on words and phrases in their own language. (Inner book jacket, front cover).

Adams is not the only scholar to have taken notice of the show's linguistic prowess; cultural theorist Mark Dery describes how *Buffy* enjoys "playing slip 'n' slide on a slick of pure surface: self-conscious quotes, appropriated styles, glib asides." (qtd. in Pender 41) Karen Eileen Overbey and Lahney Preston-Matto, authors of "Stalking in Tongues: Speech Act as Weapon in *Buffy*," also acknowledge the *Buffy*'s adept verbalization, arguing that

We should not be surprised...that Buffy and Company rarely, if ever, employ dead metaphors; they are on the cutting edge of language, creating new expressions, constantly manipulating older expressions in order to update them...or completely circumventing the expected use of language... The Scooby Gang...knows the rules of language and languages and uses them to speak radically, enriching language with new terms and "other devices." (74)

1.6.1 LINGUISTIC INTERTEXTUALITY: CULTURAL REFERENCES

Credited with coining the term "intertextuality," Julia Kristeva "declared that 'every text is from the outset under the jurisdiction of other discourses which impose a universe on it.'" (qtd. in Chandler) Penguin's Dictionary of Critical Theory further

illuminates the meaning of the term, explaining that “the basic premise of intertextuality is that any text is essentially a mosaic of references to or quotations from other texts; a text is not a closed system and does not exist in isolation. It is always involved in a dialogue with other texts...” (2001:203-4) This type of manoeuvring is pervasive in *Buffy*; and the most overt intertextuality takes the form of cultural references, which the show’s writers frequently incorporate into character dialogue. Given its status as a televisual product, it goes without saying that *Buffy*’s imagery evokes intertextual references as well; however, for the purposes of this thesis, I will be focusing primarily on verbal instances of intertextuality.

According to the data on *Buffyguide.com*, the average number of cultural references per episode of *Buffy* is slightly higher than six, which can be viewed as a conservative estimate, since the references selected for inclusion in the website’s listing are only the most easily identifiable. In my own research I found many more references that may have been excluded or overlooked due to their subtlety. The references in *Buffy the Vampire Slayer* relate predominantly to other television shows, films, books, comics, musical acts, celebrities, history, foods and products. Interestingly, many of the references would not be relevant to *Buffy*’s target audience—as characterized above— since they allude to cultural artefacts that date from before the average viewer’s time: (e.g. Buffy’s reproach of Giles in *The Dark Age*, Season 2, Episode 8: “I don’t care from private! I care from dead guys attacking us. I care from you *lost weekending* in your apartment.” Buffy’s statement references the 1945 film *The Lost Weekend*, which portrayed the life of an alcoholic).

1.6.1.1 CULTURAL REFERENCES: EXAMPLES

In the following section I provide examples of cultural references found in *Buffy* dialogue, with explanations courtesy of *Buffyguide.com*.

Music:

Buffy (to vamp): "Live in the now, okay? You look like DeBarge."

DeBarge was a pop group of the early-to-mid eighties. Made up of five siblings (Eldra, Mark, Randy, Bunny, and Bobby DeBarge), Motown Records hoped they'd be a new Jackson 5, but they only wound up with one hit, 1985's "Rhythm of the Night."

From *Welcome to the Hellmouth*, Season 1, Episode 1

Film:

Buffy: "When this is over I'm thinking pineapple pizza and teen video movie fest. Possibly something from the Ringwald oeuvre."

Molly Ringwald was a staple of the sorts of immensely popular teenage-oriented comedies made in the 1980's, most of which were written, directed, or both by John Hughes. *Sixteen Candles* (1984), *The Breakfast Club* (1985), and *Pretty in Pink* (1986) are the three best-known of these movies.

From *What's My Line, Pt. 2*, Season 2, Episode 10

Food:

Buffy: "Look, I realize that every Slayer comes with an expiration mark on the package. But, I want mine to be a long time from now. Like a Cheeto."

Cheetos are a cheesy crunchy snack produced by *Frito-Lay*. Because they are a junk food packed with preservatives, they have a long shelf-life — though they will go stale much sooner than Buffy would have you think.

From *Fool for Love*, Season 5, Episode 7

Comics:

Buffy: "Besides, I can just tell something's wrong. My spider sense is tingling."

Marvel Comics' Spider-Man, in addition to his physical powers, has a "spider sense" that tingles when danger is looming. The phrase "My spider sense is tingling" has become an oft-repeated phrase in the Spider-Man comic books.

From *I, Robot, You Jane*, Season 1, Episode 8

Products:

Buffy: "Angel's a vampire. I thought you knew."

Cordelia: "Oh, he's a vampire. Of course! But the cuddly kind. Like a Carebear with fangs?"

The Care Bears were a series of collectible teddy bears introduced by Hasbro in the 1980's and quickly spun off into a huge entertainment empire including clothing, comic books, and cartoons. The Care Bears were supposed to represent all that was good and pure and fluffy and saccharine in the world.

From *Halloween*, Season 2, Episode 6

Celebrities:

Buffy: "First I have to deal with Giles. He's on this Tony Robbins hyper-efficiency kick. Expects me to check in every day after homeroom. (walks off after Giles) Police?"

Tony Robbins is perhaps the most famous motivational speaker in America. His company sells a wide range of tapes, videos and other products that claim to teach customers to unleash the potential within themselves.

From *What's My Line, Part 1*, Season 2, Episode 9

Literature:

Buffy (about Faith): "The girl makes Godot look punctual."

Waiting for Godot is a play by Samuel Beckett, published in 1952. The play consists of conversations between Vladimir and Estragon, who are waiting for the arrival of the mysterious Godot, who continually sends word that he will appear but never does.

From *Enemies*, Season 3, Episode 17

History:

Buffy (about the huge library): "Yeah, this is great, you know, if we ever need a place for the Nuremberg rallies."

Beginning in 1933, an area to the south of the German city Nuremberg was turned into a gigantic building site. The "Party Rally Grounds" were designed to be a stone memorial to the ideology of National Socialism (Nazis). The Nazis held their annual party rallies here from 1933-38, at which they developed their anti-Semitic laws.

From *The Freshman*, Season 4, Episode 1

Television:

Spike (to Dawn): "Sneaking out to braid hair and watch Teletubbies with your mates?"

Teletubbies is a show launched in 1997 in the UK by the BBC. It is aimed at preschoolers, and features 4 brightly colored child-like creatures who live together in Teletubbyland. The show is intended to be educational, especially in regards to speech and vocabulary, and has proved highly popular, at one time becoming something of a fad. It is currently broadcast by PBS in the US.

From *Blood Ties*, Season 5, Episode 13

1.6.2 NEOLOGISMS

The *American Heritage Dictionary* defines neologism as “a new word, expression or usage.” As John Algeo (1978) states in “The Taxonomy of Word Making,” “Of the making of many words there is no end. Phonological change may slip by us unobserved, and syntactic change seems glacially slow, but lexical change is going on all the time.” (122) Slang is a particularly productive vehicle of word formation and, as an artefact of youth culture—though not strictly limited to that realm—*Buffy the Vampire Slayer* is an active participant in the creation of new slang. Michael Adams notes that “Teens map their own linguistic territory, as opposed to their parents’, with slang, and sometimes “improve” earlier slang to stake their own generation’s claim.” (2003:27)

Lexicologists Howard Jackson and Etienne Zé Amvela (2000) note that “the major processes [of word formation] are compounding and affixation,” (44) a statement that holds true for the neologisms of *Buffy*, which tend to follow recurring patterns. Adams asserts that affixation is the most frequent mode of word formation, though *Buffy* writers also frequently use compounding, as well as functional and semantic shifts, to create new words. (47-77) A functional shift occurs when a word of one grammatical category is used in another grammatical context, (e.g. a noun used as a verb); a semantic shift occurs when the grammatical category of the lexeme remains unchanged but takes on a new meaning. (Jackson and Amvela 86)

1.6.2.1 NEOLOGISMS: EXAMPLES

Affixation:

Xander (to Willow): Look, you want to do **guiltapalooza**, fine, but I'm done with that. Starting this minute, I'm gonna grab ahold of that crazy little thing called life and let it do its magical little heal-y thing. What's done is done. Let's be in the moment. Behold the beauty that is now. Who's with me?

In this example, the writers have “abstracted *-palooza*, probably from *Lollapalooza*, the name of a rock festival organized annually from 1990 to 1998.” (Adams, 55) The meaning attributed to the word is derived from the association of the suffix *-palooza* with the festival *Lollapalooza*; a “guiltapalooza” would therefore be a “festival of guilt” or simply, excessive guilt.

Functional Shift:

Buffy (to Giles): I cannot believe that you, of all people, are trying to **Scully** me. There is something supernatural at work here. Get your books! Look stuff up!

In this example, the writers create a new word through a functional shift, changing the grammatical category of “Scully” from proper noun (the last name of Dana Scully, a character from the popular science fiction show *The X-Files*) to verb. The new word is meant to evoke some of the personality traits associated with the Scully character—she is the “skeptical doubter who consistently tries to poke holes in the wild supernatural theories of her partner Fox Mulder on *The X-Files*.” (*Buffyguide.com*)

From *The Pack*, Season 1, Episode 6

Compounding:

Faith: I mean, you really got some quality rage going, really gives you an edge.

Buffy: **Edge Girl**. Just what I always wanted to be.

In this example, the writers have joined “edge” and “girl” together to make one term, “edge girl,” which could also be considered a play on words of “It girl,” a label accorded to a young woman regarded as being the height of fashion and popularity within a social circle.

From *Homecoming*, Season 3, Episode 5

Functional and semantic shift:

Buffy (regarding her college roommate, Kathy): I bet before too long she'll be **trip-hopping** all over the place.

"Trip-hop is in the same family as techno and electronica music, though described as having a drastically slower tempo than techno. Favorite artists of trip-hop fans include *Portishead* and *Massive Attack*." (*Buffyguide.com*)

In this example, the writers have taken a noun, "trip hop" and have transformed it into a verb. However, since the noun denotes a type of music, a semantic shift must also take place to make "trip-hopping" usable as a verb; in this instance, it appears to have taken on the same meaning as "bop" (i.e., to move around to music)

From *Living Conditions*, Season 4, Episode 2

1.6.3 WORDPLAY

Wordplay is characterized above all as a creative activity, and its variety of definitions illustrates the many ways in which writers innovate with language. In his article "You Got the Picture?: On the Polysemiotics of Subtitling Wordplay," Henrik Gottlieb cites a few possibilities, each highlighting a different aspect of wordplay. First, he references the 1987 *Collins Cobuild English Dictionary*: "Wordplay involves making jokes by using the meanings of words in an *unusual, amusing, or clever* way." (in Gottlieb 1997:208 Own emphasis) However, Gottlieb then proceeds with a more scholarly definition, borrowed from the Austrian scholar Grassegger:

Utterances using wordplay are seen as form-based texts, where the recreation of formal and stylistic features is *more* important than rendering their content in case of conflicts in translation. (Grassegger 1985:43; my translation) (in Gottlieb 209)

Delabastita (1996) offers another useful definition, suggesting that

Wordplay is the general name for the various *textual* phenomena in which *structural features* of the language(s) used are exploited in order to bring about a *communicatively significant confrontation* of two (or more) linguistic structures with *more or less similar forms* and *more or less different meanings*. (128 Emphasis in original)

For Delabastita, the structure of a text element plays a key part in wordplay, with punning being the most common outcome. Gottlieb's definition is a bit more inclusive; the structure of the text involved in the wordplay is not stressed so much as its ability to produce unexpected and/or entertaining meanings; this may involve word association or the use of literary devices such as metaphor and synecdoche. A frequent source of punning is the alteration of popular expressions and idioms, which, according to Delabastita, "have a sum meaning that is historically based on, but can no longer be reduced to, the combinations of their component meanings." (1996:130) Veisberg explains that the manipulation of these "fossilized idioms produces a strong stylistic effect by creating a contrast with the 'normal' reading of the idiom in its unchanged form and so defeating the reader's or listener's expectation. (1997:157) This "defeat of expectation" is central to the success of wordplay; in order for the reader or listener to appreciate the distorted meaning of the idiom imposed by the alteration of its text structure, the reader must be familiar with the original idiom and be aware of its conventional meaning. The more embedded the conventional meaning of the idiom, the more likely its alteration will be jarring for the reader and produce a significant illocutionary effect.

1.6.3.1 WORDPLAY: EXAMPLES

Drusilla: Do you love my insides? The parts you can't see?

Spike: Eyeballs to entrails, my sweet. That's why I've got to study this Slayer. Once I know her I can kill her. And once I kill her you can have your run of Sunnyhell. Get strong again.

In this example, the phrase "eyeballs to entrails" is a perversion of the expression "from head to toe," meaning "completely." Although the meaning of the idiom can be considered the same, the new, more colourful version uttered by Spike fits more with the roughness of his character. Spike also alters the name of the town, "Sunnydale," referring to the fact that it sits on the Hellmouth.

From *Halloween*, Season 2, Episode 6

Cordelia: God, this is so sad. We're never gonna win the state championship. I think I've lost all will to cheerlead.

In this example, the writers have altered the expression “I have lost all will to live,” a dramatic and grave statement, replacing “live” with “cheerlead,” which produces a comic effect since the original idiom conveys a speaker’s great despair and the altered idiom conveys the speaker’s inanity.

From *Go Fish*, Season 2, Episode 20

Buffy (to Mr. Platt, school counselor): Buffy Summers, reporting for sanity.

In this example, the writers have altered the stock phrase “reporting for duty,” replacing the end word with “sanity.” This creates a comic effect as sanity is not something you can work at, (like a duty), it is either present or not.

From *Beauty and the Beasts*, Season 3, Episode 4

Buffy: We’ve still got work to do. I think it’s (referring to weapon) maybe some kind of scythe. The only thing I know for sure is that it made Caleb back off in a hurry.

Willow: (jokes) So it’s true. Scythe matters.

Here the writers have relied on the partial homophony of the words “size” and “scythe” to make a pun on the colloquial expression “size matters.”

From *End of Days*, Season 7, Episode 21

Faith (to Buffy): The vamps, though, they better get their asses to Defcon One, 'cause you and I are gonna have fun, you know, watcherless and fancy-free.

In this example, the writers have altered the expression “footloose and fancy-free,” substituting “watcherless” for the first word. The expression maintains some of its meaning however, since “footloose” means “able to move about; having no ties,” and being “watcherless” means having no one to answer to regarding comings and goings.

From *Faith, Hope & Trick*, Season 3, Episode 3

1.7 IDIOLECTS - CHARACTERS' SPECIFIC USE OF LANGUAGE

In the following section I will examine select characters' use of language and describe how their unique usage both shapes and reveals their identities. I contend that idiolects are an important consideration for translators, particularly in the translation of long-running series. Although the omission or alteration of traits specific to certain characters' speech may seem inconsequential at first glance, the cumulative effect of these translations may be that characters' personalities are portrayed and perceived very differently in the source and target texts.

In *Slayer Slang*, Michael Adams asserts that the language of teenagers can be distinguished from that of adults by its focus on creative expression, which he believes drives the dialogue of *Buffy*'s teen characters. Adams explains

Meaning...is sometimes difficult to isolate, but not the sociolinguistic importance of slayer slang: Every major character on the show coins or derives terms to reflect subtly his or her social and psychological experience. The result is clever, precise, and expressive, as the language of adults, slang or other, naturally cannot be. (28)

As we have seen in preceding pages, the language in *Buffy the Vampire Slayer* isn't just for entertainment, or to move the storyline along. The unique language used by *Buffy*'s characters provides insight into their personalities. With the exception of Giles, all of the characters whose language I will examine are either teenagers or twenty-somethings, whose dialogue is peppered with—or chock full of—slang.

The slang pervading the dialogue of *Buffy the Vampire Slayer* could be viewed as contributing to the sociolect created by Joss Whedon and his staff of writers, which is in turn used by the show's characters. In his book *Sociolinguistic Theory*, J.K. Chambers (2003) explains that a sociolect “is a dialect that includes features characteristic of the people with whom one wishes to show solidarity, either densely

or loosely.” (170) The characters’ use of neologisms, wordplay and cultural references could also be viewed as defining features of the *Buffy* sociolect.

Despite the shared features of *Buffy* characters’ usage, these individuals nevertheless demonstrate modes of verbalization that differ on other levels (e.g. vocabulary, register and usage). I contend that these subtle—and sometimes not so subtle—differences in usage help define characters to the target audience and create an expectation among viewers as to how these individuals should speak and behave. As D.E. Ager notes,

Every individual human being speaks and writes in a different way from others: he chooses words, expressions and textual structures which are different from those even close relatives, colleagues or friends choose. His **idiolect** (lect or isolect) is a reflection of his personality, which itself reflects his upbringing, knowledge, experience and the situations he finds himself in. (2)

For this reason, I believe the idiolects of certain characters should be a point of concern for the translator, who risks altering the perceived personalities of certain characters through the omission or imposition of idiolectal language. In the following section, I describe the idiolects of several characters appearing in *School Hard* whose usage is most distinctive: Xander, Giles, Spike and Drusilla.

1.7.1 XANDER

While *Buffy*’s language is characteristically aggressive, Xander’s is characteristically self-deprecating. Overbey and Preston-Matto concur, stating that “As opposed to *Buffy*, who is always on the offensive in her language strikes, Xander is more comfortable on the self-defensive.” (2002:77) By being overly accommodating and self-deprecating, Xander presents a non-threatening posture, which is good, since he lacks the supernatural powers to back up any potential offensive. This is a source of

considerable insecurity for Xander, who therefore clings to the group as a source of identity. Overbey and Preston-Matto write

The group is what it is all about for Xander; it is what he lives for. He lacks Buffy's staking skills, and he is not as well versed in book learning as Willow and Giles, so he "participates" in the group dynamic by making them laugh and relieving their psychic burden. (77)

In addition, Xander's wordsmithing comes in handy during battle because it gives the Scooby Gang time to think up strategies; his jokey banter with adversaries buys the group time. (Overbey and Preston-Matto 77)

Besides his penchant for joke-telling, Xander is also prone to using inappropriate language, either through references to sex or unsavory events. Consider the following excerpt of dialogue:

Jenny: Well, Cordelia's gonna meet us.

Xander: Oooh, gang, did ya hear that? A bonus day of class plus Cordelia! Mix in a little rectal surgery, and it's my best day ever!

In this line, Xander unflatteringly compares spending time with Cordelia to undergoing rectal surgery, a reference that is meant to provoke the association of pain and discomfort. The statement is unexpected and in poor taste, which is of little concern to Xander, who cares more about laying the sarcasm on thick—clearly a day featuring those events would not be "the best ever." In addition, Xander's recourse to sarcasm shows an inability to take things seriously—Jenny the computer teacher has just informed him that he needs to brush up on his coursework, but instead of addressing that issue, he goes for the easy laugh.

From *The Dark Age*, Season 2, Episode 8

With respect to the sexual overtones of Xander's language, Overbey and Preston-Matto explain that "[Xander has] expertise in double entendres and innuendos...[his] sex talk is generative. He has not yet physically procreated, so his creative energy is channeled into language, creating new idioms and expressions." (2002:78) The

following quote from Xander is a good example of libido-fuelled linguistic creativity:

Xander (to Giles): So with Buffy and Riley having ... you know, acts of nakedness around the clock lately, maybe they set something free. Like a ... big burstin' poltergasm.

In this example, Xander creates the neologism “poltergasm,” a blending of “poltergeist” and “orgasm.” His preference for using a made-up word to describe the outcome of Buffy and Riley’s sexual relations could be construed as evidence of his uneasiness with his sexuality and that of his peers. Xander’s use of the circumlocution “acts of nakedness” further reveals his uneasiness regarding sex.

From *Where the Wild Things Are*, Season 4, Episode 18

1.7.2 GILES

As a British academic who is fluent in numerous languages and well-versed in the occult, Giles employs a distinctive vocabulary including Britishisms and supernatural terms. Giles’ use of British English may be less familiar to North Americans, but for those who watch *Buffy*, it is an integral part of his character. Giles’ dialogue is also affected by his relationship with Buffy; his concern for her often manifests itself in the curt, vaguely parental reprimands he makes to her. Another aspect of Giles’ language to note is his delivery; he often stammers out of nervousness. The following dialogue excerpts feature some of the Britishisms used by Giles.

Giles (to Angel): Listen. Some prophecies are, are a bit dodgy. They're, they're mutable. Buffy herself has, has thwarted them time and time again, but this is the Codex. There is nothing in it that does not come to pass.

Here Giles uses the British term “dodgy,” meaning “unreliable, shaky, risky.” Although the term has become more common in North America over the past few decades, it nonetheless has a distinctly British ring to it.

From *Prophecy Girl*, Season 1, Episode 12

Snyder: Uh, good. You go do that thing with the demon, and I'll stay here in case the babies, you know, uh... find their way back.

Giles: You filthy little ponce. Are you afraid of a little demon?

In this example, Giles becomes frustrated with Buffy's high school principal, Snyder, and calls him a "ponce." The term is an insult, a disparaging term meaning "pimp," or in some cases, "homosexual," (Merriam Webster) and it is unlikely that Snyder is familiar with the term. Interestingly, the nervousness evident in the first quote from Giles is conspicuously absent from this one; this can be explained by the premise of the episode: all of the adults in Sunnydale consume poisoned candy—being sold by the high school band to raise money—causing them to lose their inhibitions and act like wild teenagers.

From *Band Candy*, Season 3, Episode 6

As an academic, Giles has access not only to a higher register of language, but also to different languages, including Latin, Greek and Sumerian. In addition, he boasts an impressive knowledge of magical terminology.

Giles (to group): Have you all quite finished? We have to find a conclusive test. There may be something in here... (pages through a book) Yes, this should do it. You'll need some of her hair, a little quicksilver and some *aqua fortis*.

In this example, we see Giles' use of a higher register, "have you all *quite* finished?," as well as his knowledge of magical terminology, "quicksilver," a fancy term for "mercury" and finally, his command of Latin, "*aqua fortis*," meaning "nitric acid." (Merriam Webster)

From *The Witch*, Season 1, Episode 3

As an unofficial father-figure, Giles' verbal exchanges with Buffy are often marked by the exasperation that parents sometimes experience in conversing with their children. In the following example, Giles is trying to teach Buffy but is losing patience with her, and he expresses some parental sternness.

Giles: (seriously) Buffy, I'm aware of your distaste for studying vibratory stones, but since it is part of your training, I would appreciate your glib-free attention.

Giles reveals his frustration through his use of understatement "distaste for studying vibratory stones" and, despite knowing that Buffy finds studying onerous and boring, he sarcastically states that he would "appreciate" Buffy's attention, rather than pulling rank outright and reprimanding her.

From *Helpless*, Season 3, Episode 12

1.7.3 SPIKE

Spike likes to stand out from the crowd, both through his personal style—leather jackets, shock of platinum hair—and his speech. Spike is an arrogant and violent vampire, a megalomaniac who enjoys using idiosyncratic speech to taunt his enemies. When Spike can't inflict physical damage, he'll often settle for being verbally abusive, displaying a twisted sense of humour and a predisposition towards punning and playing off word associations to produce dialogue that is imaged and unexpected. Besides his playfulness with language, Spike's idiolect is characterized by cursing and Britishisms, markers of his social class and geographical provenance, respectively.

Spike: YOU... (swings the candlestick) STUPID... (swings again) WORTHLESS... (swings again) BITCH! (calms a bit) Look what you've done to me.

In this example, Spike reveals his humiliation and frustration at Drusilla having left him. While indulging his aggression and destroying Drusilla's personal belongings, he curses her, calling her a bitch.

From *Lovers' Walk*, Season 3, Episode 8

Spike: Are you insane?! We're supposed to kill the bitch, not leave gag gifts in the friends' beds.

Drusilla: (cuddles her puppy) But, Spike, the bad teacher was going to restore Angel's soul.

Spike: What if she did? If you ask me, I find myself preferring the old Buffy-whipped Angelus. This new, improved one is not playing with a full sack. I love a good slaughter as much as the next bloke, but his little pranks will only leave us with one incredibly brassed off Slayer!

Here Spike swears, calling Buffy a "bitch." He also demonstrates his morbid creativity by using the phrasing "gag gifts" to refer to the corpse of Jenny Calendar, who was murdered by Angel and deposited in Giles' bed. Spike shows additional creativity in his alteration of the idiom "not playing with a full deck," changing the end to "full sack," perhaps referring to a sack of marbles, another term for common sense or sanity. (Merriam Webster) Lastly, Spike's cultural background is revealed by his use of two Britishisms: "bloke," substituted for the more North American "guy," and "brassed-off," used in place of the more North American "pissed off."

From *Passion*, Season 2, Episode 17

Spike : So, you let Parker take a poke, eh? Didn't seem like you knew each other that well. What did it take to pry apart the Slayer's dimpled knees?

Buffy : You're a pig Spike.

He jumps from the few stairs he was above her, then kicks her full on.

Spike : Did he play the sensitive lad and get you to seduce him? That's a good trick if the girl's thick enough to buy it.

In this example, Spike interposes his physical attacks with verbal ones, cruelly teasing Buffy about a how she was loved and left—sexually used—by a playboy university student. Spike uses low register language “poke” to portray Buffy’s experience in the most crude manner possible, making light of her humiliation and laughing at her youthful naïveté by referring to her “dimpled knees.” This phrase evokes an image of childlike innocence, innocence that Buffy should have known better than to reveal. Spike tries to exploit Buffy’s embarrassment to throw her off her game. Spike also uses two Britishisms in this example: “lad,” in place of “guy” and “thick,” in place of “stupid.”

From *The Harsh Light of Day*, Season 4, Episode 3

Spike: It's Spike now. You'd do well to remember it, mate.

Angelus: I'm not your mate. And when did you start talking like that?

Darla: (to Spike) Look, we barely got out of London alive because of you. Everywhere we go, it's the same story and now-

Angelus: You've got me and my women hiding in the luxury of a mine shaft, all because William the Bloody likes the attention. This is not a reputation we need.

Spike takes a deep swig from a wine bottle.

Spike: Oh, I'm sorry. Did I sully our good name? We're vampires.

Angelus: All the more reason to use a certain amount of finesse.

Spike: Bollocks! That stuff's for the frilly cuffs-and-collars crowd. I'll take a good brawl any day.

In this example, Spike uses various Britishisms, “mate,” and the curse word “bollocks.” He also uses mock concern and irony to argue with Angelus, pointing out the obvious to explain his bad behaviour: “We’re *vampires*.” Spike’s linguistic creativity is also put to good use in the phrasing “frilly cuffs-and-collars crowd,” designate the upper class, which he despises.

From *Fool For Love*, Season 5, Episode 7

1.7.4 DRUSILLA

As noted earlier, Drusilla's behaviour is oddly childlike; she appears to weave in and out of two realities, manifesting different personalities at different times. Juxtaposed with her violent tendencies, Drusilla's childishly plaintive, joyful and nonsensical dialogue is often confusing and at times terrifying. Not only is she clearly unwell, her strange innocence could be misconstrued by her victims as harmlessness; those around her have no idea of how threatening she is, in fact, Drusilla herself often seems unaware of her own power as a killing machine. In addition to her unique phrasing, Drusilla's idiolect is marked by Britishisms, indicating her geographical provenance, and her psychic ability—she senses things about other characters and shares these observations in conversation.

Drusilla: Spike, come dance?

Spike: (snaps) Give us some peace, would you? Can't you see I'm working? (Drusilla pouts) Oh, I'm sorry, kitten. It's just this manuscript. Supposed to hold your cure, but it reads like gibberish. E-even Dalton here, the big brain, he can't make heads or tails of it.

Drusilla: I... I, I need to change Miss Edith. (bends over in pain)

In this example, Drusilla reveals the childlike aspect of her personality by making a frivolous request of Spike, a dance, when he is clearly busy. When he reproaches her, she feels rejected and seeks comfort by playing mother to one of her dolls, Miss Edith.

From *What's My Line Part 1*, Season 2, Episode 9

Drusilla: Are you lost?

James: No. My mom's just supposed to pick me up is all.

Drusilla: Do you want me to walk you home?

James: No, thank you.

Drusilla: My mummy used to sing me to sleep at night. Run and catch / The lamb is caught in the blackberry patch... She had the sweetest voice. What will your mummy sing when they find your body?

James: I'm not supposed to talk to people.

Drusilla: Oh. Well, I'm not a person, see, so that's just...

Angel: (to James) Run home.

Drusilla: My Angel!

Angel: Hello, Drusilla.

Drusilla: Do you remember the song mummy used to sing me? Pretty.

Angel: I remember.

Drusilla: Yes, you do.

Angel: Drusilla, leave here. I'm offering you that chance. Take Spike and get out.

Drusilla: Or you'll hurt me? No. No, you can't. Not anymore.

Angel: If you don't leave it'll go badly. For all of us.

Drusilla: My dear boy's gone all away, hasn't he? To her.

Angel: Who?

Drusilla: The girl. The Slayer. Your heart stinks of her. Poor little thing. She has no idea what's in store.

Angel: This can't go on, Drusilla. It's gotta end.

Drusilla: Oh, no, my pet. This is just the beginning.

In this example, Drusilla displays both violent cunning (by trying lure a young boy with her and victimize him) and girlish whimsy (mentioning a lullabye that her mother used to sing). This out of place nostalgia is at odds with Drusilla's predatory intentions, signaled by the disturbing statement "What will your mummy sing when they find your body?" This type of contrast that is consistent with her idiolect. Drusilla's defiance toward Angel is childlike; she petulantly states that he "can't hurt her anymore." Drusilla's tendency towards nonsense and oddity is also displayed in this example, as well as her psychic powers "Your heart stinks of her...She has no idea what's in store." Drusilla also uses a Britishism, "mummy" instead of "mom" or "mother."

From *Lie to Me*, Season 2, Episode 7

I trust that the foregoing introduction to the *Buffy the Vampire Slayer* has sufficiently acquainted my reader with the series, the *Buffyverse* and its inhabitants. The information contained in this chapter will be particularly useful for understanding Chapter Four, in which I analyze and evaluate the dubbed French version of *School Hard*. In the next chapter, I present my analysis of fan response to *Buffy's* French dubbed translation.

CHAPTER TWO

ANALYSIS OF FRENCH FAN RESPONSE:

UNE VF PITOYABLE ?

The following analysis focuses on the *Une VF pitoyable ?* chat thread found in the Allociné.com forum for *Buffy contre les vampires*. I chose to examine this thread in particular because it related specifically to translation, a topic that is not frequently found on the message boards. My experience wading through countless website forums indicated that most discussions focus on topics such as plot details or the relationships between characters; only a handful of discussions relate specifically to translation, language or cultural references among hundreds and thousands of other threads. Thus, when confronted with a thread dedicated solely to the dubbed French translation of *Buffy*, I immediately selected it as my case study for analysis, since my particular interest lies in French viewers' response to the show's translation.

I acknowledge that the title of the Allociné.com chat thread may suggest an overt bias against the "VF" (version française); however, I should note at the outset that the discussion itself revealed a somewhat more forgiving attitude towards the dubbed French translation. To ensure a thorough treatment of the comments made in the chat thread, I have decided to present my observations in separate sections, each dedicated to a particular aspect of the show that was commented upon by chat participants. I have divided my analysis into the following sections: Dubbing/Voices, Translation/Dubbing Process, Quality of Translation, Linguistic/Intertextual Elements (i.e. wordplay, neologisms, cultural references) and Censored Dialogue.

Before I begin, however, I must clarify a few points regarding methodology. First, typically when undertaking any sort of discourse analysis it is advisable to be informed of the social context of those engaging in discussion (Groden and Kreiswirth 1994:211); for example, the age, sex, race, class, location and education of

a speaker or writer. However, the member identification tags used in Allociné.com chats do not display such data, and I am unable to contact any of the forum members who participated in the chat, since the messaging option is inactive. For these reasons, I cannot provide information on poster demographics to my reader. I would also note that, despite the proliferation of chat forums, members of online communities still tend to favour privacy and very few participants divulge real personal details in public chat environments.

In the course of my analysis, I will refer to speakers as “s/he” to avoid assuming the gender of the participant. In addition, while I cannot pretend to know the specific identities and characteristics of my group of speakers, I am nevertheless required to make some important generalizations, as they are vital to my analysis for obvious reasons. These generalizations are as follows:

- 1) All speakers in the chat are either francophone, or fluent in French.
- 2) All speakers in the chat have *seen* *Buffy the Vampire Slayer* in its *dubbed* French translation and are discussing this particular version. (Rather than the *version originale sous-titrée* (VOST)).

Because the speakers participating in this discussion have judged themselves capable of commenting on the quality of *Buffy*’s French translation, I must work under the assumption that they possess the linguistic competence necessary to do so.

Furthermore, while my thesis admittedly aims to show French viewers’ response to the French dubbed translation of *Buffy the Vampire Slayer*, I must accept the fact that I have no way of verifying the actual linguistic profiles of the chat participants (e.g. mother tongue, degree of fluency). That said, given that Allociné.com is a French media portal and the original poster refers specifically to the dubbed French version of *Buffy* airing on M6, I would be inclined to think that most of the posters either live in France or have access to this network. I should also note that, in an effort to further protect the privacy of posters, I have shortened each chat participant’s screen name to a series of three characters. This will enable me to identify the author of a particular post without reproducing his or her exact screen name.

Since the Internet has fostered the creation of many terms related to discussion forums and chat rooms, I would like to familiarize my reader with the numerous labels I will use to designate the participants of the *Une VF pitoyable ?* chat thread, including “posters,” “chatters,” “discussion participants” and “forum members,” among others.

I should also note that, given the casual environment of chat rooms, it is not uncommon for posts to contain multiple errors in grammar, spelling and usage. In my examples from the chat thread, I have chosen to include the unedited text. I have not indicated any errors using “[sic],” since in some instances the errors are too numerous and indicating each one would have prevented easy reading of the chat excerpts. I would also explain that posters often use Internet slang or shorthand to express themselves quickly. Such truncated language is not generally problematic, as it is widely understood by members of the same interpretive community. I trust that the above information will prevent my reader from experiencing any confusion vis-à-vis the posts referenced in this analysis.

2.1 CASE STUDY: *Une VF pitoyable ?*

On April 27, 2005, FEA, a member of Allociné.com’s *Buffy contre les vampires* forum, started a new chat thread containing the following post:

Une VF pitoyable ?

J’ai eu du mal au début avec cette série, en la regardant sur M6 je la trouvée stupide, puis j’ai regardé de nouveau en VOST, c’est vraiment une série énorme, métaphorique et absolument pas que pour ado, en effet la saison 6, place définitivement BtVS comme une série adulte.

Mais cette série souffre d’une très mauvaise VF version M6, des dialogues modifiés et rendu complètement stupide.

Par exemple, lors de la rencontre parents/professeurs au lycée ou Buffy essaye d’éviter que sa mère rencontre Snyder, dans la VF, Buffy dit à Snyder que sa mère a peur des petits chauves et lorsque enfin il la rencontre, il lui dit de la suivre si elle n’a rien contre les petits chauves; alors qu’en réalité Buffy dit à Snyder que sa mère ne parle pas anglais, et lors de la rencontre avec sa mère il lui dit simplement de la suivre !

A un autre moment, Spike dit a drusilla dans la VF, qu'ils vont faire la fête et elle lui répond "oh oui une fête avec de jeunes vierges que je pourrais enchaînées". ./
Et dans la VoST, elle répond "oh oui une fête avec des chapeaux et des cotillons" !!!

Et il y en a pleins d'autres encore d'exemples comme ceux ci !!! franchement c'est abuser et ca entrainer une "débilitation" de la série pour certaines personnes, qui au vue de la VF, l'ont jugées comme une série stupide.

De plus dans la VF, le vocabulaire Scooby gang apparait peu, et les clins d'oeil entre saisons, épisodes n'apparaissent pas (les crayons jaunes par ex, Saison 5 et 6) ...
De plus la voix nian nian de Willow dans la VF....

Enfin bref, j'adore cette série, c'est une série culte a revoir (je compte plus le nombres de fois que j'ai revu les intégrales en DvD lol), mais la VF M6 est vraiment a chier, vous ne trouvez pas ?

(APPENDIX D: 164)

In this post, FEA makes various charges against the dubbed French translation of *Buffy* aired by French network M6, notably that the dialogue has been banalized and changed for the worse. FEA cites two examples from the episode “School Hard/Attaque à Sunnydale” (Season 2, Episode 3) which, by his or her estimation, were adapted unnecessarily. In FEA’s first example, Buffy is trying to keep her mother away from the school principal, who wants to inform her of Buffy’s lackluster academic performance. In the original, Buffy blurts out to the principal that her mother cannot speak English; in the French translation, Buffy divulges to Snyder that her mother becomes tongue-tied around short bald men. In FEA’s second example, Drusilla—a violently powerful, mentally unstable vampire who often utters incongruously childlike and whimsical sentences—is talking with her vampire boyfriend, Spike, about celebrating a victory. In the original, Drusilla mentions having a party “with streamers and songs,” but in the French dubbed version, Drusilla utters “une fête avec des jeunes vierges que j’enchainerai.” FEA is correct in noting that this constitutes a departure from the original’s meaning; s/he also takes care to point out that the subtitled version (VOST – version originale sous-titrée) differs from the dubbed translation and is much closer to the original script. Besides these specific translations, FEA also notes the absence of the “vocabulaire Scooby gang,”—which I interpret as referring to the neologisms, wordplay and cultural references that pepper the original—as well as the non-translation of references to other seasons. Lastly,

FEA comments on the voice of the actor dubbing Willow, describing it as whiny and annoying.

This one post gave way to an eight month-long discussion; 25 chatters participated in the thread, posting 59 comments and generating 31 pages of dialogue regarding the dubbed French version of *Buffy the Vampire Slayer*.

2.1.1 DUBBING ACTORS/VOICES

In his/her initial post, FEA commented on the “voix nian nian de Willow dans la VF.” This adjective “nian nian” appears simply to be a misspelling of the adjective “gnangnan,” which refers to complaining or whining incessantly. Clearly an individual’s response to voice and intonation is one of the most subjective, involuntary reactions there is; nevertheless, particular dubbed voices are attached to particular characters like shadows, and they shape viewers’ perspectives and feelings about these characters. For example, FEA views Willow’s voice as whiny; s/he may also project that trait onto the Willow character’s personality as a whole. Besides FEA, only one other poster, JP8, criticized the dubbing actors’ voices: “les voix sont mauvaises... horribles... Willow, Tara, Faith, Giles, Drusilla.” (Appendix D:164) For the most part, however, the chat participants seemed satisfied with the dubbing actors’ performances, with one notable exception: the translation of the musical episode, “Once More, with Feeling” (Season 6, Episode 7). A representative statement would be that of poster 3LI, who said “Je n’ai aucun problème avec les voix des doubleurs (sauf pour l’épisode musical).” (Appendix D:173) Though the musical episode was discussed in the chat thread, I have chosen not to include it in my analysis; the episode has its own special set of translation constraints (e.g. matching translations to the tempo of music, dubbing actors’ singing talents) that do not figure in the other episodes.

More appreciation for the dubbing actors was found in the comments of ETL, who said “Je trouve quand même que les doubleurs arrive a faire passer les émotions d’une très bonne façons!!”, (Appendix D:164) and CBM, who commented that “Les doubleurs doublent très bien et les voix collent parfaitement aux personnages.” (Appendix D:165) Furthermore, in response to criticism of the french dubbing actors, LEO posted the following comment “Respectons un peu plus le travail des doubleurs français car il faut quand même savoir que c’est pour vous qu’ils font ce qu’ils font.” (Appendix D:173)

Certain chat participants were highly aware of the role of the dubbing actors and commented on their talent; Claire Guyot—the actress who voices Buffy in French—is mentioned multiple times. Chat participant BOB praised her performance, stating that Guyot “s’est parfaitement imprégné des émotions et du caractère du personnage.” (Appendix D:170) In my view, BOB’s name-dropping of Guyot could be seen as an effort to establish him/herself as somewhat of an “expert” within the forum. By showing his familiarity with the dubbing actors, BOB presents himself as an informed participant, and other posters may be more inclined to adopt his point of view. Another poster, MAL, added that “Buffy est une série très bien doubler, il y a énormément pire.” (Appendix D:168) This last statement in particular seems to suggest a certain level of awareness vis-à-vis the translation and dubbing process, as well as the other dubbed offerings on French television. Given that 90% of France’s audiovisual products are imported from outside of Europe, and “predominantly from the United States,” (Díaz Cintas 2003: 193) it makes sense that French television viewers, who are likely confronted with the realities of translation on a regular basis, will be familiar with dubbed television products and have strong opinions regarding whether certain foreign shows constitute “successful” or “failed” attempts at translation and dubbing.

2.1.2 TRANSLATION/DUBBING PROCESS

Posters seemed to possess somewhat disparate levels of awareness regarding the processes of dubbing and translation. In particular, I searched for examples of posters' knowledge of the principle of equivalence and of translation/dubbing constraints (e.g. modes of verbalization, matching translated words to actors' mouth movements). In the thread's initial post, FEA states that *Buffy* "souffre d'une très mauvaise VF version M6, des dialogues modifiés et rendu complètement stupide." (Appendix D:164) I would argue that FEA's comment regarding the alteration of dialogue betrays an ignorance of the fundamentals of interlingual translation since, as Jakobson (1966) has affirmed, "there is ordinarily no full equivalence between code-units (of different languages)." (233) As such, changes in dialogue are inevitable when a translator switches from one code to another. FEA's statement was first met with a chorus of "complètement d'accord!" from various chatters, though one poster, ETL, submitted that "peut-être que les dialogues sont mal retrécrit." (Appendix D:164) ETL's statement also suggests a limited view of the translation process, whereby the task of the translator is merely one of copying or reproduction. However, over the course of the chat, other chatters demonstrated more familiarity with the process of translation and its inherent constraints, particularly with respect to dubbing.

For example, poster JP8 explains to the group that "Je sais que le doublage et la traduction n'est pas un art facile et qu'il faut toujours retravailler le matériau original," (Appendix D:164) and chatter CBM states that "c'est normal que les dialogues ne soient pas mots pr mots le dialogue original." (Appendix D:165) These two statements in particular show that other posters are aware that translation necessarily involves change; these chatters understand and accept that no exact copy of the original into French is possible. Another poster, MAL, appeared equally

informed, and explains to the group the translators' task of domesticating foreign (American) expressions:

face à cette multitude d'expression (étasuniens) incompréhensible pour nous, les équipes de traduction françaises sont obligées de franciser, le problème est que mot à mot l'expression US veut rien dire pour nous! Dans le meilleur des mondes, les équipes de traductions trouveraient toujours une expression française équivalente MAIS c'est pas le cas...deuxièmement les traducteurs sont limités, si l'expression US se dit en 2 mots et que l'équivalent Français se dit en 5,6 mots il y a un problème car l'acteur US bouge ses lèvres pas assez longtemps pour lui faire dire l'expression Française donc les traducteurs mettent quelque chose de basique quitte à perdre l'humour ou le sens de ce que dit la VO. (Appendix D:168)

MAL's comment touches on a number of issues arising in the processes of translation and dubbing; s/he is aware of the notion of equivalence, as well as the difficulty translators face in selecting translations that will conform to actors' mouth movements when they are speaking. However, MAL is not the only poster to reveal knowledge of the dubbing process; many other posters weighed in on this topic, including BOB, who states: "Il ne faut pas oublier que, pour un doublage réussi, il faut que les dialogues français collent aux mouvements des lèvres des acteurs. C'est pourquoi les traductions ne sont pas toujours fidèles." (Appendix D:174) Another poster, CBM, concurs, albeit with more intensity:

Les doubleurs français doivent adapter la traduction au mouvement des lèvres des acteurs car forcément un mot anglais ne se prononcera pas de la même manière que sa traduction en français!...Les doubleurs ne s'amuse pas à changer les dialogues parce que s'ils pouvaient se contenter de répéter en français mot par mot le dialogue anglais ils le feraient! (Appendix D:165)

When confronted with these seemingly self-assured statements made by anonymous posters, it is interesting to note one oversight in their reasoning. In the thread, the posters focus solely on the role of the translator in proposing dialogue; they do not address the role played by network executives in sanctioning or rejecting a translation. For instance, CBM does not acknowledge the possibility that translators could propose translation solutions that they judge appropriate, only to be advised that they do not properly conform to the tastes of the network or its representatives.

Nevertheless, another poster, SEC, elaborates on MAL's train of thought, describing how the role of the translator changes when s/he is required to work on relatively "untranslatable" texts. SEC notes that:

dans le cas des sitcoms, je suis d'accord avec le fait que les traducteurs se heurtent régulièrement à des expressions idiomatiques intraduisibles, des jeux de mots évidemment sans équivalent direct, etc. Et qu'ils sont alors OBLIGES de devenir véritablement dialoguistes plutôt que traducteurs. Après, c'est au public de voir s'il préfère l'humour instillé par les scénaristes (ce qui l'obligera à suivre la série en VO), ou celui des adaptateurs français (ce qui l'obligera aussi à supporter la voix des doubleurs, qui ne semblent pas concevoir en France qu'on puisse dire des choses drôles sans altérer le ton de sa voix). Aucune des deux versions n'est véritablement "supérieure" à l'autre, après tout c'est une question de goût, mais ça donne deux séries différentes. Souvent TRES différentes. (Appendix D:169)

Like MAL, SEC is aware of the problems posed by idioms in translation; both posters appear to subscribe to the tenet "equivalence in difference." (Jakobson 233) However, I would contend that a slightly cautious tone may be perceived in SEC's comment, particularly his/her last statement that the adaptation process "donne deux séries différentes. Souvent TRES différentes." Here SEC seems to be saying that French viewers won't really see *Buffy the Vampire Slayer*, in French; what they get is *Buffy contre les vampires*, a separate show that, despite featuring the same characters, infuses these characters with subtly different personalities through its choices of voice, wording and humour in general. In the next section, I will address chat participants' reactions to the quality of the show's translation, including their opinions regarding censored dialogue and the translation of illocutionary strategies and cultural references.

2.1.3 QUALITY OF TRANSLATION

The quality of *Buffy*'s French translation—specifically the dubbed version—is undeniably the most productive topic in the thread. This should come as no surprise, since we can assume that all chat participants have watched the dubbed French

version and no additional experience is required to offer an opinion on whether the dubbed French version of *Buffy* is good, bad, or acceptable.

In FEA's initial post, s/he stated that

J'ai eu du mal au début avec cette série, en la regardant sur M6 je la trouvée stupide, puis j'ai regardé (*Buffy*) de nouveau en VOST, c'est vraiment une série énorme, métaphorique et absolument pas que pour ado... (la traduction) entraîne une "débilisation" de la série pour certaines personnes, qui au vue de la VF, l'ont jugées comme une série stupide. (Appendix D:164)

While many other posters explicitly indicated their preference for one version over another (for example, the VO or the VOST over the VF), others did not and, as such, I was required to gauge the overall response of the interpretive community on the basis of individual posters' attitudes and statements. Many posters were blunt and unforgiving; LA6 says "Pour Buffy, j'ai jamais vu la vo mais je doute pas de sa supériorité une seule seconde" (Appendix D:165) and KE2 says "Je l'ai découvert (la série) en VF puis j'ai acheté les DVD et j'ai regardé un épisode en VO et maintenant je ne peux plus regarder un épisode en VF." (Appendix D:165) In all honesty, I was somewhat surprised by these reactions given some of the chatters' awareness of translation constraints and the recognition they gave translators and dubbing actors. Furthermore, I believed that chatters reading the postings of other forum members might be influenced in their attitudes and perhaps convinced to adopt a more flexible measure of quality. I searched the thread for information that would explain these negative reactions, and I found multiple answers. Chatters were very vocal about their misgivings regarding the French dubbed version of *Buffy*, and offered many different opinions as to why it was a less worthwhile show than the original. Poster JP8 states that "Je pense que la société qui s'est occupé de la traduction et du doublage a juste vu en Buffy une série pour ado et a essayé de la rendre plus "accessible" pour les jeunes en la nivellant par la bas." (Appendix D:164) This comment, along with the initial posting by FEA, seems to indicate a certain amount of concern among French viewers that the register of language used in the show has been degraded in the translation for the sake of attracting a teen audience, which is

somewhat ironic considering that the original, in all its vaunted complexity, was aired on two teen-oriented television networks: the WB and UPN.

Other posters complained about the translators' tendency to turn away from the meaning in the original. LA6 argues that "Les doubleurs français se permettent systématiquement des changements et surtout des rajouts pour essayer de montrer qu'ils ont de l'humour. Mais s'ils veulent faire rire, ils peuvent créer leurs propres séries et non pas massacrer les créations des autres." (Appendix D:165) LA6's position appears to be directly aligned with that of poster KE2; both chat participants appear to have a healthy disdain for the French dubbed version and are convinced of the superiority of the original. This attitude is further sown among the group through interjections such as those made by BOB, who says "Il va de soit que la VF de Buffy est inférieure à la VO. C'est d'ailleurs vrai pour TOUTES les séries." (Appendix D:169) In addition, poster SEC asserts that, in the French dubbed version, "un nombre incalculable de scènes ou les dialogues sont dénaturés totalement, pris à contresens, édulcorés ou au contraire stupidement aggravés." (Appendix D:169) In fact, some posters alleged that the translators and dubbers had gone so far off track that the French dubbed version can barely be considered a product of the same series. Poster 3LI notes that "j'ai l'impression de ne pas suivre la même série...modifier les dialogues d'une série c'est modifier son essence même. Je ne pense pas que le résultat en vf soit fidèle à ce que voulait nous montrer notre ami Josh." (Appendix D:173)

SEC's comments echo 3LI's, particularly regarding the notion that the dubbed French version of the series was highly different from the original. SEC states:

Le problème majeur de Buffy, c'est la répétition systématique de ces incohérences dans la traduction, qui en fait une série très différente en VF de ce qu'elle est en VO (j'ai vu les 7 saisons dans les 2 versions, et je n'ai vraiment pas vu la même série, elle ne m'a absolument pas touchée de la même manière), c'est la transformation d'une série profondément métaphorique en série extrêmement plus terre à terre, comme si le spectateur français n'était pas CAPABLE de comprendre le propos initial et d'assimiler les nombreuses références et images qui l'illustrent. (Appendix D:169)

SEC's comment is a fairly damning review of the dubbed French translation; it suggests that the show has been dumbed-down for the French audience. For those viewers concerned with the "fidelity" of the translation, SEC's comments could invite a crisis of confidence in the French translators.

One of the most interesting things to note in the chat thread is the influence bilingualism has on chatters' appreciation of different versions of the show. Obviously, in order for one to evaluate the original *Buffy* as superior to its French dubbed translation, posters would have had to have viewed the original and understood the English dialogue, perhaps even possessing relevant knowledge of American culture that would enrich and inform their experience of the original show. Interestingly, the intense attachment many posters had to the original English version of *Buffy*, (or the VOST), elicited some backlash from other posters who argued that the French version was perfectly acceptable.

One poster, AME, claims that "ttes les séries étrangères sont meilleures qd elles sont dans leur v.o (pr la compréhension globale et la sous-compréhension - les connotations et références) !" (Appendix D:166) This statement is admittedly grandiose, even if it is a truism. It is perhaps therefore unsurprising that another poster, TCO, exhibited a negative response to AME's claim, stating that « faudrait ptet te rappeler que la langue maternelle en France est le français pas l'anglais 🤔🤔🤔🤔🤔🤔🤔 » (Appendix D:167) TCO also added "Faut aussi comprendre que nous sommes pas tous bilingue anglais/français, déjà que j'apprécie pas trop les rosbeefs, pardon je veux dire les habitants de la perfide Albion, enfin je veux dire qu'il y en a marre d'entendre A bas la VF et vive la VO!!" (Appendix D:168) TCO's use of emoticons reveals both anger (grimacing red faces) and dismissiveness (sleeping faces) regarding what s/he views as other posters placing the VO on a pedestal.

TCO's statement, accompanied by emoticons, is arguably the most passionate in the thread; we cannot escape noticing his/her comment on the residents of Albion, an

archaic name for Great Britain. Nevertheless, other posters express themselves more evenly, with MAL offering:

Je comprends que des persos qui regardent les series en VO et s'habituent aux voies VO et aux script originaux sont gênés par les voies VF différentes et par les changements de script...Mais c'est personne doit aussi penser à la majorité des personnes qui capte rien à l'Anglais parler et ne supporte pas de regarder une série en VO avec les sous titres... (Appendix D:168)

In this statement, MAL acknowledges why some viewers may prefer the original, but gently points out that many francophone viewers who do not understand English are uncomfortable watching a subtitled series. However, MAL's comment really does nothing to bridge the gap between bilinguals and unilinguals. Those who cannot understand English or find subtitles distracting will be forced to rely on the dubbed French version if they wish to watch *Buffy contre les vampires*. Only those who are bilingual may choose to watch the original series.

In this particular thread I also found divergent attitudes regarding the amount of detail that should have been given to the dubbed French translation. On the one hand, poster JP8 lamented the fact that *Buffy* was seen merely as a teen show and thus not treated as a project worthy of a meticulous translation:

Pour les traducteurs, (et là je ne parle pas des doubleurs qui ne sont pas les mêmes) Buffy n'était qu'une série pour ado qu'ils ne considéraient pas comme super importante, du coup elle ne demandait pas un travail d'adaptation soigné. Et hélas, cela se voit...ou plutôt cela s'entend ! (Appendix D:169)

On the other hand, poster CBM argued that "Forcément ya des fois où la V.F ne correspond + exactement à la V.O mais du moment que la V.O ne dit pas "noir" et que la V.F ne dit pas "blanc" ça va." (Appendix D:165) A decidedly more relaxed attitude towards the translation of the show.

One poster, BOB, reassured the group that that "ces 'petites libertés' prise par rapport aux dialogues originaux d'un épisode ne perturbe pas la compréhension globale de celui-ci." (Appendix D:173) which could be a comfort to francophone viewers who

have not seen the original and who are concerned about the show retaining its “distinctive personality.”

Despite their differing points of view, it is important to remember that all of the fans participating in the chat discussion have an investment in the show and its translation and dubbing; they simply believe the show should be translated one way or another. Although the chat thread includes many negative reactions to the dubbed VF, I would note that there were also positive reviews. For example, though poster LA6 disliked the translators’ tendency to integrate new jokes into the show, chatter LEO provided an interesting counterpoint, asserting that “je trouve quand même la VF un peu plus vivante que la VO, même s'ils ne respectent pas les traductions, du fait des expressions comiques qu'ils rajoutent.” (Appendix D:173) Thus, while the translators’ adaptations were not LA6’s cup of tea, they were well-received and appreciated by LEO. In addition, another poster, IMD, felt that the translation sometimes improved upon the original by contributing dialogue that s/he deemed more appropriate for the scene. IMD explains his/her point of view by revisiting the example from the *School Hard* episode, where Buffy has to explain to Principal Snyder why her mother did not speak to him:

La VF de Buffy est très bonne et elle ne rend pas la série plus stupide, au contraire. Par exemple, le fait que Buffy dise à Snider que sa mère est impressionnée par les petits chauves, ce n'est peut-être pas dans l'original mais c'est bien mieux. En VO, la réponse de Buffy que sa mère ne parle pas l'anglais est ridicule et personne n'y croit, ce qui est bien plus stupide que la VF. (Appendix D:172)

Of course, whether the translation constitutes an improvement to the script is a matter of personal taste and, indeed, it is these differences in taste that no doubt fuelled the discussion in the first place. However, despite all of the back and forth regarding the merits or faults of the dubbed French version, some chatters ultimately offered some conciliatory statements, including LA6, who had initially criticized the French translation. Later in the discussion, LA6 adds “Je me rend compte que c’est du boulot et que doubler permet à tout le monde d’avoir accès à tout film et toute série, que ça permet de découvrir des programmes aussi, ensuite libre à chacun de se tourner vers la version originale ou pas.” (Appendix D:165)

However, while LA6 may earn goodwill by acknowledging the contributions of translators and dubbers, we cannot forget his/her earlier admission that s/he had never seen the VO and yet was convinced of its superiority. As such, in interpreting LA6's last statement I sense that s/he would recommend "tourner vers la version originale," regardless of the fact that s/he has never seen it his/herself!

I believe that LEO's post is perhaps a better attempt at reconciling the differing opinions of various posters within the chat thread. S/he states "Enfin pour finir je dirai que chacun a ses propres préférences. De toute façon il ne faut pas se leurrer il y a eu et il y aura toujours des VF." (Appendix D:173) I would argue that LEO's statement is a fair one; considering the significant percentage of translated shows aired on French networks, (Díaz Cintas 2003:193) viewers will need to accept translated versions as a mainstay of contemporary television programming.

In the preceding pages I have presented posters' overall responses to the dubbed French version of *Buffy the Vampire Slayer*; however, I would also like to examine posters' reactions to the translation of illocutionary language; namely, neologisms, wordplay and cultural references, as well as censurable dialogue.

2.1.4 ILLOCUTIONARY LANGUAGE/CULTURAL REFERENCES

In FEA's initial comment, s/he states that the "vocabulaire Scooby gang apparaît peu" and that "clins d'oeil entre saisons, épisodes n'apparaissent pas." (Appendix D:164) As I mentioned earlier, I interpret "vocabulaire Scooby gang" as referring to the special language used by the writers of the original show, which contains numerous neologisms, conspicuous wordplay and cultural references. As a scholar/fan, I will admit my pleasure at seeing the special vocabulary of the original show acknowledged; however, I should note that only two other posters referred specifically to these elements in translation, albeit in great detail. Poster JP8 had the

most to say, alleging first that “Au moins 85% des jeux de mots...passent à la trappe.” S/he also asserts that:

Pour ce qui est de la VO/VF, bien sur qu'il est bien que beaucoup de gens puissent découvrir une série par la VF, mais il n'en reste pas moins que sur beaucoup de série, dont Buffy, la VF fait perdre quelque chose, notamment au niveau des références à la pop culture qui sont souvent supprimées en VF et au niveau des mots "inventés", qui est la une particularité de la langue anglaise où on peut facilement créer des adverbes, des adjectifs,...avec des suffixes courant. (Appendix D:173)

The other poster who weighed in on this topic, BOB, states simply “Le seul hic, c'est les problèmes de traduction des jeux de mots ou des répliques qui font allusion à la culture pop.” (Appendix D:170) Between these two comments, we note an awareness of cultural references (allusion à la culture pop), and illocutionary language—neologisms (mots “inventés”) and wordplay (jeux de mots).” And, while three posters out of 25 may not seem like an awful lot, it is still 12% of the total. In addition, the way that some posters appeared to bristle at translators imposing their own humour on the dubbed French version implies that these posters consider the original humour special and inviolable, and this humour is often conveyed through creative dialogue.

2.1.5 CENSORED DIALOGUE

In the previous section, I quoted JP8 as saying that “Au moins 85% des jeux de mots...passent à la trappe.” (Appendix D:164) Fittingly, the ellipsis in this quote omitted part of JP8's statement, notably that “au moins 85%” of “allusions sexuelles” *also* “passent à la trappe.” (Appendix D:164) As with illocutionary language and cultural references, risqué dialogue also poses a problem for translators, and possibly even moreso for television networks. For example, in France, the *Conseil Supérieur de l'Audiovisuel* attempts to ensure that networks do not air inappropriate content. Having watched the original English version of *Buffy the Vampire Slayer*, I can attest to the fact that the show does contain a fair amount of “blue” language, which was left in when it was aired on American networks. JP8's criticism seems to express

frustration at French translators' desire to "protect" French viewers from a vulgar original, and this frustration with translators taking a "parental" stance may have contributed to JP8's dislike of the French version.

In this section I have endeavoured to examine one French interpretive community's response to *Buffy* in translation. The comments in the chat room thread revealed the extent of the fans' knowledge of the translation process and indicated the criteria they use to judge a translation as successful. Although a diverse array of perspectives can be found in the thread, overall I consider the community's response to the French dubbed version of *Buffy* to be negative; the translation is viewed as a poor substitute for the original and the majority of posters seem of the opinion that the translators flatten the show's dialogue, transforming it from witty repartee into insipid chatter. I trust that this section will be of use to my reader in Chapter Four, when I present the results of my translation evaluation. However, before we proceed to the evaluation, I would like to provide an overview of the theoretical and methodological frameworks that informed my analysis of fan response. I would also like to review a few key translation concepts, notably those of equivalence and *skopos*. In addition, I will discuss translation constraints, particularly those affecting audiovisual translation. The remainder of the chapter will examine how these constraints operate in the actual translation process.

CHAPTER THREE: PART ONE

THEORY AND METHODOLOGY

The interdisciplinary character of translation studies is often noted by scholars in the field; (Holmes 2004:181) however, my thesis is not so much interdisciplinary as it is inclined to incorporate a few useful approaches from adjacent disciplines.

Nevertheless, I was unsure as to what degree this would be necessary; I was unaware of what constituted “proper” methodology. My primary concern was that a blindly taken misstep could conceivably invalidate any and all of my conclusions regarding the chat room thread and posters’ responses. Nevertheless, after some preliminary reading, I was convinced of the relevance of reception theory, as well as fan and audience studies, to my research. I also became aware of ethnographic practices that would be of service to me in my project. As a precursor to my analysis of fans’ responses to *Buffy*’s translation, I believe my reader will benefit from this chapter, which provides a brief overview of reception theory, fan and audience studies, and ethnography, and outlines how these approaches relate to my project in particular.

3.1 RECEPTION THEORY

I have chosen to valorize the responses of French fans as an arbiter of the quality of *Buffy*’s dubbed French translation partly due to the widespread scholarly acceptance of theories of reception, which argue that meaning production is not merely the province of the text or the author—the reader exercises agency in this process. In fact, within reception theory, there is near consensus that the author is stripped of any singular ability to confer meaning; his or her intention can never be truly known. My foray into reception theory yielded the usual list of suspects, and I sought to incorporate the works of Hans Robert Jauss and Wolfgang Iser, two key founders of the Constance School, and Stanley Fish, into my readings. Reception theory’s focus on the role of readers—or in my case, viewers—in constructing meaning is intricately

related to my thesis. For example, my assessment of the translated episode would be contingent upon the meaning—and the value of that meaning—I ascribed to the original text as a “professional” (e.g. a trained translator); I would necessarily be attempting to divine the author’s intention and gauge how well it was fulfilled by the translation. However, if I am to recognize the more powerful role of the reader in constructing meaning, I must accept that, if the French viewers judged Buffy’s dubbed French translation to be a success, evinced through their enjoyment of and positive response to the series, who am I, as a presumably biased, scholarly outsider, to say they were wrong if I simply do not agree?

In elaborating my approach to analyzing the chat thread, I found certain concepts particularly useful, such as Stanley Fish’s notion of “interpretive communities.” Fish describes interpretive communities as being “made up of those who share interpretive strategies not for reading but for writing texts, for constituting their properties.” (1980:14) Fish’s use of the word “writing” is not meant to confuse, but rather to highlight explicitly the agency of the reader. In addition, it is important to note Fish’s emphasis on the role of the group in making meaning; he cautions against falling into the trap of assuming that there are “as many experiences as there are readers.” (4) Rather than arguing that a community made up of various members necessarily creates a plurality of competing views, Fish asserts that

An interpretive community is not objective because as a bundle of interests, of particular purposes and goals, its perspective is interested rather than neutral; but by the very same reasoning, the meanings and texts produced by an interpretive community are not subjective because they do not proceed from an isolated individual but from a public and conventional point of view. (14)

This somewhat paradoxical statement is typical of Fish; nevertheless, what we may take from it is the assurance that it is possible to identify conventional meanings emanating from the interactions of specific groups. Indeed, Fish explains the “stability of interpretation” (conventional meanings) observable among different readers by insisting on a “stability in the makeup of interpretive communities and therefore in the opposing positions they make possible.” (15) On the basis of Fish’s

reasoning, I contend that it is possible to make carefully circumscribed observations regarding French viewers' responses to the dubbed French translation of *Buffy the Vampire Slayer*. Although I may not be able to speak for the show's entire French viewership, I may speak of the response of the specific interpretive community I examine; in my case, a French discussion forum related to the show.

In explaining how interpretive communities make meaning, I found it useful to examine Jauss' "horizon of expectations" and Iser's "repertoire." In his book *Reception Theory: A Critical Introduction*, Robert C. Holub provides a working definition of the "horizon of expectations," noting that it "would appear to refer to an intersubjective system or structure of expectations, a "system of references" or a mind-set that a hypothetical individual might bring to any text." (1984:59) This "system of references" conceived of by Jauss finds a kindred spirit in Iser's concept of "repertoire," which essentially amounts to the conventions shared by texts and readers which help guide understanding. Holub notes that the repertoire

is the "familiar territory" on which text and reader meet to initiate communication...Through the repertoire, therefore, the literary text reorganizes social and cultural norms as well as literary traditions so that the reader may reassess their function in real life. (86-87)

This "familiar territory," is populated by the values, social customs and shared experiences of members of an interpretive community and, although one might more easily conceive of interpretive communities being formed of individuals belonging to the same gender, race, or age bracket, it is important to remember that, on the Internet, groupings are not necessarily made along these lines. For example, membership in an online discussion forum regarding *Buffy the Vampire Slayer* is more likely to be dictated by participants' love of the show rather than any inherent group affiliation.

Despite the relationship between Jauss's "horizon of expectations" and Iser's repertoire, media reception theorist Janet Staiger nevertheless distinguishes between the theorists' approaches, describing Jauss' process of reception as "context-

activated” and Iser’s process as text-activated. Regarding the “context-activated” process, Jauss notes that

The interpretative reception of a text always presupposes the context of experience of aesthetic perception: the question of the subjectivity of the interpretation and the taste of different readers or levels of readers can be asked meaningfully only when one has first clarified which transsubjective horizon of understanding conditions the influence of a text. (1981:23)

Whereas Jauss’ focus is on the environment (context) that produced the text, Holub asserts that

Iser tries to take a middle position on (meaning production) by claiming that the text is seen as constituted by the reader under the guidance of the textual instructions. Thus readers are apparently free to concretize in different fashions or to create different meanings. (101-2)

In my opinion, neither process takes precedence over the other; I believe that in responding to the dubbed French translation of *Buffy*, fans will draw on contextual cues as much as textual ones. Ultimately, I simply posit fan response as a legitimate measure of the quality of a translation, certainly as legitimate a measure as the opinion of an individual translation critic.

3.1.1 FAN AND AUDIENCE STUDIES

Matt Hills asserts that “fans interpret media texts in a variety of interesting and perhaps unexpected ways. And fans participate in communal activities—they are not ‘socially atomised’ or isolated viewers/readers.” (2002:ix) These interpretations—and the attitudes informing them—were the focus of my investigation into fan response. Unsurprisingly, any study of reception requires the existence of an audience or fan base to work with. Having already identified a viewership to examine, I found myself undertaking a project that fell under the umbrella of

audience studies. Explaining the approaches used in this discipline, David Morley notes that

strategies of research may then be characterized as a series of oscillations between two different, sometimes opposed, points in this chain of communication and command: on the one hand, message based studies, which moved from an analysis of the content of messages to their effects on audiences; and, on the other, audience-based studies, which focused on the social characteristics, environment and, subsequently, needs which audiences derived from, or brought to, the message. (1992:46)

Fan studies research generally falls into the latter category, with ethnographic methods employed as a means of learning more about specific fan communities, their behaviours, customs and attitudes. Henry Jenkins is a popular name in fan studies; he has examined communities of *Star Trek* fans, *Twin Peaks* fans, and other groups. A primary concern of Jenkins' research is to legitimize, positivize and account for the diversity of fan activities and relieve fandom of the stigma associated with it, since the enthusiasm some fans bring to such "trivial" interests has often been regarded with disdain by members of the mainstream community. (Jenkins 1992:9-49) My own project is aligned with Jenkins' research, particularly since my chat thread analysis shares his approach of "shift(ing) from totalizing accounts of social and cultural processes toward partial, particularized, and contingent accounts of specific encounters within and between cultures." (4)

3.1.2 ETHNOGRAPHY

In researching the French fan community for *Buffy contre les vampires*, I explored the potential of various ethnographic approaches. In his chapter "Towards an ethnography of the television audience," Morley notes that "the limitations of statistically based quantitative survey techniques for the analysis and investigation of 'watching television' are well established." (1992:173) I was therefore easily

convinced to adopt a more qualitative approach, though Morley—via Feuer—warned of the pitfalls I faced in doing so:

authors begin by reacting against theories which assume that the text has a total determinity over the audience. They then attempt to read their own audience data. In each case, the critic reads another text, that is to say, the text of the audience discourse. For the empirical researcher, granting a privileged status to the audience response does not create a problem. But it does for those reception theorists who acknowledge the textual status of the audience response. They then have to read the unconscious of the audience without benefit of the therapeutic situation, or they can relinquish the psychoanalytic conception of the subject – in which case there is a tendency to privilege the conscious or easily articulated response. (Feuer 1986:7) (1992:180)

Despite the lure of the “easily articulated response,” I remained convinced that I could unearth meaningful data using the proper approach, and a quick review of ethnographic methods yielded various strategies, including fieldwork, selection and sampling, participant observation, interviews, questionnaires and unobtrusive measures. (Fetterman 1998:31-62)

Of these methods, the most appropriate for my project fell under the rubric of “unobtrusive measures,” which admittedly, is not all that descriptive a term. Essentially, unobtrusive measures “do not require human interaction,” (Fetterman 57) and can entail observation without participation, or possibly the analysis of archival documents. In the end I decided to examine archived chat threads from a French *Buffy the Vampire Slayer* discussion forum, performing a document analysis. (The particular thread I examine has been inactive for over a year; as such, I feel it would be incorrect to label my research activity as “observation.”) Nevertheless, the prospect of reading and examining the interpersonal communications of strangers inevitably raises some questions regarding ethics, since some might consider the analysis of chat records to be an unethical practice. However, I should note that the various precedents set by other researchers in conducting research in this manner, as well as the limitations inherent in my study, led me to adopt this particular approach.

Since I chose to investigate the response of viewers to a television show that stopped airing new French episodes in 2004, I was limited in my selection of discussion forums. Unfortunately, many of the existing discussion forums disbanded mere months after the last French episodes of *Buffy* were aired and, even then, I was only able to look at those that archived chats related to old episodes. Many of the remaining forums only hold archived data from two or three years prior to the ending of the show, which affected my selection of chat threads. As a result, I decided to concentrate my attention on the Allociné.com discussion forum for *Buffy contre les vampires*. Allociné is a popular French media portal and its *Buffy* forum contains numerous archived chats, which I perused in order to locate discussions related to translation.

I should note that since I was working within the confines of a virtual community, “fieldwork” was not a real option, not least because the last post from the thread I examined was made in November 2004, nearly two years ago. The “selection and sampling” approach was impractical because the forum members who had posted to these archived chats cannot be located. The links to their member profiles are inactive; it is impossible to contact them. A participant observation approach was also impractical, since it requires “close, long-term contact with the people under study.” (Fetterman 1998:37) This would have been impossible given the time constraints of my project and the fact that the chat thread was already inactive. For these same reasons, interviews and questionnaires were equally unfeasible.

In my analysis of the chat thread, I was guided by Katherine M. Clegg Smith’s article “Electronic Eavesdropping: The Ethical Issues Involved in Conducting a Virtual Ethnography.” In this article, Clegg Smith details her study involving a British Listserv (discussion forum/message distribution system) for physicians. At the outset, Clegg Smith acknowledges that her research “appear(ed) analogous with the notion of “covert” research so demonized in the usual discussions of research ethics.” (2004:225) Nevertheless, I was encouraged by Clegg Smith’s observations that

virtual research could help ethnographers avoid introducing “observer effects” into their studies; she notes that

the existence of wide-ranging social interaction (such as web discussion forums) that can be accessed easily and with little disruption to participants offers incredible research potential...virtual settings may provide the opportunity for “naturalistic research” in the extreme. (226)

With regard to the inevitable concerns about privacy and ethics, Clegg Smith cites the findings of the Project H Research Group, which undertook a study of research ethics in the late 1990s. In fact, the Group’s findings could be considered an important precedent, particularly its assertion that “we view public discourse on computer mediated communication as just that: public. Analysis of such content, where individuals’, institutions’ and lists’ identities are shielded, is not subject to human subject restraints.” (230)

I would also note that, when registering in a discussion forum, members are generally required to sign a waiver acknowledging their acceptance of a forum’s rules of conduct. Members are also informed of the public nature of the forum and reminded not to post any patently offensive content. Those concerned about protecting their personal information are encouraged to choose screen names that bear no resemblance to their given names. Furthermore, many message boards are equipped with a “private message” function, which enables posters to interact with each other out of view of the “public” main area of the forum. Given these factors, I feel confident that my research does not compromise the anonymity of chat participants.

Using the chat thread posters as my audience sample, I compiled, sorted and commented on the various reactions French fans had to *Buffy* in translation. In the following section, I present my findings, which I hope will provide my reader with some insight into the expectations of *Buffy*’s French target audience and their views regarding the quality of the dubbed French translation.

CHAPTER THREE: PART TWO

THE AUDIOVISUAL TRANSLATION PROCESS: GOALS AND CONSTRAINTS

Here I will examine the concept of equivalence and the various levels at which it occurs, as well as the type of equivalence aspired to by the dubbed French version of *Buffy the Vampire Slayer*. I believe it is important to discuss equivalence because it is often a fundamental expectation of the target audience. As Zabalbeascoa (1996) explains, a translation will “have to satisfy certain equivalence priorities, i.e. at least those which in the given target culture are seen as necessary for a text to qualify as a genuine version of the original.” (248) In the case of *Buffy the Vampire Slayer*, I argue that the French fans participating in the *Une VF Pitoyable ?* chat thread expect the translated series to display a degree of illocutionary force equivalent to that of the original text while avoiding unnecessary changes in meaning. In addition to examining equivalence, I will look at the various constraints affecting the translation process and the constraints specific to dubbing, which is the form of audiovisual translation used in the French version of *Buffy* aired on French network M6.

3.2 EQUIVALENCE

One of the few points of consensus in Translation Studies is that there is no universal goal of translation, though one could argue that, after the fall of the mythical Tower of Babel, all humans were set on a shared quest for mutual, interlingual intelligibility. (Derrida 1985:218) This pursuit of intercultural communication is no less daunting considering Richards’ view that translating is “probably the most complex type of event yet produced in the evolution of the cosmos.” (in Brislin 1976:1) However, this has not deterred theorists, including Brislin, Nida and Jakobson, from attempting to define the translation process. According to Brislin, translation “(refers) to the

transfer of thoughts and ideas from one language (source) to another (target).” (1) For Nida, (1969:12) the act of translation “consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style.” Lastly, for Jakobson, (interlingual) translation involves decoding messages in a source language text and recoding these messages in a target language text, whereby “translation from one language into another substitutes messages in one language not for separate code-units but for entire messages in some other language... Thus translation involves two equivalent messages in two different codes.” (1966:233) A quick comparison of these three definitions suggests that the transfer of meaning is the primary concern of translation. In fact, translation studies’ preoccupation with meaning could well be explained by Oates, whom Maier sombrelly quotes as saying “what humans fear most (is) the loss of meaning”, which we find even “more terrifying than death.” (in Maier 2000:137)

Presumably, the problem of preserving meaning in translation was meant to be solved through translators’ quest for equivalence, which, as a feature of translated texts, would ensure that the meaning of the original was not lost or compromised. However, the fact is that “equivalence” is nearly an empty term, having been given so many senses and possibilities by well-meaning theorists as to become bloated and unwieldy. In *Translation and Text Transfer*, Pym warns that “equivalence could be all things to all theorists,” (1992:37) and Kenny supports this statement, noting that “equivalence is variously regarded as a necessary condition for translation, an obstacle to progress in translation studies, or a useful category for describing translations.” (1998:77)

Disenchantment with the concept of equivalence has enabled *Skopos theory* to gain considerable ground in translation studies. This approach to translation privileges the *skopos*, or purpose/function, of the target text in the target culture. Translators following the *skopos* model are beholden to the will of the translation initiator, who instructs them on the type of target text desired and the function it is to play in the target-language culture. (Vermeer 2004:235) At first glance, it may appear that

focusing on the *skopos* of a target text could help translators sidestep the open pothole of equivalence. However, in examining more closely certain scholars' accounts of the role *skopos* plays in translation, we see that the concept of equivalence cannot be kicked to the curb so easily.

Consider for example the following statement by Vermeer (2004): "What the *skopos* states is that one must translate, consciously and consistently, in accordance with *some principle* respecting the target text. The theory does not state what the principle is: this must be decided separately in each specific case." (234 Own emphasis)

Vermeer vaguely refers to "some principle," but I contend that the primary principle governing translation is that of equivalence. Proponents of *skopos theory* may hail this approach as a means of liberating translators from blind obedience to the source text or the pursuit of equivalence, but the fact remains that a source text must exist before translation can take place. The *skopos* of a translation may be elaborated based on the needs of the target culture audience, but a target text will inevitably enjoy a privileged relationship with the source text. I argue that this relationship is one of equivalence, achieved in a manner consistent with the identified or implied *skopos* of a given translation project.

It is also important to recognize that translation studies has outgrown its desire for an idealized concept of equivalence, which would have the source text and target text conveying identical meanings using similar forms. Equivalence is no longer regarded as synonymous with "sameness"; translation studies has come to accommodate many "typologies of equivalence" that examine the level at which equivalence occurs (e.g. word, sentence or text), or the type of meaning (e.g. denotative, connotative, pragmatic, functional) that is preserved in translation. (Kenny 77) Different types of equivalence may be more desirable in certain situations; this is precisely where the

skopos of the translation enters into play, informing the translator's process. As Elina Sorva (2002) explains so concisely:

The *skopos* of the translation is the guiding principle in determining which types of equivalence are most relevant, and which can be compromised...there can be no translation without a *skopos*, and therefore no translation without an order of priority with respect to equivalences. Neither can there be a translation with no compromises.

Newman (in Kenny 77) rightly observed how different translation projects prioritize different variables that are considered more or less relevant; as such, equivalence would result when correspondence exists between the source text and the target text at the level of these relevant variables. Nevertheless, when comparing a source text and its translation, it is important to consider that more than one type of equivalence may exist between the two texts.

The type of equivalence aspired to by the translation is determined not only by the translator and the translation commissioner, but also the horizon of expectations of the target audience. Since M6 sought the French rights to *Buffy the Vampire Slayer* because of its status as a cool series, it would make sense for the network to try to maintain the show's hip reputation by airing a translation characterized by the snappy humour and dialogue of the original.

Each translation project comes with its own constraints that can either aid or frustrate the translator in his or her search for equivalence. In a perfect world, one would be able to say that translators are limited only by their imaginations. Of course, this couldn't be further from the truth. Translators are limited in their work at every turn; the restrictions imposed on translators greatly affect the end-result of their work. As such, I would like to examine these constraints, which will hopefully explain in part why translators sometimes make the choices they do.

3.2.1 TRANSLATION CONSTRAINTS

Brisset (2005) explains that translation contracts impose constraints on the translator by dictating the type of translation to be performed, the layout, medium, terminology and form to be used, and the deadlines and fees agreed upon by the translator and translation commissioner. Translators' work is also affected by institutional constraints imposed according to industry practices in the public and private sectors. (Brisset) A good example of this last type of constraint, and relevant to my project, would be the directives issued to translators by television broadcasting executives. For instance, when translating for certain television networks, translators may be asked to comply with standards governing coarse language. If a foreign show contains language that is deemed inappropriate by network heads, translators may be required to soften or omit dialogue in the translation.

Besides these more bureaucratic constraints, other, more immediate factors also influence the task of the translator. Of course, the most basic constraint is linguistic; the translator is working with two different languages that may or may not have very different grammatical and lexical structures and highly disparate conceptual frameworks. A translator attempting to translate the passive voice into a language that does not use passive structures may need to employ some creative paraphrasing; however, s/he must maintain faith in Jakobson's assertion that "all cognitive experience and its classification is conveyable in any existing language." (1966:234) Indeed, "equivalence in difference" is a guiding principle of the translator, and Jakobson convincingly argues that no text is untranslatable and that a difference in language structures does not preclude translatability.

Translators' work can also be influenced by socio-historical constraints. Brisset notes that the "horizon of knowledge" (*horizon de savoir*)—what is generally known or unknown by society—will affect translation. This applies to both the culture of the source text and the target text; a translator may be confronted with a "fact" in the source text that is true for the source text culture but judged an error according to the

target culture's body of knowledge. In such a case, the translator will not likely reproduce that "error" in the translation. At the very least, s/he would probably provide an explanatory footnote to the target text reader. Other socio-historical constraints are the receptor culture's dominant opinions, beliefs and values, as well as its power relations. (Brisset) Nevertheless, the competencies and desires of the specific audience targeted by a translation will influence the end product more than those of the receptor culture as a whole.

3.2.2 AUDIOVISUAL TRANSLATION CONSTRAINTS

As Díaz Cintas notes in his article "Audiovisual translation in the Third Millennium," "translation carried out in the audiovisual field currently accounts for an increasingly large proportion of translation activity." (2003:193) Various techniques have been applied to audiovisual translation, but the most well-known are dubbing and subtitling. According to Luyken et al., dubbing involves "the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing, and lip movements of the original dialogue." (in Baker and Hochel 1998:74-75) On the flipside, subtitling allows the original speech to be left intact; additional information—the translation of the original speech—is added to screen, normally at the bottom of the frame. (Gottlieb 1998:245) Gottlieb explains that "most television broadcasters demand a two-line subtitle of 60-70 characters to stay on the screen for 5-6 seconds." (247) As such, time and space are restricted and so is the volume of text, which "is typically reduced by one third." (Gottlieb 1998:247)

Zabalbeascoa (1996) asserts that much of the criteria applied to translation—particularly audiovisual translation—is "either highly demanding, if not altogether unrealistic." (235) In the preface to *(Multi)Media Translation*, Gambier and Gottlieb provide a brief account of the current audiovisual translation industry and note how screen translators' working conditions are evolving due to "changes connected with privatization of TV channels, relocation, development of subcontracting and the

emergence of multinational companies in subtitling and dubbing.” (2001:xvi)
Gambier and Gottlieb assert that these changes are not without consequence; they cite the increased use of freelance translators to complete screen translation projects, as well as the tendency for workplace changes to “deskill” specialized translators, thus implying that the quality of translation may be diminished. (xvi) The institutional constraints that affect the selection of translators (e.g. private sector budgets and schedules) also affect translation project deadlines. Indeed, lack of time is one of the most pressing constraints for the audiovisual translator. Zabalbeascoa notes

In the context of dubbing, which requires technicians, dubbing actors, a director and a producer, the translators are usually among the poorest paid and least kindly regarded, with unrealistic deadlines and economic necessity forcing them to work under extreme time pressure and to compromise the quality of their work. (1996:249)

Of course, translators from every field are no strangers to time pressure. However, Díaz Cintas explains that “in terms of frequency of use audiovisual translation has been undergoing a revolution, which is evident in the significant rise in the demand for audiovisual products as well as in their availability.” (2003:193) Media corporations and networks that purchase the international rights to foreign-language audiovisual content are anxious to start making money off their investments as quickly as possible, which leads to tight deadlines for translators.

In his article “Translating Jokes for Dubbed Television Situation Comedies,” Zabalbeascoa (1996) highlights the linguistic constraints associated with translating humour and wordplay, which often surface in sitcoms. However, he cautions that the translation of wordplay, particularly in an audiovisual context, should not be viewed as a “purely linguistic” problem, “reduced to questions of grammar, lexis or structure.” (237) On the contrary, Zabalbeascoa conceives of jokes and wordplay as essential to the character of certain shows, and argues that if humour is a key component of a program, it must be accorded due consideration in the translation strategy. (243) Functional equivalence, which privileges the purpose of the text in translation, seems to be a solid starting point for Zabalbeascoa’s approach, as

evidenced by the following statement from another of his articles, co-written with Natàlia Izard and Laura Santamaria:

...generally speaking, the reason for making a film is to tell a story. Therefore, in most cases translators must consider translating messages related to the plot as a priority. Probably, if we refer to certain genres, for instance sit-coms, where humour plays a more central role within the programme, the priority for the translator, in consequence, must be to make the TT audience laugh. (2001:109)

In the case of *Buffy the Vampire Slayer*, a series that features both drama and comedy, the rank of humour in the hierarchy of priorities is not always clear. However, Zabalbeascoa warns that explicating the order of importance is crucial for the translator. For instance, when translating jokes, the translator must know “which priorities are above and which are below *humourous effect/laughter eliciting*.” (243) Equipped with a solid sense of the translation project’s priorities, translators will have a better sense of how to use their time constructively, whether that means focusing on puns and wordplay, lip-synchronization or the idiolects of characters.

3.2.3 CONSTRAINTS RELATED TO DUBBING

Dubbing has the advantage of reproducing the same semiotic load in the translated text as exists in the original. In addition, dubbing “involves less textual reduction than subtitling, is more professionalized, (and) draws on established methods of post-synchronization.” (Gottlieb 1998:75) Furthermore, Goris contends that dubbing “constructs a more homogenous discourse (it is an oral translation of an oral source text), so that the viewer does not have to divide his or her attention between the images and the written translation.” (1993:171) As noted in the previous section, dubbing is also ideal for young children and illiterate viewers, who are unable to read subtitles. Nevertheless, proponents of subtitling are quick to offer criticisms of the dubbing method. Goris states that “the most frequently mentioned “disadvantage” of dubbing is the “loss of authenticity” caused by the replacement of the original voices.” (170) Further complicating the issue is that the replacement voices are

frequently those of a “limited group of dubbing actors,” (Goris 170), who frequently appear in other audiovisual translations.

Another setback is the incongruence between the dubbed dialogue/sound effects and screen visuals, such as “(gestures, facial expressions, sceneries, clothing, graphic elements) that the audience recognizes as belonging to the (foreign) original.” (Goris: 170-171) Confronted with the behaviours and artefacts of another culture, viewers cannot possibly view a dubbed audiovisual text “as an original,” (Goris 171) even though the lip movements—however skilfully matched by the dubbing actors and the translation—would have probably been the first thing to tip off the viewer.

Indeed, while the “loss of authenticity” associated with dubbing is lamentable, it is not the foremost concern of audiovisual translators, who accept that such a loss is inevitable. Rather, audiovisual translators engaged in the dubbing process are primarily focused on achieving optimum lip synchronization with the words of the translated text (Zabalbeascoa 1996:239), which constitutes a considerable constraint on the translator. Not only must s/he produce a translation that is equivalent—by whatever measure has been agreed upon with the translation commissioner, of course—but s/he must also make sure that each line of translated dialogue can be uttered within the same amount of time as the original dialogue, using similar mouth movements. Needless to say, this is quite a daunting task, even for the most experienced audiovisual translator. For this reason, translators have attempted to minimize the impact of this constraint by delivering varying levels of lip-synchronization, depending on the type of shot the dialogue appears in. For example, a close-up shot would aim for the highest degree of synchronization possible, while a long shot or action sequence would be more forgiving, offering the translator greater latitude in matching lip movements, since these are not as visible to the viewer as in a close-up shot. (Goris 1993:181) Furthermore, lip-synchronization is only an issue when translators are confronted with “labials” and “semi-labials,” phonemes that are pronounced by closing the mouth (e.g. the phoneme /P/). These types of sounds require closer matching to achieve synchronization.

Bearing in mind the numerous constraints imposed on translators, particularly those working on audiovisual texts, it becomes clear that no “one size fits all” model of assessment is likely to provide any useful measure of translation quality. Although many scholars have proposed assessment models, often for pedagogical purposes, there is little agreement on universal criteria for the evaluation of translations.

(Schäffner 1998:1) In fact, given the diversity of translation purposes and practices, I would argue that a universal approach to translation quality assessment is neither desirable nor practical. That said, I still thought it was necessary to review a few key models of translation quality assessment to determine whether they would be of use in my evaluation. In the following chapter I explore the evaluation criteria proposed by various theorists and discuss their relevance—or irrelevance—to my project.

CHAPTER THREE: PART THREE

TRANSLATION QUALITY ASSESSMENT

At the very beginning of *Translation Quality Assessment: A Model Revisited*, Juliane House lays out the complexity of evaluating a translated text and proposes that “Evaluating the quality of a translation presupposes a theory of translation. Thus different views of translation lead to different concepts of translational quality, and hence different ways of assessing it.” (1997:1) In *Translation and Quality*, Schäffner (1998) notes the consensus surrounding the belief that translating should produce, above all, “good” translations and target texts. However, she observes that little or no consensus exists regarding the criteria to be used in distinguishing a “good” translation from a “bad” one. (1) Ultimately, she argues that the criteria used “will be different, depending on the purpose of the assessment and on the theoretical framework which the people apply who (have to) assess translation quality.” (1)

In the context of this project, my interest in translation quality assessment, or TQA, lies in trying to better understand—and account for—French fans’ responses to *Buffy the Vampire Slayer* in translation, in addition to verifying to what extent the illocutionary force of the original, derived largely from its use of intertextual elements (e.g. cultural references) and creative linguistic elements (e.g. neologisms and wordplay), is transferred in translation.

3.3 TRANSLATION QUALITY ASSESSMENT MODELS

In determining the criteria to be used in my evaluation of the translated *Buffy* episode, I investigated a number of translation quality assessment models, including the text-linguistic-based approaches of Katharina Reiss and Juliane House. House (1998)

describes how these approaches enable evaluators to “(discover) syntactic, semantic, stylistic and pragmatic regularities of transfer.” (197)

Reiss’ model prescribes a comprehensive comparison of the source and target texts, focusing on factors such as

the main function of language in a text,...the semantic, grammatical and stylistic properties of the source text, and extralinguistic determinants, which refer to the impact of contextual factors on verbalization strategies, including different levels of knowledge of subject matter among source and target text readers, their different perception and evaluation of particular phenomena, etc. (Lauscher 151)

The benefit of this type of model is that it offers tangible sites of investigation and a solid starting point for evaluators. Reiss’ model centres on the source text and its salient characteristics, which, ideally, are reproduced in translation through appropriate equivalence. Reiss’ priority is identifying the source text’s “text-type” and ensuring it is maintained in translation. According to Reiss, texts may be content-focused (e.g. business correspondence), form-focused (e.g. poetry) or appeal focused (e.g. advertising) (Hönig 1998:7-8)

House’s “functional-pragmatic” model of assessment aims to measure the degree to which functional equivalence is achieved between a source text and its translation, with this type of equivalence characterizing a “good” or “appropriate” translation. (House 1997:31-32, 42, 1998:199) As with Reiss, House’s model involves a detailed comparison of source and target texts, beginning with a close look at the source text. House explains

For the particular purpose of establishing functional equivalence between a source text and a translation text, the source text has to be analysed first such that the equivalence which may be sought for the translation text can be stated precisely. (1997:37)

According to House’s model, evaluators should analyze the original text and outline its situational dimensions (i.e. the “context of situation” that produced the text).

(House 1997:37) The “context of situation” includes factors such as the subject of the source text, its field of activity, author, audience and medium. House holds that these situational dimensions are realized in the source text through syntactic, lexical and textual means, which can be identified and compiled by the evaluator. Once the source text’s situational dimensions have been identified, the evaluator can create a “textual profile” for the source text which

characterizes the function of the text (and) is then the norm against which the quality of the translation text is to be measured, i.e., a given translation text is analysed using the same dimensional scheme and at the same level of delicacy, and the degree to which its textual profile and function match or do not match the source text’s is the degree to which the translation text is more or less adequate in quality. (House 1997:42-43)

In addition to assessing the degree of “matching” between the source and target texts, House’s model also considers a translation’s “overtly erroneous errors,” which are mismatches of denotative meanings of source and translation text elements. (House 1997:45) In House’s model, different types of errors are judged more or less serious depending on the text being translated. Qualitatively assessing the translation involves taking stock of mismatches—both at the level of situational dimensions and denotative meaning—and determining how they hinder or help the goal of functional equivalence. (1997:45-46)

House’s approach is undeniably meticulous, but open to some criticism regarding its focus on linguistic factors. In particular, Lauscher (2000) argues that

by focusing on the linguistic means the source language uses to express text function, the wording of the source text becomes the yardstick for judging the appropriateness of the linguistic means employed in the target text. Although House (1997:115) agrees that there are cultural differences in verbalization strategies, she considers them to be applicable only if they have been verified by empirical research. However, empirical research into culturally determined “communicative preferences” (*ibid.*:19-99) seems to be at an early stage with respect to both method and issues covered...Because of the association between text function and linguistic means of the source culture, and the vagueness of the cultural filter, translations appear as a series of mismatches in House’s model. (155)

Although I admire Reiss' and House's attention to detail in analyzing source texts as a precursor to translation evaluation, I believe that their approaches focus too rigidly on ensuring the translation's uncompromising fidelity to the source text, an outcome that may not always be desirable.

Schäffner (1998) asserts that the "textlinguistic, pragmatic, and discourse models of translation...have changed the focus from translation as text *reproduction* to text *production*...texts (are translated) as communicative occurrences...and these texts fulfil a specific function." (1) Schäffner supports a functionally oriented model of translation quality assessment that emphasizes adequacy rather than equivalence, where "the *skopos* of the translation has consistently been attended to." (House 1998: 198)

For Schäffner, the quality of the translated text may be measured by whether it "effectively fulfils its intended role in the target culture...(and demonstrates) linguistic correctness...i.e. conformity to linguistic, text-typological, and communicative rules and conventions of the target language and culture." (1998:3)

According to Lefevere (1992a), literary translation "concerns not just the message but also the ways in which that message is expressed." (8) The pragmatic dimension of House's model certainly takes the form of the message into account; however, the fact that—as noted by Lauscher (2000:154-155) and Lefevere (1992a:9-10)—a "good" target text by House's standards must employ the same pragmatic means to translate the same elements is not practical in a literary context. As Lefevere notes, literary translators may compensate for their inability to translate a source-text creative element using similar means by inserting linguistic creativity elsewhere in the text, in order to ensure the same degree of illocutionary force exists in the source and target texts. (1992a:52) However, in House's model, such a translation would produce mainly mismatches, leading the evaluator to declare the translation of poor

quality. Lefevere therefore questions the usefulness of Reiss' text-types and House's textual profiles, stating that

Besides being of rather doubtful relevance (each of the text types will have to exhibit some features of the others), typologies of this kind are inevitably marred by gray areas that detract from both the elegance of the theory and its applicability. They also draw an unwarrantedly sharp line between "literary" and "non literary" texts. (9)

3.3.1 EVALUATING *ATTAQUE À SUNNYDALE*

I must confess that, in practice, integrating and applying the above hodgepodge of approaches was so difficult, unwieldy and awkward that I ultimately decided to abandon the "ideal" assessment model I had attempted to construct—one that would incorporate all of the major approaches and leave no stone unturned. In reality, the result was much like Frankenstein's monster—it had heart, but it was essentially hideous, lumbering and didn't communicate well.

In her article "Quality Assessment and Literary Translation in France," Isabelle Vanderschelden (2000) notes that "Translation evaluation, and translation strategies for that matter, always include assumptions about what the reader wants or needs." (279) In my evaluation of a translated *Buffy episode*, my assumptions about the desires and needs of the target audience were guided by my analysis of fan response. For example, the fans' discussion of illocutionary elements, mistranslations and censorship convinced me that these factors should be addressed by my evaluation. In addition, Lefevere's work on illocutionary force and Berman's work on translation analysis informed my evaluation criteria, since both scholars specifically examine literary translation. Zabalbeascoa's (1996) work on priorities and restrictions was also very helpful in focusing my evaluation.

As noted earlier, the approaches taken by House and Reiss appear to draw a line between the assessment of literary and non-literary texts; with the latter better-represented and accounted for by their models. I argue that, as a work of televisual fiction, *Buffy the Vampire Slayer* has more in common with a literary text than a pragmatic one. I believe that *Buffy*'s similarity to literary texts stems from its illocutionary language—a hallmark of literature—defined by Lefevere as “the level of language usage on which language is used primarily for effect.” (1992a:17) Lefevere explains that “Texts, both original and translated, achieve, or at least intend to achieve, their effect on their readers in a number of ways. The final effect is usually achieved through a combination of “illocutionary strategies” or ways to make use of linguistic devices.” (Lefevere 1992b:99) Among different types of illocutionary language—which confer “illocutionary power” on a text—are allusions, neologisms, parody, pun and register. (Lefevere 1992a:V) However, this type of language poses a particular challenge to translators, who must identify appropriate means of rendering the illocutionary power in the target text. Lefevere explains that

often, something of that (illocutionary) power can be conveyed only by the judicious use of analogs in the target language...(target languages) may well have an expression, closely linked to the language, that renders the same semantic information content (as the source text) and has analogous illocutionary power. (Lefevere 1992a:17)

The above scenario proposed by Lefevere is obviously an ideal situation; the truth is that target-language analogs for source-text chunks of illocutionary language are often difficult to come by or dream up. Thus, Lefevere suggests that translators avoid beating themselves up over any inability to render specific instances of source-text illocutionary strategies by identical strategies in the target text. Rather, he advises translators to aim for a corresponding level of illocutionary power between the source text and the target text, using a similar proportion of illocutionary strategies. (1992a:58) Lefevere does not, however, require these strategies to manifest themselves at identical points in the source and target texts. Thus, according to Lefevere's approach, translators are granted more leeway in translating literary-type texts, which are primarily defined by their expressive function. In my evaluation of

Attaque à Sunnydale, I accord the translators the leeway advocated by Lefevere, attempting to determine whether illocutionary strategies, humour and censurable dialogue have been translated and represented in the target text to the same degree as in the original.

In *Pour une critique des traductions*, Berman (1995) cautions that “non seulement la critique des traductions s’est peu développée, mais quand elle l’a fait, ç’a été, surtout, dans une direction essentiellement négative : celle du repérage, souvent obsessionnel, des “défauts” des traductions, mêmes réussies.” (41) Berman argues that Meschonnic’s source-oriented approach to assessment is overly aggressive (46-49), and criticizes the descriptive analyses of Toury and Brisset, claiming they are ineffectual because they appear to deny the translator’s agency in the translation process. (60) Berman proposes evaluation criteria that are meant to straddle the divide between *sourcier* and *cibliste* models, and advocates that translators strive for *poéticité* and *éthicité*. The former criterion is associated with the target text’s status as a work in its own right in the target language; as Berman states, “Même s’il pense que son oeuvre n’est qu’un “pale reflet”, qu’un “écho” de l’oeuvre “véritable”, le traducteur doit toujours vouloir faire oeuvre.” (92) The criterion *éthicité* is slightly more vague, and refers to the translation’s “*certain respect de l’original*” (92 *Emphasis in original*). In conducting my translation evaluation I shared Berman’s reluctance to stray too far down one end of the *sourcier-cibliste* spectrum; I was concerned with the target text’s preservation of the illocutionary force of the original, but acknowledged the need for the translation to communicate this force in its own way. With respect to the lack of *éthicité* in a target text, Berman asserts that infidelity manifests itself only when the translation’s manipulations of the source text “sont tues, *passées sous silence*.” (93 *Emphasis in original*) However, I must mention that the resources available to the translators of literary texts are not available to audiovisual translators; generally DVDs do not contain translator’s notes or prefaces. As such, audiovisual translators are deprived of a forum to explain their choices and evaluators are denied a first-hand account of the translation strategy.

According to Zabalbeascoa, translation should be considered as an interplay of priorities and restrictions, with the former constituting the “goals for a given translation task” (243) and the latter comprising the “obstacles and problems that help justify one’s choice of priorities and, ultimately, the solutions adopted in the translation.” (243) In assessing the quality of a translated text, Zabalbeascoa contends that evaluators can judge

a translation...separately on the following aspects: first, how easily one can identify a clear set of priorities; second, how well each priority was met by the solutions provided; third, which criteria governed the actual choice of priorities and where the criteria originated. This last aspect would include an assessment of the plausibility and originality of the priorities. (248)

In my analysis of fan response, the priorities I identified related primarily to the translation of illocutionary elements, censurable dialogue and humour; I have therefore covered each of these aspects in my evaluation. With respect to restrictions, Zabalbeascoa notes that one of the greatest constraints to the translator—discussed in the previous chapter—is time, with tight deadlines compromising the quality of translations that must render numerous jokes and puns present in the source text. (1996:249)

In conducting my evaluation I aim to address perceived translation errors as objectively as possible, by attempting to determine whether the choice made by the translator could have resulted from the operation of specific constraints. Lauscher cautions the evaluator about making assumptions regarding the ability of the translator, noting that, “in the case of published translations, target texts are not the result of one person’s decisions but of complex co-operation. Hence, we cannot use them to criticize the translator’s qualifications nor his or her intentions or ethics (cf. Lefevere 1996).” (162-163) This type of co-operation is particularly common in audiovisual translation, where many other types of work are carried out in conjunction with translation (e.g. recording, mixing). (Zabalbeascoa 1996:249)

CHAPTER FOUR

EVALUATION OF TRANSLATED EPISODE: *ATTAQUE À SUNNYDALE*

As noted in the previous section, the most well-known methods of TQA are not easily applied to my case study, because these models focus too rigidly on linguistic and textual criteria, which are more easily applied to the evaluation of pragmatic texts whose function is clearly—and often singularly—defined. I have decided against using these models as a blueprint for my evaluation, opting instead for a comparatively more holistic approach. Holistic, in that I will avoid dissecting my source and target texts into irrelevant classifications that will likely yield little insight into the quality of the translation. Rather, I will examine the translation of the various illocutionary strategies employed in the source text, verifying how these are rendered in the translation and attempting to discern whether the illocutionary power of these elements has been lost, discarded, or re-inserted elsewhere in the text, with the idealized translation or *tertium comparationis* being the retainment of a similar levels of illocutionary power in the source and target texts. I should also reiterate Isabelle Vanderschelden's assertion that "Translation evaluation...includes(s) assumptions about what the reader wants or needs." (2000:279) My evaluation is no exception. I would also argue that, as a source text, *Buffy* primarily aims for "appeal;" the goal of the series and of its writers is to attract the largest audience possible by creating a show that is entertaining and engrossing. I contend that attracting a wide audience is also the *skopos* of the French dubbed version of the show. As noted in the introduction, *Buffy the Vampire Slayer* was first broadcast by the WB network in the United States, a fledgling, teen-oriented network that sought to distinguish itself from the larger networks through unique and innovative program offerings. French television network M6 began airing the dubbed French version of *Buffy* in 1998, targeting a similar audience demographic. According to the *Conseil Supérieur de l'Audiovisuel* (CSA) in its *Bilan de M6: 2003*, M6 attracted 20% of the total French

cable audience aged 15-34 in the year 2000, and attracted 21.2% of this audience in 1999. (CSA 2003:33) It is also interesting to note that, as per this report, by 2000, viewers aged between 15 and 34 counted for 36% of M6's overall viewership. (CSA 2003:33) As such, it is logical that M6 would air programming that would appeal to this age group. It is interesting to compare the target demographics of M6 with those of the WB; both networks seem anxious to appeal to the same age bracket of viewers. The M6 report also noted that the overall French viewership comprised a higher number of women than men, which was believed to account for the rise in female viewers tuning in to M6. Notably, the report credited such female-oriented programming as *Buffy the Vampire Slayer*—with its female heroine—as evidence of the network's attempts to attract even higher numbers of female viewers. (CSA 2003:34) Providing further evidence of *Buffy contre les vampires*' orientation toward French teenaged viewers is the rating classification assigned to the program. At the time of the release of the CSA's *Bilan de M6*, the CSA had assigned at least 39 episodes of *Buffy* a rating under *Catégorie 2*, (CSA 2003:47) which is reserved for programs that

risque(nt) de perturber les repères d'un enfant de moins de 12 ans, notamment parce que le scénario recourt de façon systématique ou répétée à la violence ou évoque la sexualité adulte, le public est averti par la mention "déconseillé aux moins de 12 ans". Ces programmes sont diffusés essentiellement après 22 h, mais peuvent l'être ponctuellement à 21 h (les chaînes cinéma et les chaînes de paiement à la séance sont soumises à un régime différent). (CSA 2005)

In light of the foregoing, I contend that *Buffy*'s French target audience as courted by M6 occupies a similar demographic to that of *Buffy the Vampire Slayer*'s original target audience. Also, given M6's acknowledged broadcasting strategy of acquiring American shows with a high "cool" quotient (M6 2002:29) I believe that the goals for the French translation are aligned with those of the original series; notably, attracting and appealing to a mass teenage/adult audience. The original series achieved this goal by offering a mix of genres, fantastic plots and snappy, creative dialogue. As a result, the M6 network seemed convinced that *Buffy* was "with-it" and, based on its appeal with American audiences, it seems reasonable that M6 would try to replicate

this success in France by offering French viewers a translated version. Thus, I contend that M6's goal in airing *Buffy* in translation was mainly to offer access to the original text in the hopes of scoring a hit with audiences; whether or not the character of the original series was preserved by the translation remains to be seen.

As I have noted, series such as *Buffy* often gain fans based on their genre or story arcs; however, I have also noted that *Buffy* attracts many viewers by virtue of its playfulness with language and its use of cultural references. In addition, the writers' use of humour—particularly sarcasm and understatement—as well as teenage slang and regionalisms, draws in viewers who may identify with the characters since their modes of expression are familiar and colloquial. These creative elements are the locus of the show's illocutionary power, which both distinguishes *Buffy* from other programs and makes it a considerable challenge for translators.

In light of the above considerations, and recalling the French chatter's comments, I have decided to focus my evaluation on the translation of key elements characterizing the program, including neologisms, wordplay, cultural references and humour. I will also examine the translation of slang—as it pervades the show's dialogue—as well as the translation of the speech of specific characters, since, as I stated in the introduction, certain characters possess idiolects that define them to the audience. Lastly, I will comment on general trends observed in the translation, including the censorship of dialogue, and obvious yet unexplainable *détournements* from the source text that are liable to significantly affect the target audience's experience and understanding of the translation. Following my evaluation, I will compare my findings with the comments of those who participated in the chat discussion *Une VF pitoyable ?* on Allociné.com, in order to see whether my results are consistent with those viewers' responses to the translation.

4.1 EPISODE SUMMARY

Before proceeding with my evaluation, I would like to provide my reader with a brief plot summary of the episode under review, *School Hard/Attaque à Sunnydale*.

Things are not going well at school for Buffy. Branded a troublemaker by Principal Snyder, she has been threatened with expulsion unless she organizes Sunnydale High's Parent-Teacher night with the help of another student, Sheila, a juvenile delinquent. Things go from bad to worse when Giles informs Buffy that the Saturday following Parent-Teacher night will be the night of St. Vigeous, and the vampires' power will be at its peak. The vampires are led by the anointed one, Collin, a powerful vampire in the body of a young boy who wants to finish the work of the Master—whom Buffy defeated in Season One—and kill Buffy. If that weren't enough, Sunnydale is introduced for the first time to Spike and Drusilla, two vampires notorious for causing mayhem. Spike allies himself with the anointed one, vowing to kill Buffy, and he crashes her Parent-Teacher night in a surprise attack. However, Buffy is able to hold her own and Spike fails in his mission, and the anointed one holds Spike responsible for ruining St. Vigeous. Feigning remorse, Spike initially offers a few words of penance, then suddenly attacks Collin, exposing him to direct sunlight and turning him into a pile of dust. Pleased with himself and his new status as leader, Spike decides to spend the rest of his evening watching TV with Drusilla.

4.2 COMPARATIVE ANALYSIS OF SOURCE AND TARGET TEXTS

4.2.1 NEOLOGISMS

Attaque à Sunnydale featured a nominal number of neologisms, perhaps fewer than could normally be anticipated in an episode of *Buffy the Vampire Slayer*. However, it is important to note the consistent omission of these made-up words from the target text; no “equivalent” made-up lexical items were created or substituted by the translators.

ENGLISH:

Willow: You're just not focused. It's Angel *missage*.

FRENCH:

Willow: C'est surtout que t'es pas concentrée. Ça doit être à cause du *message* d'Angel.

In the English text, the writers create the noun “message” by adding the suffix “-age” to the verb “miss.” In the French text, the meaning is completely changed, and it is not clear whether the translator simply misinterpreted the original or saw the potential for an easy “cheat” with the translation: earlier in the episode, Buffy explains to Willow how Angel told her he might stop by the Bronze; the translator may have decided that Angel’s comment could be the “message” referred to in the translation. However, it is important to note that, in both the original and the translation, it is implicit that Angel told Buffy he would stop by in *conversation*, not via a note, email or voicemail. Thus, the translation may produce confusion in the attentive Francophone viewer who could have sworn Buffy had *spoken* to Angel. While the translator was no doubt constrained by the fact that French does not lend itself easily to suffixation, s/he could have employed the common solution of translating the semantic meaning of the neologism through paraphrase. Although the translation “message” is succinct—a requirement for dubbing—on the whole, the French sentence is far longer than the English sentence, and there may have been enough time to fit a more accurate translation.

ENGLISH:

Buffy: I spent a good part of my allowance on this new cream rinse, and it's neither creamy nor *rinsey*.

Joyce: Life is hard, dear.

Buffy: Don't I know it. Is that a *split end*?

FRENCH:

Buffy: Tout mon argent de poche est passé dans un shampoing démêlant et mes cheveux ne sont pas démêlés, ils sont *sales*.

Joyce: Ah, C'est dur la vie.

Buffy: À qui le dis-tu, oui. J'ai une *ride*!

The English text features a neologism, the adjective “rinsey,” formed by adding the suffix “-y” to the noun “rinse.” The writers have also introduced a bit of wordplay through the assonance of the two adjectives. The French text sidesteps the neologism and changes the referent to a shampoo that would presumably have the same *effect* as a cream rinse. No assonance appears in the translation. The translator does attempt to retain the two-part description of Buffy’s washed hair; however, the neither/nor construction is not kept, though

the translator might have considered the solution “ni démêlés, ni nettoyés,” which would have preserved the assonance of the original text. It is also interesting to note the translation of “split end.” Instead of using the equivalent “pointe fourchue,” the translators change the meaning and Buffy sees a wrinkle. Since this is a trivial detail, it is possible the translators were more concerned with matching lip movements than with reproducing identical meaning, and that “ride” was a better choice in that respect.

ENGLISH:

Cordelia: So, can I go now? She doesn't need this many stakes. I mean, if this guy Spike is as mean as you all said, it should be over pretty quickly. (Buffy looks up at her) We're still all rooting for you on Saturday. I'd be there for you myself if I didn't have a *leg wax*.

Buffy: You guys hold down the fort. I'm *punch-bound*.

FRENCH:

Cordelia: Alors, je peux y aller? C'est pas utile de s'armer jusqu'aux dents..puis si ce malade là, Spike, est aussi méchant que vous le dites, ça ne devrait pas durer longtemps. (Buffy looks up at her) Et puis, c'est vrai, on s'encouragera tous samedi, mais moi si j'avais pu annuler se *rencard* je serais venu.

Buffy: Vous surveillez la maison. Je *m'occupe du ponche*.

In the English text, the writers create a new adjective, “punch-bound” through the compounding of a noun and adjective. Since the adjective “bound” means “going” or “intending to go” (m-w.com), the neologism implies in part that Buffy is on a quest or mission for punch. The French text avoids substituting a neologism and is less imaged in its phrasing; the translators opt instead for a very plain, factual comment: “I'll take care of the punch.” In this example, it is also interesting to note the translation of “leg wax;” the translators omit the reference altogether, preferring to replace it with something more neutral, “rencard” (meeting).

ENGLISH:

Vampire#1: Slayer!

Buffy: *Slayee!*

FRENCH:

Vampire#1: La Tueuse!

Buffy: *Qui va te tuer!*

In this example, the English writers create a noun, *slayee*, by adding the suffix “-ee” to the verb “slay.” This word formation follows the same lines as “employer/employee” and “trainer/trainee.” The word works in the English sentence because “slayee” can refer to both actual victims and potential victims; however, the seemingly appropriate French translation “tué” cannot be employed because it denotes only someone who has already been killed and, in this context, the vampire has not yet been dispatched. For this reason, the translator conveys the imminence of the slaying with “qui va,” and preserves the assonance of the original by using the verb “tuer.” I believe this translation is successful because the translators communicate the semantic meaning and manage to integrate the same literary device used in the original.

ENGLISH:

Buffy: Cordelia, I have at least three lives to contend with, none of which really mesh. It's kind of like oil and water and a... third **unmeshable** thing.

Cordelia: Yeah, and I can see the oil. (sees Joyce talking to Willow) Is that your mom? (Buffy looks) Now that is a woman that knows how to moisturize. Did it, like, skip a generation?

FRENCH:

Buffy: Chérie, j'ai plusieurs vies à régler, mais aucune ne se mélange un peu comme si l'une était l'huile, l'autre l'eau, et la troisième c'est **un autre truc**.

Cordelia: Ah oui...c'est pour ça la peau grasse. (sees Joyce talking to Willow) C'est ta maman, cette dame? (Buffy looks) ça au moins c'est une femme qui sait s'entretenir. Ça a dû sauter une génération.

The English original features the neologism “unmeshable,” an adjective formed by adding the prefix “-un” and the suffix “-able” to the verb “mesh.” However, the French text cannot cope with the neologism, first because it no existing adjectives to alter or play with. For instance, there is no French lexical equivalent meaning “unmeshed,” nor is there a lexical equivalent meaning “meshable.” That significantly reduces the translator’s options. Furthermore, to paraphrase sufficiently to retain the semantic meaning of the original would require lengthening the French dialogue significantly, if one considers the potential translation “et la troisième un autre truc qui ne se mélange pas non plus.” However, one could argue that the “unmeshableness” of “la troisième truc” of the French text could be implicit, and that since the translator could not reproduce the creativity of the original wording, s/he could at least reproduce its brevity.

4.2.2 WORDPLAY

As noted in Chapter One, wordplay in *Buffy the Vampire Slayer* tends to take the form of doctored idioms, puns and creative usage. However, in *Attaque à Sunnydale*, the wordplay present in the original text is completely removed; no corresponding or analogous wordplay is substituted in the target text, either for translating specific lines or for ensuring the maintenance of a minimum degree of wordplay within the translation as a whole.

ENGLISH:

Spike: So. *Who do you kill for fun around here?*

FRENCH:

Spike: Et bien. *Il faut avoir des yeux derrière la tête ici.*

The English text makes a play on the expression “What do you do for fun around here,” making it more menacing; it humourously conveys Spike’s nonchalant attitude towards murder. The translation substitutes a French expression, but does not alter it for effect; no wordplay is introduced. Whereas the English text strengthens the message to the viewer that Spike is dangerous, the French text focuses on Spike’s awareness of *others* as a threat, which somewhat downplays the threat *he* poses.

In this example, the French text is completely different from the English; the pun in the English is removed (a play on the expression “*What do you do for fun around here?*”). Instead, the French text makes reference to the action that just played out (Spike taking down a vampire). This change somewhat flattens the language of the script; it is a good example of Spike’s gleefully troublemaking personality and its omission may affect French viewers’ perception of that character if other such statements are also suppressed in the French text.

ENGLISH:

Spike: (lifts his head from her shoulder) How's the *annoying one*?

Drusilla: He doesn't wanna play.

Spike: Figures. Well, suppose I better go *make nice*.

FRENCH:

Spike: (lifts his head from her shoulder) que dit le *successeur*?

Drusilla: il est en colère contre toi.

Spike: Heuh. Pas étonnant. Très bien. Je ferais p'têtre mieux d'**aller le calmer** alors.

In the English text, Spike makes a pun on the term “anointed one,” conveying his contempt for Collin. The French text does not reproduce the pun, nor does it communicate Spike’s irritation, by simply substituting the general term “successeur.” It is also interesting to note the translation of Drusilla’s line, which is changed from being childishly plaintive to very direct. This may account for the translation of the expression “make nice,” which, according to The Oxford Dictionary of Idioms, means “be pleasant or polite to someone, typically in a hypocritical way.” The English text communicates Spike’s reluctance to grovel before the anointed one, whereas the translation appears to focus on Spike’s desire to remedy the situation by addressing Collin’s anger and calming him down. This translation noticeably changes Spike’s attitude from one of defiance—although he may go “make nice,” he doesn’t mean it—to one of compliance.

4.2.3 CULTURAL REFERENCES

The omission of cultural references in the translation was pervasive. Of the eight references identified, only two were preserved; notably, Spike’s mention of the Woodstock music festival—which was nevertheless altered—and a reference to the Crucifixion. In each of the following examples, the translators communicate the meaning of the references through paraphrase, a legitimate solution considering that suitably nuanced cultural equivalents may be impossible to find. However, the consistent omission of such references undeniably alters the character of the original text. Whereas *Buffy the Vampire Slayer* and *School Hard* are culturally plugged in, featuring characters who possess cultural knowledge of people and events, *Buffy contre les vampires* and *Attaque à Sunnydale* appear comparatively stale and disconnected from contemporary culture.

ENGLISH:

Angel: She's cute. Not too bright, though. Gave the puppy dog 'I'm all tortured' act. Keeps her off my back when I feed! (laughs)

Spike: (laughing) People still fall for that **Anne Rice** routine? What a world!

FRENCH:

Angel: Ah, elle est mignonne. Elle n'est pas trop futée remarque.. je joue au petit chien qui accourt quand sa maîtresse le siffle. Comme ça elle me croit bien gentil, bien sage. (laughs)

Spike: (laughing) Comment peut-on encore se faire **berner** si facilement?! Dans quel monde on vit!

In this example, the French text removes the pop culture reference to vampire novelist Anne Rice, whose work may not be as familiar to French readers. The “Anne Rice routine” refers to the fact that vampires in Rice’s novels are often portrayed as humane, somewhat tamer creatures, which, in Spike’s view, is completely naïve and laughable. The French text omits the reference and instead focuses on Spike’s incredulity that Buffy could be fooled so easily. Although it is quite likely that Anne Rice is better known in North America, it may be relevant to note that 23 of Rice’s 25 novels have been translated into French, meaning that more viewers—particularly those watching vampire-related fiction—may be more aware of Rice’s work than the translators realize.

ENGLISH:

Spike: A lot faster than Nancy-boy there. Yeah, I did a couple Slayers in my time. I don't like to brag. (can't keep a straight face) Who am I kidding? I *love* to brag! There was this one Slayer during the **Boxer Rebellion**, and...

FRENCH:

Spike: Oui. Et plus rapidement que cette gentille petite tante. J'en ai déjà tué deux dans ma vie mais je n'aime pas me vanter. (can't keep a straight face) Voyons! Qui va croire que je n'aime pas me vanter! La première c'était quand **l'esclavage existait encore** et...

The historical reference to the Boxer Rebellion has also been removed, presumably because it would not be relevant to the French audience. However, it is possible that this reference may have been equally inaccessible for North American viewers, since it was an anti-foreign uprising that took place in China from 1899-1901. Nevertheless, it is important to note that this reference foreshadows a future episode *Fool for Love* (Season 5), which features both Spike’s initiation to vampirism and his murder of the vampire slayer Xin Rong during the Boxer Rebellion.

For this reason, translating the reference literally as “Révolte des Boxers” might have been advisable, because it refers to a very specific period in time. The translation “quand l’esclavage existait encore” is vague and open to misinterpretation, since Spike does not indicate which country he is referring to. Recognizing that they are watching a series set in North America, French viewers may assume Spike is referring to U.S. slavery, which was abolished in 1865. If viewers assume Spike is referring to France, they would think Spike killed a slayer before 1794. However, both of these interpretations are problematic with respect to *Buffy* lore, because—as recounted in *Fool for Love*—Spike did not become a vampire until 1880 and would not have possessed the supernatural strength necessary to kill a slayer. If French viewers had been given any indication that Spike was referring to China, the translation would be less problematic, as China abolished slavery on March 10, 1900, twenty years after Spike became a vampire. However, China is never mentioned and viewers have no reason to assume Spike would be referring to China. Regrettably, the translation disrupts the seamlessness of the series.

ENGLISH:

Spike: You think you can fool me?! You were my sire, man! You were my... **Yoda!**

Angel: Things change.

Spike: Not us! Not demons! Man, I can't believe this. You **Uncle Tom!** (grabs his pole from the floor) Come on, people! This isn't a spectator sport!

FRENCH:

Spike: Tu croyais m'avoir si facilement? Tu as été mon aïeul! Tu as été mon, mon...**ancêtre!**

Angel: Les temps ont changé.

Spike: Pas nous! Pas les vrais démons! Pour ça je ne peux pas le croire, tu n'es qu'une pourriture de **traître!** (grabs his pole from the floor) À moi gagner! Les traîtres et les impurs doivent tous mourir!

In this example, the French text removes the pop culture reference to Yoda, a character from the *Star Wars* movies, as well as the reference to Uncle Tom, the title character from the abolitionist novel *Uncle Tom's Cabin* by Harriet Beecher Stowe. These references were most likely removed because they would be less familiar to French viewers. Nevertheless, these references are highly descriptive and their meanings are rendered accurately through paraphrase. “Yoda” implies the concept of elder or teacher, which is translated by “ancêtre.” The label “Uncle Tom,” based on the literary character of the same name, refers to a person who betrays their own. (The Uncle Tom character was a slave who is viewed as overly deferential to his masters and therefore disloyal to his fellow slaves).

It is difficult to comment on whether the translators should have been able to find cultural references that would have served as appropriate replacements for those in the original. One could argue that the popularity of *Star Wars* and the Yoda character could have justified leaving in the first reference. However, the term “Uncle Tom” is steeped in cultural North American cultural baggage and it is understandable that translators would be unable to reference a French literary or historical character whose perceived disloyalty would have emerged in a similar context (i.e. slavery).

ENGLISH:

Vampire#1: Yes. This weekend, the night of St. Vigeous, our power shall be at its peak. When I kill her, it'll be the greatest event since the **crucifixion**. And I should know. I was there.

Spike: (appears behind them) *You* were *there*? (chuckles) Oh, please! If every vampire who said he was at the **crucifixion** was actually there, it would have been like **Woodstock**.

FRENCH:

Vampire#1: Oui. Samedi soir. Nuit de la Saint Valérien. Notre pouvoir sera incommensurable. Pour chacun de nous, sa mort sera le plus grand événement depuis la Crucifixion. Et ça j'le sais. Parce que j'y étais.

Spike: (appears behind them) Ahh. Tu y étais...? (chuckles) Ha. Allons, allons! Si chaque vampire qui a dit avoir été présent à la **crucifixion** y était effectivement, on aurait assisté au **premier Woodstock**!

This example constitutes the only translation in which the original cultural references were retained, presumably because of the notoriety of both the crucifixion and the Woodstock music festival. Nevertheless, the target text features an unmistakable instance of over-translation, which may confuse viewers. In the English text, Spike refers to “Woodstock,” whereas in the French, he says “premier Woodstock.” The fact that *two* Woodstock festivals were held may be known to North American viewers (the first took place in 1969, the second in 1994). However, since the English text did not clarify which of the two Woodstock festivals Spike was referring to—it is implicit that he is referring to the 1969 concert—there is no need to explicitate in the French text. Furthermore, it is possible that many French viewers would be unaware of the fact that two Woodstock festivals were held; thus, the over-translation “*premier Woodstock*” would generate considerable confusion.

4.2.4 HUMOUR

Since humour is a key element of *Buffy the Vampire Slayer*, I would argue that a successful translation of *School Hard* would need to maintain a level of humour similar to that of the original, all the while communicating relevant plot details. The humour in *Buffy* comes from a mix of sources: deadpan/sarcastic exchanges between characters, self-deprecation, understatement, wordplay, puns and sight gags, to name a few. As I have shown above, the wordplay in *School Hard* is not reproduced in translation, which may reduce the humorous potential of the target text.

Nevertheless, on many occasions, the humour in *School Hard* proved to be highly translatable, since the jokes were not dependent on contextual cultural information. As a result, the target text manages to keep many of the original jokes and, in at least one exchange, the translation even appears to improve on the original. However, there are a fair number of instances where the translators fail dismally in their efforts to reproduce the humour of the original, and the resulting translations are cringe-worthy.

That said, I appreciate that I am dealing with the most subjective of topics; taste in humour is extremely individual. Nevertheless, in order to analyze the translation of humorous elements in the text, I first had to identify them, which required me to rely on subjective interpretation. My task was complicated by the characters' habitual use of sarcasm, which imbued many, many statements with humour. Thus, I was careful to examine any comment that could possibly be perceived as humorous. Below I have provided examples of both successful and failed attempts at translating humour, with a brief explanation of my judgment.

ENGLISH:

Spike: *Use your head.* (He grabs the vampire by the shoulder and shoves his head into a fire emergency case containing an ax.)

FRENCH:

Spike: *Sers-toi de ta tête.*

Here the original text features a visual joke that is dependent on the viewer's simultaneous interpretation of two events- first, Spike's comment, and second, his subsequent action, whereby he smashes his vampire sidekick's head into a glass case holding an axe. The translator is able to render the joke successfully by using an equivalent French expression that covers the verbal aspect of the joke; the humour is reproduced in the translation because the non-verbal aspect of the joke remains the same.

ENGLISH:

Buffy: La vache... doit me... touche... de la... jeudi. (looks at Willow) Was it wrong? Should I use the plural?

Willow: No. But you said, '*The cow should touch me from Thursday.*'

Buffy: Maybe that's what I was feeling.

Willow: And you said it wrong.

Buffy: Oh, *je stink*.

FRENCH:

Buffy: Alors, je n'aurais plus le moral à partir de le jeudi (looks at Willow) qu'est-ce qu'il y a...c'est conditionnel?

Willow: Mais non, Buffy..mais tu dis que *je n'aurais plus le moral à partir de *le* jeudi...*

Buffy: Mais c'est peut-être ce que je ressens.

Willow: Oui..mais il faut dire "de jeudi."

Buffy: Oh, *je suis nulle*.

In this example, the writers poke fun at Buffy's horrendous use of the French language; her completely nonsensical French sentence, when translated by Willow, is meant to be humorous. It is understandable that the translators would adapt this conversation; clearly a native French speaker would not speak the gibberish found in the original. However, I contend that the translation is highly implausible because it features Buffy making an error that would more likely be made by a French-as-a-Second-Language student than by a native French speaker. Buffy's self-deprecating statement "je stink" is humorous for the Anglophone audience, who is presumably aware of the meaning of "je;" and of the fact that "stink" is an English word that should not be used in a French sentence. Although it is evident that the translators tried to stick to the wording of the original—the translation seems inspired by the source text statement "de la jeudi," I believe the translators were guided by the wrong priorities in this case, i.e. literal translation rather than the production of humour.

It is unclear as to why the translators opted to keep Buffy doing French homework in the translation, since they could have potentially substituted English, German or Spanish and aimed to preserve the humour created by Buffy's terrible language use and linguistically

incorrect self-deprecation (e.g. “je stink”). The French text’s substitution of an implausible error and the removal of Buffy’s language-dependent joke essentially eliminates the humour from this exchange.

ENGLISH:

Giles: Yes, your help will be greatly appreciated, but when it comes to battle, Buffy must fight alone. You are, after all, the *Slay...* (sees Snyder in the hall) *...slay-ve. Slaves. You're, you're all slaves to the, uh, television.*

FRENCH:

Giles: Votre...votre aide sera très apprécié, mais pour les combats...Buffy doit agir seule...après tout, tu es.. (sees Snyder in the hall) *vous êtes tous...des esclaves...des...esclaves...de la télévision.*

In this example, the English text produces humour through the combination of two elements; first, Giles’ anxiety at seeing Principal Snyder walking towards him as he is talking with Buffy about her top-secret slayer duties, and second, Giles’ quick-thinking change from saying “slayer” to “slaves” (so that Snyder does not catch him). Rather than attempting to reproduce the assonance of the original, the French text simply takes a pause after “tu es,” and then provides a literal translation of the original. Although there is some humour to be found in Giles’ anxiety—which is just as apparent in the French text as in the original—the translation nevertheless fails to reproduce the full effect of the original; the non-verbal aspect of the humour is maintained, but the verbal aspect is not.

ENGLISH:

Snyder: Was that your mother? (She grabs a cup and a ladle full of lemonade and turns toward him.)

Buffy: Here. (fakes a spill) Oh! Oh, sorry! Um, yeah! Yeah, I was gonna introduce you, but, um, she wouldn't have said much. Y'know, *she doesn't speak a word of English.*

FRENCH:

Snyder: C’était votre mère? (She grabs a cup and a ladle full of lemonade and turns toward him.)

Buffy: Tenez. (fakes a spill) Oh! Oh, je suis désolée. Oui, oui, c’était le...je voulais vous la présenter mais elle n’aurait pas été très bavarde...je crois que, *qu’elle est impressionnée par les hommes petits et chauves.. ça la bloque.*

In this example, Buffy tries to tell Principal Snyder in the original that her mother cannot speak with him because she does not understand English; a fairly ridiculous proposition—ridiculous in the eyes of the viewer, who knows full well that Joyce is an Anglophone. However, in the French text, Buffy says her mom has a thing for short, bald men, a proposition that may immediately elicit laughter since it is so implausible—height and a full head of hair are more customarily viewed as attractive qualities. There is no doubt that the English text aims to be humorous, but Buffy offers somewhat of a lame excuse. In the French text, Buffy indirectly insults the pompous principal, which may be more humorous and satisfying for the viewer. I would therefore argue that this translation improves upon the original text.

4.2.5 SLANG

As noted in the introduction, slang is featured prominently in *Buffy* dialogue. The use of slang helps viewers identify with characters through shared language; members of the same community use shared/similar modes of verbalization (i.e. a sociolect) that signify their membership in that community. Thus, the translation of slang is important for ensuring the connection between characters and viewers is maintained. The translation of *School Hard* achieves this with varying degrees of success. The following examples are meant to provide an accurate representation of the types of translation found in *Attaque à Sunnydale*.

ENGLISH:

Sheila: Yeah, sure, whatever. (yells) Hey, **meatpie**! (walks off)

FRENCH:

Sheila: Ah ouai...comme tu voudras. (yells) Hé **p'tit motard**! Je suis là! (walks off)

In this example, the translators substitute the nickname “meatpie” with “p’tit motard” in the French, staying close to the phonemic properties of the original text while providing a culturally relevant nickname.

ENGLISH:

Buffy: About how long til this wears off and you start **ragging** on me again?

Joyce: Oh, at least a week and a half.

Buffy: Very **cool**!

FRENCH:

Buffy: Combien j'ai de temps avant que tu oublies tout et tu recommences à me **punir**?

Joyce: Au moins une semaine, chérie!

Buffy: **C'est une éternité!**

The English text features the verb "rag," which means to criticize or scold, as well as the more common adjective "cool," meaning "excellent." The French text not only omits the slang but also slightly changes the meaning of the original. While the source text suggests that Buffy's mother will start lecturing or nagging her again, the translation implies that her mother will start punishing her, which is harsher and also less likely. In this case, a verb such as *reprocher* might have been a more accurate choice. Furthermore, no slang is used to translate the English expression "cool." This is somewhat surprising since, earlier in the text, Sheila responds to Buffy by saying "cool," and this is kept in the French translation; thus, it is unclear as to why the translators would not opt for the same solution here.

ENGLISH:

Willow: Sheila's a **no-show**? She goes to this really **rank** bar. The Fish Tank? Sometimes they have raids and other stuff that can make you **tardy**.

Buffy: D'you think you can help me **cram** some French tonight? I don't want Mr. DeJean telling my mother I'm an imbecile.

FRENCH:

Willow: On ne la voit pas beaucoup notre amie Sheila...sauf dans un bar **crado** qui s'appelle l'aquarium. Parfois elle y va en bande. Et il lui est arrivé de **rentrer au petit matin**.

Buffy: Tu peux m'aider à **réviser** mon français ce soir? J'veux pas que M. DeJean dise à ma mère que je suis une imbécile.

In the English text, the writers use four different slang terms apt to be used by teenagers: "no-show," meaning "absent," "rank," meaning "disgusting; gross," "tardy," which is the term North American high schools to call students "late," and "cram," a term predominantly used by students to describe intense, last-minute studying before a test. The first term is translated

by slang-free paraphrase; the second term is translated using the equivalent “crado.” However, the third term is not translated using slang, nor does it communicate the same meaning as the original. The source text’s use of “tardy” implies that Sheila’s behaviour will make her late for school, while the target text says Sheila will return home from the bar in the wee hours of the morning. Finally, the term “cram” is translated by the more staid “réviser,” and does not imply the same sense of urgency as the original.

ENGLISH:

Sheila: Thanks for covering. Guy's a *serious rodent*.

FRENCH:

Sheila: Merci du coup de main. C'est un *taré le coco*.

In this example, the French translates “serious rodent” using the French slang terms “taré,” meaning “weird” or “crazy,” and “coco,” meaning “guy.” The translators take care to use slang that will be recognizable to French *Buffy* audience, which is good; however, it should be noted that the meaning of “serious rodent” is closer to “jerk” or “loser” than “weird guy.” Nevertheless, viewers are aware that Sheila’s comment on Snyder is negative.

4.2.6 IDIOLECTS

As I explained in Chapter One, certain *Buffy the Vampire Slayer* characters speak in idiolects that identify them to viewers. The idiolects of Xander, Spike, Giles and Drusilla are the most affected in translation, particularly due to translators’ lexical choices. Intonation is another factor that altered characters’ idiolects; however, I have chosen not to investigate this aspect of transfer in the context of this thesis due to time and space restrictions. In reviewing this section, I would invite my reader to consult Appendix A (Character descriptions) for a refresher on the personalities and traits of the characters discussed.

4.2.6.1 XANDER / ALEX

In the English original, Xander's speech is characterized by immaturity and a lack of self-assurance, for which he compensates by frequently using alternately cheesy and deadpan humour. As a result, Xander often gives the impression that he is not taking others seriously and, for this reason, others often do not take *him* seriously. However, though Xander comes off as jokey, wimpy and sarcastic, these qualities end up endearing him to the audience, who sympathizes with his relentless efforts to fit in. It is also worth noting that Xander's creativity with language often manifests itself through synecdoche and word association, distinguishing features of his idiolect. However, in the French translation, Xander's speech is noticeably more direct and confident, less sarcastic and self-deprecating, and devoid of literary devices. For this reason, the character "Alex" appears as more of a know-it-all and a pest, than as a beloved—if sometimes exasperatingly immature—friend.

ENGLISH:

Xander: Snyder's got you guys making *party favors*, huh?

FRENCH:

Alex: Snyder vous avez dit d'organiser *la soirée*?

In the English text, Xander conveys the impression that he is not taking Buffy's dilemma seriously, since he diminishes the importance of her task—organizing the high school's parent-teacher night—by referring to it as "making party favors," which sounds frivolous. Xander's usage is also creative; he uses synecdoche by referring to parent teacher night as "party favours." In the French text, Alex is direct and to the point, expressing empathy and understanding instead of trying to get a laugh. This somewhat alters Alex's characterization as it makes him appear more mature, confident and reliable as a friend.

ENGLISH:

Xander: I knew you were lying. (Angel tightens his grip on him)

Xander: *Undead liar guy.*

FRENCH:

Xander: Je me doutais que tu jouais! (Angel tightens his grip on him)

Xander: *Vampire! Tu vas le regretter!*

In the English text, Xander—who is being held in a headlock by Angel as part of a ploy to convince Spike that Angel is evil—suddenly doubts Angel’s loyalty to Buffy and assumes Angel is actually on Spike’s side. After Xander speaks his mind, Angel tightens his grip on Xander’s head, and the English and French responses differ considerably. In the original text, Xander mutters “undead liar guy,” an expression of his resignation and his half-hearted attempt to insult Angel. This resigned speech is consistent with Xander’s character; he is somewhat of a coward and averse to confrontation. However, in the French text, Alex responds by threatening Angel, which is completely uncharacteristic of Xander. It is also worth noting that, by making Alex’s language more self-assured, the writers inevitably reduce the impact of Xander’s future courageous acts; in later seasons, Xander evolves from a wussy, immature teenager to a level-headed, decisive adult.

ENGLISH:

Xander: So, this night of St. Vigeous deal. If they're gonna attack in force, aren't we *thinkin' vacation*?

FRENCH:

Xander: Pour cette fameuse nuit de la saint Valérien, s'ils décident d'attaquer en force, on peut toujours *filer à l'anglaise*?

In the English text, Xander uses word association to give “vacation” the meaning of “escape” or “flee,” while the French text uses a common expression, “filer à l’anglaise,” to communicate the concept of evasion. However, the French text neglects to reproduce Xander’s linguistic creativity, which may affect not only viewers’ perception of the exchange, or episode, but also their perception of Xander’s (Alex’s) idiolect.

4.2.6.2 SPIKE

Spike’s idiolect is characterized by his use of Britishisms, slang and swearwords, as well as a generally arrogant attitude. However, in nearly all his exchanges he mixes in humour, primarily to make himself laugh at others’ expense. Spike’s playfulness with language is the most evident among *Buffy*’s characters; in fact, his seemingly endless desire to alter phrasing and impose his own expressions could be viewed as

another form of rebelliousness that is part of his character. Although the French text does communicate the fact that Spike is a villain, it nonetheless omits numerous instances of linguistic creativity, which may somewhat weaken Spike's fanciful yet swaggering, foul-mouthed persona in the eyes of the French viewer.

ENGLISH :

Spike: I'll chop her into *messes*.

FRENCH :

Spike: Je la découperai en mille morceaux.

In the English text, Spike alters the common expression "chop into pieces" by substituting the word "messes," which suggests an even gorier image. However, the French text sticks to a literal translation of the common expression, neglecting to translate Spike's individual twist on the saying.

ENGLISH:

Spike: (sits up) Never happen. Alright. (gets off of the bed) I'll go up and get *chanty with the fellas*, but *you* (goes to Sheila) got to do me one favor. (takes Sheila off of the hook) Eat something. (hands Sheila to Drusilla and leaves)

FRENCH:

Spike: (sits up) ce jour n'arriverait jamais. (gets off of the bed) bon. Je vais aller *psalmodier les offices*, mais toi, (goes to Sheila) tu vas me faire plaisir. (takes Sheila off of the hook) Mange s'il te plait. (hands Sheila to Drusilla and leaves)

In the English text, Spike tells Drusilla he will go chant with the other vampires in preparation for St. Vigeous, but does so in his own unique way, creating the neologism "chanty" and referring to the vampires as "fellas." Spike's choice of words suggests his contempt for the other vampires—his wording isn't serious because he doesn't take *them* seriously; he views the chanting as a useless exercise. However, in the French text, Spike uses correct, respectful language "psalmodier les offices," which suggests that he recognizes the value of the act of chanting. Thus, the translation not only fails to reproduce Spike's playfulness with language, but also alters the meaning of the original, such that the French viewer may believe Spike is more loyal to the other vampires than he actually is.

ENGLISH:

Spike: Nice work, *love*.

FRENCH:

Spike: Joli travail, *jeune beauté*.

Here Spike uses the Britishism “love” as a means of informally addressing Buffy. Since Spike’s British identity is not made explicit by the target text, the translators simply substitute a different term to refer to Buffy; however, it seems somewhat out of place—while “love” is generally used as an off-hand form of address, “jeune beauté” is a more specific compliment, which is odd of Spike to give to an enemy.

ENGLISH :

Spike: You nearly died in Prague. *Idiot mob*. This is the place for us. (leads her to the bed) The Hellmouth will restore you, put color in your cheeks, metaphorically speaking, and in a few weeks’ time...

FRENCH :

Spike: Mais tu as failli mourir à Prague. À cause de cette *foule*. Nous serons tranquille tout les deux ici. (leads her to the bed) Les nourritures de l’enfer te guériront. Et mettront quelques couleurs à tes joues. Métaphoriquement parlant. Dans quelques semaines ou quelques jours...

In this example, Spike’s cursing, “idiot,” is removed from the French text, and the aggressive term “mob” is translated by the decidedly neutral “foule.” While the original text clearly conveys anger and resentment, the translation is matter-of-fact and lacks the same intensity.

ENGLISH:

Spike: No. I’ve *messed up your doilies and stuff*. But I just got so bored. (smirks) I’ll tell you what. As a personal favor from me to you I’ll make it quick. It won’t hurt a bit.

FRENCH:

Spike: Non? J’ai sûrement *gâché votre petite soirée*, mais...que veux-tu, je m’ennuyais trop. (smirks) Tu veux que je te dise. Je t’aime bien et je vais te rendre un bon service. Je vais le faire très vite. Ça ne sera pas douloureux.

In this example, Spike taunts Buffy and acknowledges that he has wrecked parent-teacher

night by creating the imaged expression “messed up your doilies.” The French text is more literal in its paraphrasing and does not feature the creativity of the original, which deprives the French viewer from seeing this aspect of Spike’s personality.

4.2.6.3 DRUSILLA

As noted in Chapter One, Drusilla’s idiolect is characterized by eccentric and whimsical utterances that are incongruous with her identity as a vampire, a creature normally associated with bloodlust and terror. Drusilla’s disconnection from reality is revealed through her choice of wording, which is often childlike and quite disturbing, given her killing prowess.

ENGLISH:

Spike: (leans over her) And then, God, this town will burn.

Drusilla: (giggles) *A pretty fire!*

FRENCH:

Spike: (leans over her) Et ensuite, cette ville brûlera de cent mille feux.

Drusilla: (giggles) ah..*quel beau spectacle!*

In the English text, Drusilla’s use of the word “pretty” seems more consistent with that of a young girl. The French text substitutes a comment that is far more general, not obviously childlike, and therefore inconsistent with Drusilla’s idiolect.

ENGLISH:

Spike: (lifts his head from her shoulder) How's the *annoying one*?

Drusilla: *He doesn't wanna play.*

FRENCH:

Spike: (lifts his head from her shoulder) que dit le *successeur*?

Drusilla: *Il est en colère contre toi.*

In this example, the English text again shows Drusilla's childlike view of the world. When Spike asks her how Collin is doing, Drusilla's response reminds one of a pouty child who hasn't gotten her way. The French text completely removes this aspect of childish immaturity; Drusilla answers Spike directly, using grownup wording. Although the translators may assume they are doing the target audience a service by explicating the original, I contend that the translation is problematic because it may alter viewers' perception of Drusilla as both weak and violent, resulting in a more one-dimensional portrayal whereby Drusilla is viewed only as a villain, not as a character with a past and a fascinating—yet terrifying—mind.

ENGLISH:

Drusilla: You'll kill her, and then we'll have a nice celebration.

Spike: Yeah, a party.

Drusilla: *Yeah. With streamers... and songs.*

FRENCH:

Drusilla: Tu la tueras. Et ensuite nous organiserons des festivités.

Spike: Oui, on s'amuseras.

Drusilla: *Oui, avec des jeunes vierges. Que j'enchaînerai.*

In this example, Drusilla's idiolect is blatantly altered in the French translation. In the English original, Drusilla expresses her excitement over a party that will have pretty decorations; in the translation, she expresses her eagerness to celebrate by chaining up virgins, who will presumably be feasted upon by the vampires. This translation changes the characterization of Drusilla from complex, tortured soul to single-minded killing machine, making her character less sympathetic and potentially less interesting to viewers.

4.2.6.4 GILES

As noted in Chapter One, Giles' idiolect is marked by the use of Britishisms, overly formal language, and parental/authoritarian tone. In translation, these characteristics are generally removed, with the exception of parental tone. Giles' status as a teacher and Buffy's watcher serve to distinguish him from other characters; nevertheless, the omission of Britishisms and formal language weakens his portrayal as a stuffy, nervous Brit who often plays the foil to Buffy's casual, cocky teenager.

ENGLISH:

Giles: (to Jenny) There is nothing in the chronicles about a-an *extraneous lunar cycle*.

FRENCH:

Giles: (to Jenny) Il n'y a rien dans le livre des chroniques qui fasse allusion à *ce cycle lunaire*.

In the English text, Giles uses overly inflated language, employing the adjective "extraneous;" in the French translation, he avoids using any large words and simply uses the demonstrative adjective, "ce." The effect is that Giles comes off as far less stuffy in the translation, which somewhat changes his characterization.

ENGLISH:

Buffy: Okay, well, if my slaying doesn't get me expelled, then I promise my banner making won't get me killed, okay? Just please let me get through this week.

Giles: *This Saturday's going to need a great deal of preparation.*

FRENCH:

Buffy: Bon, alors écoutez. Si mon boulot de tueuse ne me fait pas virer, faire des petites banderoles ne va pas me tuer non plus, d'accord? Laissez-moi terminer la semaine...

Giles: *Désolé, il y a un gros travail de préparation.*

In this example, Giles is lecturing Buffy about the need to prepare for St. Vigeous, and takes on a parental tone. This tone is intensified in the French translation, where Giles appears to have less tolerance for Buffy's whining. In the English text, he appears to accept her statement but is anxious to communicate the severity of the situation, whereas in the French text, Giles' use of "désolé" communicates his disregard for Buffy's statement, and sounds more authoritarian.

ENGLISH:

Buffy: Giles, my mother's in that room. If I don't make it out of here, I know you'll make sure she does.

Giles: **Bloody right**, I will. Fair enough. What's your plan?

FRENCH:

Buffy: Giles, ma mère est dans cette pièce. S'ils me tue je sais que vous ferez tout pour la sauver.

Giles: **Tu peux compter sur moi**. Alors, quel est ton plan?

The English text features Giles using the expletive “bloody” as part of the British expression “bloody right,” which he says to assure Buffy that he will save her mother in the event that she is murdered. The French text removes the expletive and does not reproduce the regionalized speech, flattening Giles’ dialogue and covering his British roots.

4.3 ADDITIONAL COMMENTS ON THE TRANSLATION

4.3.1 CENSORSHIP

When comparing the source and target texts, I found a number of instances where swearing and allusions to sex and drugs were eliminated in translation. The removal of these elements could be due to various constraints; a likely explanation could be the French television network’s desire to reduce questionable content, particularly if the show was aimed at a younger audience in France than in North America, as is suggested by one of the posters in the chat thread *Une VF Pitoyable ?*.

ENGLISH:

Spike: Me and Dru, we're movin' in. (they separate) Now. Any of you want to test who's got the **biggest wrinklies** 'round here... step on up. (to Collin) I'll do your Slayer for you. But you keep your flunkies from tryin' anything behind my back. Deal?

FRENCH:

Spike: Drusilla et moi, allons habiter ici. (they separate) Alors, celui qui veut savoir qui est le **meilleur combattant** de nous tous, peut venir se battre. (to Collin) Je tuerai cette jeune fille mais attention à vos sbires, qu'ils ne fassent pas de coups tordus dans mon dos. Ça marche?

In the English text, Spikes makes a reference to testicles, playing on the association of this body part with courage. The French text removes this reference, possibly due to a reluctance to introduce the word “couilles” in the episode’s dialogue. Instead, the translation changes the meaning of the original and focuses on the vampires’ fighting ability “meilleur combattant,” wording that may be less problematic for the network.

ENGLISH:

Joyce: I didn't get much of a look, but is there something wrong with their faces? I...

Snyder: Yes! **PCP!** It's a **gang on PCP!** We've gotta get out of here.

FRENCH:

Joyce: Je n'ai pas pu bien les voir mais, ils ont quelque chose sur leurs visages, non?

Snyder: Oui. Ce sont des **masques**. Ce sont les **braqueurs masqués**. Il faut sortir tout de suite d'ici!

In this example, Principal Snyder is trying to throw off his fellow prisoners and prevent them from discovering they are being held captive by vampires. (In the Buffyverse, when a vampire attacks his or her face morphs into that of an animal, the brow becomes heavier and fangs grow very large and sharp). The English text features a reference to the hallucinogenic drug PCP (phencyclidine) that is not translated. The French text changes the meaning of the original by saying that the supposed gang members are wearing masks, which is supposed to explain the vampires’ distorted faces. It is understandable that the French translators did not translate the specific drug reference; there is no abbreviation in French and the pharmaceutical term “phencyclidine” would likely be unfamiliar to the target audience. Nevertheless, it is possible that the translators could have kept a general reference to drugs without much difficulty, suggesting that the reason for the reference’s omission was censorship.

4.3.2 DÉTOURNEMENTS

The most significant trend I noticed in the translation of *School Hard* was the consistent and seemingly unexplainable mistranslation of the source text. In the first example, the translation may be intelligible to the target text viewer, but its departure from the original text appears unnecessary and potentially confusing.

ENGLISH:

Snyder: Well, it is quite a match between you two. On the one hand, *Buffy* hasn't stabbed a horticulture teacher with a trowel.

Sheila: I didn't stab anyone with a trowel. They were pruning shears.

Snyder: On the other hand, *Sheila* has never burned down a school building.

FRENCH:

Snyder: Bon, je crois que le match se dispute entre vous. À ma droite, *Sheila* n'a pas poignardé le professeur de horticulture.

Sheila: Non monsieur, je l'ai pas poignardé. Je l'ai juste planté des cisailles dans le dos.

Snyder: Et à ma gauche, *Buffy* n'a jamais mis le feu à notre pensionnat.

This example features an overt error of meaning. In the English text, Principal Snyder indicates that he is aware that Sheila stabbed a teacher by emphasizing that *Buffy* never stabbed anyone; Sheila merely interjects to correct him as to the implement used. However, in the French text, Snyder appears to think that Sheila *hasn't* stabbed anyone, and Sheila corrects him here, gleefully agreeing that she didn't stab anyone, she simply plunged shears into a teacher's back. The second part of the translation is also a bit confusing. In the English text, Snyder indicates that he is aware that Buffy burned down a high school building—a reference to the 1992 film *Buffy the Vampire Slayer*, in which Buffy burnt down her high school gym to save her fellow students from vampires. However, in the French text, Snyder notes that Buffy never burned down *their* school. (referring to Sunnydale High). This statement that is correct, since actually Buffy burned down the gym at her old school, Hemery High. That said, the translation remains confusing. The original text contrasts Buffy and Sheila through their respective inactions, insinuating that each girl had committed the crime that the other was innocent of. However, in the French text, we are not immediately informed of Sheila's guilt, and once it is established in the second line, it seems bizarre to reinforce that guilt by bringing up Buffy again. Given the fact that a literal translation could have been used in this context, it is unclear as to why the translators took it upon themselves to alter the text. In addition, I would also note the translation of "school building" as

“pensionnat;” though the statement remains true—Buffy *didn’t* burn down the entire school, only one building—it is surprising that the translators would have used “pensionnat,” as this term refers specifically to boarding school and the original text and series make no mention of Sunnydale high offering student housing.

ENGLISH:

Giles: Well, he can’t be any worse than **any other creature** you’ve faced.

FRENCH:

Giles: Il ne peut pas être plus sauvage que, que ses **petites collègues**.

In this example, the change in translation is small, but significant. The English text notes that Spike “can’t be worse” than any other monster Buffy has fought, a statement which should do much to reassure Buffy, since by this point she has already faced a fearsome adversary—the Master—and defeated him. However, in the French text, Giles says to Buffy that Spike can’t be worse than his henchmen, run-of-the-mill vampires who cannot possibly be as powerful or as dangerous as the Master. Thus, Buffy is presented with two entirely different possibilities in the English and French texts; according to the original, Spike may be as threatening and powerful as the Master, and in the target text, Spike may only be as harmful as some regular vampire. Based on the translation of Giles’ observation, the French viewer may be left with the impression that Spike is less threatening than he actually is.

ENGLISH:

Spike: Slaaayer! Here, kitty, kittyyy. I find one of your friends first, I’m gonna suck ‘em dry. And use their bones to bash your head in. (kicks a door open)

The camera closes on the closet where Willow and Cordelia are hiding. Cut inside. Cordelia is holding a broom for defense.

Spike: **Are you getting a word picture here?**

Cordelia: (whispers) Oh, God, oh, God!

FRENCH:

Spike: La tueuse, ou es-tu...? Montre toi, allez! Je vais attraper un de tes amis d’abord et je boirerais son sang, jusqu’à la dernière goutte. Son crâne me servira à cabosser le tien. (kicks a door open)

The camera closes on the closet where Willow and Cordelia are hiding. Cut inside. Cordelia is holding a broom for defense.

Spike: *Ha ha ha ha...qu'est-ce que tu fais? Ta prière, ton testament?*

Cordelia: (whispers) Oh, je vais..

In this example, Spike is wandering around Sunnydale High looking for Buffy, calling out to her with taunts. In both the French and English texts, Spike tries to intimidate Buffy by warning her that he will harm her friends; however, the translated text makes an obvious departure from the source text. In the original text, after describing what he will do to her friends, Spike asks Buffy if she is “getting a word picture,”—meaning a graphic, vivid portrayal—of what is to come. However, the French text is completely altered, with Spike asking Buffy whether she is saying her prayers or writing her will. Although there may be no French lexical equivalent for the term “word picture,” a paraphrased translation would have been just as practical as the one substituted by the translators, which disregards the original text altogether.

ENGLISH:

Angel: I'm not much for company.

Spike: No, you never were. So, *why're you so scared* of this Slayer?

Angel: *Scared?*

Spike: Yeah. Time was you would've taken her out in a heartbeat. Now look at you. *I bet this, uh, tortured thing is an act, right? You're not... housebroken?*

FRENCH:

Angel: J'aime pas trop la compagnie.

Spike: Non, on s'en ait aperçu. Alors, *pourquoi tu la fréquentes*, elle?

Angel: *Je la fréquente?.*

Spike: Ah oui? À une époque tu l'aurais tué tout de suite. *Arrête tes salades, hein. En vérité tu ne joues pas à être le toutou de la madame. Tu ES son petit toutou!*

In this example, the translation alters the meaning of the original text by changing Spike's stance from one of questioning to one of accusation. In the original text, Spike asks Angel why he is afraid of Buffy and then helpfully tries to suggest that Angel can't possibly be truly afraid; he must be acting. In the French text, Spike doesn't ask Angel why he's afraid of Buffy; he confronts him about hanging out with her. Then, instead of offering Angel an “out,” a legitimate excuse for his behaviour, as he does in the original, Spike accuses Angel

of lying and of being under Buffy's thumb. Not only is the translation a significant departure from the source text, it ruins the suspense built up by the original text. In the moments following this exchange of dialogue, it initially appears that Spike is convinced by Angel's ruse of being his ally, and that Angel will be able to outwit Spike. By allowing Spike to launch into accusations earlier, the French text disrupts the pacing of the original and weakens the impact of the climactic event where Spike attacks Angel and confronts him about his disloyalty.

In the following two examples, the French translations differ so completely from the source text that it would be impossible for the target audience to access the source text meaning. Given the brief length of the statements, no explanation has been provided, since the differences between the original and the translation are self-evident.

ENGLISH:

Spike: *What can I say? I couldn't wait.*

FRENCH:

Spike: *Et oui je suis là. Et je meurs de faim.*

ENGLISH:

Spike: *Let's see what's on TV.*

FRENCH:

Spike: *Alors? Qui va-t-on inviter ?*

4.4 EFFECT OF TRANSLATION CONSTRAINTS

In this section I will discuss the results of my evaluation of *Attaque à Sunnydale* with respect to the translation constraints identified in Chapter Three. I will describe the presumed constraints affecting the translation and how these appear to have played out in the target text.

4.4.1 CONTRACTUAL/INSTITUTIONAL CONSTRAINTS

Under this rubric fall the layout, medium, terminology and form of the translation, which in this case are dictated primarily by the composition of the original text, as well as by the tastes of the television network broadcasting the program and the target audience. In this case, the target text retains the same medium—television program—and the layout chosen is dubbing, in accordance with network and viewer preferences. The terminology and form of the source text are dictated in part by the translators, but are ultimately subject to the discretion of network executives and other key participants in the dubbing process, such as directors, producers and dubbing actors. With respect to the visibility of these constraints in the translation of *School Hard*, I would note that the terminology and form of the translation appeared to be influenced by an imperative to subdue or remove coarse language or allusions to illicit activity existing in the original text (e.g. removal of references to sexualized parts of anatomy, hallucinogenic drugs). Given the requirement for translators to comply with such directives, I feel that the non-translation of these elements cannot a priori be used as grounds for claiming a poor quality translation. The constraint of time, noted as one of the key pressures on the translator, cannot be linked with any one element of the translation, though Zabalbeascoa (1996) observes that punning and wordplay are generally the first casualties of translation projects featuring short deadlines. (238) This would in part explain the absence of adapted wordplay and puns in the target text, though considering these elements are so pervasive in *Buffy*, one would assume they would be addressed by the translation strategy devised by and agreed upon by translators and translation commissioners. That said, the size of the translation team working on *Buffy* could have also posed problems for the translation of creative elements; in the event that translators on the team were prone to using different styles, these would need to be reconciled into a cohesive, coherent text prior to dubbing.

4.4.2 SOCIO-CULTURAL CONSTRAINTS

In *Attaque à Sunnydale*, socio-cultural constraints appeared to manifest themselves primarily through the omission of cultural references, which presumably did not form part of the target audience's horizon of knowledge. However, the bulk of the references omitted from this particular episode were to people or events that would likely be known to the target audience of *Buffy*, and at least as well known to the target audience as to the original audience. For instance, a French target audience watching vampire fiction would likely be familiar with Anne Rice, whose vampire novels have been translated extensively into French. In addition, the episode's reference to Yoda would have likely been understood by the target audience, given that *Star Wars* became an international phenomenon after its release in 1977. Furthermore, the target text's vague translation of the "Boxer Rebellion" reference introduces unnecessary confusion for the target language audience; although it is possible that this reference would have been difficult for French teen/young adult viewers to pick up on, I believe it would have been equally difficult for American viewers of *Buffy* to understand; however, this reference refers to a specific period in time and is integral to the series' chronology. As such, I contend that the translators were overzealous in their removal of cultural references, which not only alters the character of the show, but also interferes with the target audience's knowledge of the series' order of events. In addition, I would note that none of the original cultural references were substituted with equivalent cultural references; although it is possible that none simply existed, it is equally plausible that the translators employed a complete strategy of omission for any references not deemed significantly culturally relevant. Another indication of socio-cultural constraints operating on the translation was the domestication of the target text. Although for the most part the characters and environments depicted in *Buffy* (e.g. teenagers, high school) would be familiar to both source and target text viewers, I noted that certain lexical items were adapted to provide relevant cultural equivalences to target text viewers. For example, when Willow refers to "fifth grade" in the original text, this comment is changed to "cours préparatoire" in the French text. I would argue that this type of adaptation is less

problematic than the omission of cultural references, as *Buffy*'s identity as a text is not defined so much by the environment of the show as by its characters' interactions and language.

4.4.3 AUDIOVISUAL CONSTRAINTS

Since *Attaque à Sunnydale* is a dubbed text, I will comment only on the constraints imposed on translation by dubbing. As noted in Chapter Four, the primary constraint associated with dubbing is that of lip-synchronization. However, I contend that this constraint did not considerably influence the translation of *Buffy*, due to the fact that the show rarely uses close-up shots, the type of framing that generally requires the highest degree of lip-synchronization. The framing used in *Attaque à Sunnydale* consists primarily of medium shots and wide shots, where viewers' attention is divided among two or more characters. The high number of action sequences requiring wide shots limits the amount of screen time accorded to characters' facial expressions and lip movements. Furthermore, the lighting used in the show—and particularly in this episode—diminishes the need for closely matching lip-movements. The action in *Buffy* typically takes place in darkly lit environments—cemeteries, abandoned warehouses, nightclubs—which reduces the visibility of characters' lip movements and, in turn, the need for close synchronization. In *Attaque à Sunnydale*, the majority of scenes take place at night; those occurring during daylight are filmed in the dimly lit library or equally shadowy high school halls. Thus, I would not feel justified in attributing translators' choices to the restrictions imposed by lip-synchronization, since, as I have shown, the translators were not actually that constrained.

Regarding the matching of screen visuals with dubbed dialogue, the translation seemed to cope with this constraint very well. As noted in the above discussion of humour, the visual joke “use your head” was rendered perfectly in translation, though

this was due in part to the translatability of the line; an equivalent French expression was available.

4.4.4 HUMOUR CONSTRAINTS

As noted earlier, humour appears throughout *Buffy the Vampire Slayer*, popping up in nearly every verbal exchange. The characters are self-deprecating, sarcastic, deadpan, and prone to punning and wordplay; as such, translators face a considerable challenge in attempting to reproduce the character of the original in the target text. Nevertheless, many of the jokes present in *Attaque à Sunnydale* do not appear to be culturally dependent, though once we begin including humour derived through the use of cultural references or allusions to sex or drugs, the translator's task becomes more problematic and subject to other constraints, as seen above. Based on my comparison of the source and target texts, I would contend that the translators coped with the humour marginally well. Since the source text humour was not overly dependent on cultural knowledge, it should be expected that the translators would be capable of reproducing humour in the target text; however, in some instances the translators appeared to shoot themselves in the foot by attempting to stick too close to the original text, an odd strategy given the strong tendency of the translators stray from the original (See section 4.3.2). The exchange between Buffy and Willow regarding Buffy's French homework immediately comes to mind, with this translation constituting an undeniable failure to communicate the humour of the source text.

4.4.5 LINGUISTIC CONSTRAINTS

As Lauscher (2000:155) has noted, different cultures have different modes of verbalization, which therefore necessitates that translations employ different lexical, syntactic and textual means than the source text. This is certainly the case in *Buffy*

the Vampire Slayer and *Attaque à Sunnydale*; however, in comparing the source and target texts I observed many, many *détournements* from the original that I do not believe could be explained simply by the constraints inherent to linguistic transfer. In section 4.3.2, (*Détournements*) I provide numerous examples of how the translators strayed from the original text, and I am compelled to note that the examples included were merely a fraction of the overall number of mistranslations or noticeable alterations figuring in the target text. Given the general imperative in translation to achieve equivalence—particularly the maximum denotative equivalence possible—I found it extremely bizarre that the translators afforded themselves so many liberties in the source text. Furthermore, the translators' willingness to stray far from the original caused me to believe that perhaps, when faced with translation problems (e.g. cultural references, wordplay, humour) they did not devote sufficient time and attention to finding appropriate solutions. My reasoning being: if the translators could not be bothered to translate the denotative meaning of the text correctly, they could scarcely be bothered to concern themselves with the artful translation of wordplay, references or humour.

4.5 COMPARISON OF EVALUATION WITH CHAT THREAD COMMENTS

In this section I will discuss my observations regarding the translation of *School Hard*, and compare these to the comments made by posters in the Allociné.com chat thread *Une VF Pitoyable ?*. I will use the same categories as were used in my analysis of the chat thread, hopefully enabling readers to refer back to the original chat comments more easily.

4.5.1 DUBBING/VOICES

In my analysis of the chat thread *Une VF Pitoyable ?*, I noted forum members' posts regarding the voices and performances of the dubbing actors. However, as stated

earlier, I have chosen not to comment on this aspect of the translation, since the time and space constraints of this paper prevent me from undertaking any further research. Nevertheless, a sociolinguistic analysis of the source and target texts would no doubt complement the research already completed in this project. Moving forward, I will note that the majority of posters appeared satisfied with the performances of the dubbing actors, which may suggest that the intonation used did not conflict—or conflict significantly—with the non-verbal information presented to the viewer, i.e. the screen image displaying the facial expressions and subtle emotion of the original, on-screen actors.

4.5.2 TRANSLATION/DUBBING PROCESS

In this section, I noted posters' comments regarding the process of translation, and found that many forum members demonstrated considerable knowledge regarding the linguistic and technical limitations associated with translation. However, I must acknowledge that, at the beginning of this section, I commented on a post made by one member, FEA, who I believed indicated a lack of understanding of the fundamental nature of interlingual translation, notably the fact that dialogue must necessarily be altered when the meaning of the original text is reverbilized in the target text. In his/her post, FEA noted that “cette série souffre d’une très mauvaise VF version M6, des dialogues modifiés et rendu complètement stupide.” (Appendix D:164) Within the context of the post, I took this comment to mean that FEA expected dialogues not to be modified, that s/he had an extremely rigid view of what translation entailed. However, after having compared *Attaque à Sunnydale* and *School Hard*, I am inclined to believe FEA was simply referring to the numerous *détournements* in meaning from the English to the French. Posters such as MAL and SEC expressed their support for the translation strategy of domestication and also commented on the necessity of translating source text idioms using equivalent target language idioms. Within the context of a translation project such as *Buffy*, which, in its similarity to a literary text, may seek to achieve a high degree of “fidelity,” I

nevertheless agree that domestication should be the goal in certain instances (e.g. when confusion would result if the text was translated otherwise). However, if the domestication introduces implausibility into the target text, it is problematic, and *Attaque à Sunnydale* features a prime example. In one scene, Willow tells Xander a story about how Sheila started smoking in fifth grade; in the French text, Willow tells Alex that Sheila began smoking in *cours préparatoire*. While a North American fifth grader would be 10 to 11 years old—very young to start smoking, but still plausible—a youth in *cours préparatoire* would only be six years old; the idea of a child beginning to smoke at such a young age is ridiculous. The correct level of French education associated with American fifth grade would be *Cours moyen niveau 2* (CM2), which includes students between 10-11 years of age. Thus, while certain posters acknowledged the need for the domestication of certain elements, such as idioms, I would note that they seemed unaware of the translators' failure to provide the correct—or at least plausible—equivalent, at least, with respect to *Attaque à Sunnydale*. As such, I would have to argue that I am more critical of the translation on this point than were the chat room posters; in addition to the mistranslation of “fifth grade,” the seemingly optional elimination of numerous cultural references from the target text appeared to me as being part of an overzealous—and clumsily executed—domestication strategy used by the translators.

4.5.3 EQUIVALENCE / QUALITY OF TRANSLATION

Despite many posters' complaints regarding the changes effected in the translation of *Buffy the Vampire Slayer*, I nevertheless observed a considerable degree of awareness among forum members regarding the processes and the aims of translation. As noted above, posters seemed to recognize the necessity of domesticating certain texts, or certain aspects of texts; in addition, for the most part posters seemed to accept that change from the source text to the target text was inevitable. For these reasons, I felt that, on the whole, the expectations the posters held vis-à-vis the French dubbed translation of *Buffy* were realistic. The posters exhibited a diversity of attitudes

towards the quality of the show's translation in general. On the more lax side of things, poster CBM asserted that "Forcément ya des fois ou la V.F ne correspond + exactement a la V.O mais du moment que la V.O ne dit pas "noir" et que la V.F ne dit pas "blanc" ça va." (Appendix D:165) Another poster, BOB, seemed to agree, stating that "ces "petites libertés" prise par rapport aux dialogues originaux d'un épisode ne perturbe pas la compréhension globale de celui-ci." (Appendix D:172) However, other posters displayed standards that were far more strict, criticizing the translators for taking liberties where none were warranted. Forum member SEC commented that, in translation, *Buffy* features "un nombre incalculable de scènes ou les dialogues sont dénaturés totalement, pris à contresens, édulcorés ou au contraire stupidement aggravés." (Appendix D:169)

Recognizing the gravity of these charges, I was of course very curious to see whether *Attaque à Sunnydale* in fact demonstrated such a far-reaching disregard for the source text and, having compared the original text and its translation, I believe that the criticism leveled by SEC—and supported by other posters—is well-founded. As shown above in 4.3.2, the translated text includes many, many *détournements* from the original text; the examples featured in this section are merely a selection of the most blatant distortions of meaning. Given the fact that the translators of *Buffy* are above-all constrained by the images appearing on the screen—which indicate action and story developments—it is inevitable that the translated dialogue would have to account for the action and non-verbal information being communicated to the target audience. However, were the episode to feature fewer non-verbal cues (e.g. fight sequences), I wonder whether the translators would have permitted themselves even more alterations. Needless to say, I was very surprised to encounter such consistent departure from the source text. The most severe—potential—implications of this sort of translation are outlined by forum member SEC: "la répétition systématique de ces incohérences dans la traduction (de Buffy),... en fait une série très différente en VF de ce qu'elle est en VO." Although forum member BOB argued that small deviations from the source text would not affect overall comprehension of the target text, I feel compelled to note that this—ideally—comprehensible target text will invariably

differ significantly from the source text. It may be readily intelligible, but it may also bear scant resemblance to the original work, depending on whether the translators substantially modify the dialogue. My personal view is that the goal in translating *School Hard* should have been to preserve the illocutionary power of the original text. Thus, it would seem preferable to commit to a more thorough adaptation of the target text, since it will be altered no matter what. By pursuing adaptation, the translators may stray from the lexical and syntactic structure of the original text, even sometimes from its meaning, but the translation would likely have a better shot at preserving the illocutionary force of the original text.

4.5.4 HUMOUR

In my analysis of the chat thread *Une VF Pitoyable ?*, I did not examine the translation of humour under a separate heading; rather, I included posters' opinions regarding the translation of humour in *Buffy* in my section on the quality of the translation. However, I feel it necessary to grant humour its own section here, since the comments made by posters were consistent with my own evaluation of the translation. In the chat thread, some posters complained about the lame jokes substituted by translators, others expressed admiration for their comedic talents. In reviewing *Attaque à Sunnydale*, I found the translation of humour to be very hit-or-miss. In at least one instance, I would argue that the translators improved on the humour of the original (See my example featuring Buffy's exchange with Skinner in section 4.2.4). However, when the translators flopped, they really flopped. In my comparison of the source and target texts, I mentioned the translators' poor translation of the scene where Willow is helping Buffy study French; (See section 4.2.4) instead of launching into a full adaptation of the exchange, which might have preserved the humour of the original, the translators opted to lift some segments of dialogue from the source text and try to extract the small amount—little to none—of humour to be found there. The end result was a very flat, implausible and unfunny translation. Again, though I acknowledge the special challenge posed by humour in

translation, this element is central to the character of *Buffy the Vampire Slayer* and, as such, translators working on this program should anticipate these types of challenges and ideally be prepared to rise to the occasion. That said, considering the vivid imagination displayed by the translators in their unnecessary modifications of to the source text, I would argue that they are exercising their creativity in all the wrong places; not when it counts.

4.5.5 WORDPLAY, NEOLOGISMS AND CULTURAL REFERENCES

As noted in the analysis of *Une VF Pitoyable ?*, only three posters out of 25 commented on the challenge of translating elements such as wordplay, neologisms and cultural references. Nevertheless, I contend that these posters' comments must be taken into account; for better or for worse, this thread represents the cross-section of fandom selected for analysis and, since my research is primarily concerned with the translation of these elements, I cannot justify excluding any data on this subject. Poster BOB noted that "jeux de mots" and "répliques qui font allusion à la culture pop" are problematic in translation, (Appendix D:170) while forum member JP8 charged that "Au moins 85% des jeux de mots...passent à la trappe." JP8 also comments on the non-transfer of pop culture references and neologisms in the target text (Appendix D:164). Clearly I cannot validate the data supplied by JP8, since my examination of *Buffy* in translation was confined to only one episode. However, according to my comparison of *School Hard* and *Attaque à Sunnydale*, I can vouch for the fact that translators did not reproduce any of the wordplay or neologisms appearing in the original text. Regarding the translation of cultural references, I would tend to agree with the posters that these are not well coped with by the translators. As discussed in the comparative analysis above, only two cultural references were preserved in the target text. All other cultural references were omitted; no "equivalent" or quasi-equivalent cultural references were substituted in the target text. Thus, on this count, I am inclined to agree with the posters that this aspect of *Buffy's* translation is of mediocre quality, a conclusion supported by the

results of my comparative analysis of the source and target texts. Furthermore, since these linguistic and intertextual elements are hallmarks of Buffy's dialogue and are much-lauded aspects of the show, appreciated by foreign viewers, I would argue that the poor translation of these elements constitutes a considerable failure on the part of the translators.

4.5.6 CENSORED DIALOGUE

With respect to censored dialogue, poster JP8 noted that over 85% of the "allusions sexuelles" in *Buffy* "passent par la trappe." (Appendix D:164) Regrettably I am unable to confirm whether this percentage is accurate; however, I can attest to the fact that references to sex were omitted in the French dubbed translation of *School Hard*. One stand-out example is Spike's reference to testicles: "Any of you want to test who's got the *biggest wrinklies* 'round here... step on up," which is translated in the French text as "Alors, celui qui veut savoir qui est le *meilleur combattant* de nous tous, peut venir se battre." Although it is possible that the French translators were simply not familiar with the term and engineered a solution, the line "meilleur combattant" suggests an association with the concept of "courage" that is present in the original text. As such, I believe it is likely that the translators correctly interpreted the meaning of the original text, but chose to omit this reference as part of a translation strategy to reduce or remove questionable content. Such a strategy would have likely been advised by the network airing the show, M6, who is responsible for complying with the regulations of industry bodies such as the *Conseil Supérieure de l'Audiovisuel*, which dictates what type of language can appear in programming aired at specific hours (e.g. nothing unsuitable for children before 10 p.m.). Nevertheless, I appreciate the frustration experienced by viewers who are aware of the allusions in the source text but cannot access them, in this case, the translators and network may be viewed less as friends and more as foes by the audience, a gatekeeper asserting its moral authority and controlling the images viewers may watch and the dialogue they may hear.

CONCLUSION

Having compared my findings with the opinions of the posters in the chat thread, I am frankly surprised at the level of concordance between posters' opinions regarding the quality of the dubbed French version of *Buffy* and my own conclusions regarding the quality of *Attaque à Sunnydale*. Although I can cite a few "victories" achieved by the translators (e.g. improvement of some humour), I must nevertheless acknowledge my final opinion on the translation's quality, which is: marginal. As I mentioned above, the translation is necessarily constrained by the visuals appearing on-screen; for this reason, the viewer is bound to process some of the story development regardless of whether s/he can hear the dialogue. However, the considerable number of mistranslations or *détournements* appearing in the target text, combined with the frequent, nay, rampant, omission of cultural references, neologisms and wordplay, elements that thoroughly permeate the original text, suggest to me that M6 and its translators were banking too heavily on attracting viewers through the word-of-mouth appeal of the original *Buffy the Vampire Slayer*, rather than seeking to prepare a French dubbed version that would retain the elements that made the original show a fan favourite. I would like to believe that I have sufficiently proven how certain constraints cannot be cited as excuses for the poor translation figuring in *Attaque à Sunnydale*; that said, I acknowledge that time is one constraint that inevitably pressures translators and may infringe on their ability to provide creative solutions. Nevertheless, the translators undertaking a project such as *Buffy the Vampire Slayer*, with its frequent use of illocutionary strategies, might have better anticipated the difficulties associated with translating this type of text and demonstrated a stronger aptitude and interest in preserving, through translation, the hallmark features of the show—wordplay, neologisms, cultural references and humour. At the very least—and who is to say this was not done—the translators could have followed the approach advised by Zabalbeascoa (1996), which was to create a style guide and resource book for translators of certain types of programming, featuring typical translation problems and proposed solutions, as a means of inspiring time-pressured

translators and kick-starting their creativity and resourcefulness. (255) Again, I would reiterate that the character of *Buffy the Vampire Slayer* is heavily influenced by its humour, cultural references, neologisms and wordplay; thus, the suppression of these elements in translation drastically alters the target text. The result is a translation not unlike a vampire's victim—pale and bloodless, sapped of its vitality. Considering the multitude of criticisms leveled by the participants in the chat thread *Une VF pitoyable ?*, and in light of my evaluation supporting these criticisms, I would argue that, on the whole, the translation of *School Hard* is a disappointment; it disregards the importance of translating the illocutionary elements that characterize the original episode and the show in general. These characteristics contributed to *Buffy*'s success and cult following in North America, which was one of the key reasons M6 acquired the rights to the series. (M6 2002:29)

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APPENDIX A

ENGLISH TRANSCRIPT: *SCHOOL HARD*

Written by: David Greenwalt
Directed by: John Kretchmer
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The story and characters appearing in this transcript are the property of Joss Whedon, Mutant Enemy, Sandollar Television, Kuzui Enterprises, 20th Century Fox and the WB Television Network.

This transcript is based on Alexander Thompson's *School Hard* transcript for TWIZ TV.COM. Alexander Thompson owns the rights to this work, though I have modified it by correcting errors and shortening stage directions where possible.

~~~~~ Prologue ~~~~~

In every generation there is a Chosen One. She alone will stand against the vampires, the demons and the forces of darkness. She is the Slayer.

Sunnydale High.

Snyder: A lot of educators tell students, 'Think of your principal as your pal.'

Cut to Principal Snyder's office.

Snyder: I say, 'Think of me as your judge, jury, and executioner.' Tell me, who do you think is the most troublesome student in this school?

The camera pans from Sheila to Buffy.

Snyder: Well, it is quite a match between you two. On the one hand, Buffy hasn't stabbed a horticulture teacher with a trowel.

Sheila: I didn't stab anyone with a trowel. They were pruning shears.

Snyder: On the other hand, Sheila has never burned down a school building.

Buffy: W-well, that was never proven. The Fire Marshall said i-it coulda been mice.

Snyder: Mice.

Buffy: M-mice that were smoking?

Snyder: The two of you seem to be tied in the class-cutting and fight-starting events. You really are neck and neck here. It's quite exciting.

Sheila: What does the winner get?

Snyder: Expelled. (*Buffy looks at him in shock*) Thursday is Parent-Teacher night. Your parents, assuming you have any, will meet your teachers, assuming you have any left. I've decided to put the two of you in charge of this event. You have three days to prepare the refreshments, make the banners and transform the school lounge into a habitable place for adults. This will incur my good will. And may affect what I tell your parents when I meet them. Are we clear?

Buffy: I'm clear. (*to Sheila*) Don't you feel clear? (*Sheila just looks back*) We're very clear.

Snyder: Good. Because you mess up this time, and your parents will be coming to clean out your lockers.

Cut to the school's main entrance. The bell rings. Buffy and Sheila come walking out of the building.

Buffy: Well, it shouldn't be that hard. We can work on the banners at lunch tomorrow and figure out refreshments then?

Sheila: Yeah, sure, whatever. *(yells)* Hey, meatpie! *(walks off)*

Xander and Willow meet up with Buffy.

Xander: Snyder's got you guys making party favors, huh?

Buffy: His two worst students. That's what mom sees when she looks at me. A Sheila.

Sheila kisses an older boy with long, blonde hair.

Xander: Well, Sheila's definitely intense. That guy with her? That's the guy she *can* bring home to mother.

Willow: She was already smoking in fifth grade. Once I was lookout for her.

Xander: *(to Willow)* You're bad to the bone.

Willow: I'm a rebel.

Buffy: It's not fair. I'm the Slayer. That requires a certain amount of cutting and fighting. What's Sheila's excuse?

Xander: Homework. She won't do it. And most teachers respect that now. Oh, you might wanna keep away any sharp implements when you're working with her.

Buffy: Do you think any other Slayers ever had to go to high school?

Xander: It's no biggie. You'll have a nice soiree. The parents will love it. As long as nothing really bad happens between now and then, you'll be fine.

Buffy: Are you crazy? What did you say that for? Now something bad is gonna happen!

Xander: Whadaya mean? Nothing's gonna happen.

Willow: Not until some dummy says, 'as long as nothing bad happens.'

Buffy: It's the ultimate jinx!

Willow: What were you thinking? Or were you even thinking at all?

The girls give Xander looks of exasperation and walk off.

Xander: Well, you guys don't know. *(hugs his satchel)* Maybe this time it'll be different.

Cut to a small park and playground that night. A car crashes through the 'Welcome to Sunnydale' sign and screeches to a halt. Spike gets out, takes a deep breath and lights a cigarette.

Spike: Home, sweet home.

Opening credits roll. Buffy's theme plays.

~~~~~ Part 1 ~~~~~

*Inside Collin's warehouse.*

Vampire#1: The Master is dead. Someone has to take his place.

Vampire#2: As long as the Slayer's alive, whoever takes his place will be sharing his grave.

Vampire#1: Then let the soul who kills her wear his mantle.

Collin: Can you do it?

Vampire#1: Yes. This weekend, the night of St. Vigeous, our power shall be at its peak. When I kill her, it'll be the greatest event since the crucifixion. And I should know. I was there.

Spike: *(appears behind them)* \*You\* were \*there\*? *(chuckles)* Oh, please! If every vampire who said he was at the crucifixion was actually there, it would have been like Woodstock.

Vampire#1: I oughta rip your throat out.

Spike: *(turns his back to him and strolls away)* I was actually at Woodstock. That was a weird gig. I fed off a flowerperson, and I spent the next six hours watchin' my hand move.

*Vampire#1 rushes him from behind, and Spike swings his fist up without even looking, hitting him in the face and knocking him down and out.*

Spike: So. Who do you kill for fun around here?

Collin: Who are you?

Spike: Spike. You're that Anointed guy. I read about you. *(growls at vampire#2)* You've got Slayer problems. That's a bad piece of luck. Do you know what I find works real good with Slayers? Killing them.

Collin: Can you?

Spike: A lot faster than Nancy-boy there. Yeah, I did a couple Slayers in my time. I don't like to brag. *(can't keep a straight face)* Who am I kidding? I \*love\* to brag! There was this one Slayer during the Boxer Rebellion, and...

*He senses someone behind him and turns his head to look as he morphs into his human guise.*

Spike: Drusilla. *(goes to her)* You shouldn't be walking around. You're weak.

Drusilla: Look at all the people. Are these nice people?

Spike: We're getting along.

Drusilla: *(stares at Collin)* This one has power. I could feel it from the outside.

Spike: Yeah. He's the big noise in these parts. Anointed, and all that.

Drusilla: *(to Collin)* Do you like daisies? Hmm? I plant them, but they always die. Everything I put in the ground withers and dies. *(looks up and off into space)* Spike? I'm cold.

Spike: *(puts his jacket around her)* I've got you.

Drusilla: I'm a princess.

Spike: That's what you are.

*She pricks Spike on the cheek with her fingernail, and a bead of blood flows out. She reaches up and licks it off. They move close to kiss but don't, and instead look over at Collin.*

Spike: Me and Dru, we're movin' in. *(they separate)* Now. Any of you want to test who's got the biggest wrinklies 'round here... step on up. *(to Collin)* I'll do your Slayer for you. But you keep your flunkies from tryin' anything behind my back. Deal?

*Collin nods. Drusilla bows her head down and puts her hands to her temples.*

Drusilla: I can't see her. The Slayer. I can't see. *(looks back up)* It's dark where she is. Kill her. Kill her, Spike. Kill her for me?

Spike: It's done, baby.

Drusilla: Kill her for princess?

Spike: I'll chop her into messes.

Drusilla: You are my sweet... my little Spike.

Spike: *(to Collin)* So. How 'bout this Slayer? Is she tough?

*Cut to Buffy's room. She's standing at her mirror, trying to brush her hair.*

Buffy: Ow!

Joyce: What's wrong?

Buffy: I spent a good part of my allowance on this new cream rinse, and it's neither creamy nor rinsey.

Joyce: Life is hard, dear.

Buffy: Don't I know it. Is that a split end?

Joyce: I got the mail.

Buffy: Good.

Joyce: Which included a reminder notice about Parent-Teacher night. Thursday.

Buffy: That's good.

Joyce: Which you were planning on telling me about?

Buffy: Oh, for... *(faces her mom)* the last two weeks.

Joyce: Uh-huh. So, what do you think your teachers are gonna tell me about?

Buffy: Well, I think they'll all agree that I always bring a pen to class, ready to absorb the knowledge. *(sits on her bed)*

Joyce: And, uh, this absorption rate? How is it reflected in your homework and test scores?

Buffy: What can you really tell about a person from a test score?

Joyce: Whether or not she's ever going out with her friends again.

Buffy: Oh, that.

Joyce: Well, I look forward to meeting your principal.

Buffy: Won't that be something.

Joyce: *(comes over to the bed)* Look, sweetheart. Life is more than grades and homework and not getting kicked out of school. *(sits next to Buffy)*

Buffy: I know.

Joyce: But we moved once because of you getting in trouble. And I had to start a new business, not to mention a new life in a whole new town.

Buffy: And you don't wanna do it again.

Joyce: What I don't want is to be disappointed in you again.

Buffy: Mom, that's the last thing that I want, too. *(exhales)* I'm trying, I really am. I just... I have a lot of pressure on me right now.

Joyce: Wait till you get a job. Sleep tight. *(gets up and leaves)*

*Buffy gets up and walks over to her desk, opening a drawer. In it is a jar of holy water, a cross, a few stakes, a set of brass knuckles. She looks up at her reflection in the mirror.*

Buffy: I have a job.

*Cut to the school lounge. Buffy and Willow are working on a banner.*

Willow: Sheila's a no-show? She goes to this really rank bar. The Fish Tank? Sometimes they have raids and other stuff that can make you tardy.

Buffy: D'you think you can help me cram some French tonight? I don't want Mr. DeJean telling my mother I'm an imbecile.

Willow: I thought we were going to the Bronze tonight. 'Cause of how you thought Angel might show?

Xander: If he does he'll meet some other nice girl? Studying comes first.

Buffy: We're going to the Bronze. I can study and party and do Parent-Teacher night and make my mother proud as long as I don't have to...

Giles and Jenny come walking in.

Giles: Buffy!

Buffy: ...fight vampires.

Giles: *(to Jenny)* There is nothing in the chronicles about a-an extraneous lunar cycle.

Jenny: The Order never accurately calculated the Mesopotamian Calendar. Rupert, you have \*got\* to read something that was published after 1066.

Giles: Very funny.

Xander: What's the up, guys?

Giles: W-um, Ms. Calendar has been researching, well, uh, surfing on her computer, a-and she's... Well, according to her calculations, this Saturday is the night of St. Vigeous.

Buffy: Let me guess: he didn't make balloon animals.

Giles: No, he led a crusade, of, of, uh, vampires. They swept through Edessa, Harran, and points east.

Jenny: And they didn't leave much behind.

Buffy: Well, if I survive Parent-Teacher night tomorrow, I'll see what I can do about Saturday.

Giles: You're being a tad flip, don't you think? This is serious.

Buffy: And getting kicked out of school is laughs aplenty?

Giles: You know what happens when you, you let your life interfere with your slaying.

Buffy: Okay, well, if my slaying doesn't get me expelled, then I promise my banner making won't get me killed, okay? Just please let me get through this week.

Giles: This Saturday's going to need a great deal of preparation.

Willow: Well, we'll help.

Xander: Yeah, I'll whittle stakes.

Willow: A-and I can research stuff.

Xander: And while I'm whittling, I plan to whistle a jaunty tune.

Giles: Yes, your help will be greatly appreciated, but when it comes to battle, Buffy must fight alone. You are, after all, the Slay... *(sees Snyder in the hall)* ...slay-ve. Slaves. You're, you're all slaves to the, uh, television.

Jenny: Yes.

Giles: Young people nowadays. *(to Jenny)* Shall we go?

Jenny: Mm, let's. *(they leave)*

*Snyder comes over.*

Snyder: *(to Willow and Xander)* You wouldn't be helping Buffy in Sheila's place, would you?

Xander: *(laughs nervously)* No.

Willow: We're hindering.

Snyder: She ditched. *(takes a deep breath)* Mm. I feel an expulsion coming on.

Buffy: No. No, actually, Sheila's been helping us for hours. Um, she just went to get some more paint.

*Sheila comes in the door behind Buffy and takes off her glasses. Buffy notices Snyder looking behind her, turns around and sees her.*

Buffy: Oh! Oh, is there no more teal in the art room? *(goes over to Sheila)* I know you wanted everything to be perfect, but let's just go with what we have.

Snyder: Just make sure everything is perfect on Thursday. *(turns and leaves)*

Sheila: Thanks for covering. Guy's a serious rodent.

Buffy: No problem.

Sheila: Did you really burn down a school building one time?

Buffy: Well, not actually one time.

Sheila: Cool.

*Cut to the Bronze. Xander dances by himself as Willow helps Buffy with her French at a table.*

Buffy: La vache... doit me... touche... de la... jeudi. *(looks at Willow)* Was it wrong? Should I use the plural?

Willow: No. But you said, 'The cow should touch me from Thursday.'

Buffy: Maybe that's what I was feeling.

Willow: And you said it wrong.

Buffy: Oh, je stink.

Willow: You're just not focused. It's Angel missage.

Buffy: Well, he didn't say for sure. It was a 'maybe see ya there' kinda deal.

Xander: Guys, I'm all alone out there. Somebody has to dance with me.

Willow: Well, we are studying.

Xander: C'mon, one dance. You've been studying nearly twelve minutes.

Buffy: No wonder my brain's fried.

*She gets up. Willow starts to protest, but Buffy and Xander drag her along with them.*

Buffy: Come on.

*Spike walks up to their table and watches them dance. He walks along the edge of the dance floor and studies Buffy intently, then goes over to vampire#1 at the bar.*

Spike: Go get something to eat.

*Spike comes back to some people near where Buffy, Willow and Xander are dancing and speaks loudly so that Buffy is sure to overhear.*

Spike: Where's the phone? I need to call the police. There's some big guy out there trying to bite somebody.

*Buffy runs from the dance floor. Spike watches her go.*

*Cut outside to the alley. Vampire#1 goes to bite a young woman's neck. Buffy grabs him by the shoulder and pulls him off of her. He somersaults and rolls up to his feet.*

Vampire#1: Slayer!

Buffy: Slayee!

*Buffy delivers a roundhouse kick to the vampire's face. He swings at her, but misses. She swings back; he grabs her arm, spins her around and throws her into a door. Buffy falls to the ground, but quickly gets up. The vampire swings at her again and misses. Xander and Willow arrive. Buffy blocks the vampire's punch and holds on to his arm. She looks behind her at the others.*

Buffy: Get her out of here!

*She turns her attention to punching the vampire repeatedly in the face. Willow grabs the girl and pulls her away and out of danger.*

Buffy: *(to the rhythm of her punches)* And a \*stake\* would be \*nice\*!

Xander runs to find a stake. Spike looks on from the side.

*Cut inside to the table. Xander goes though Buffy's purse. He pulls out a yo-yo and sets it aside. He pulls out a tampon and quickly drops it like a hot potato. He finds a stake, and rushes back out.*

*Cut to the alley. Buffy punches the vampire's face again and then his chest. He gets loose from her and lands a punch on her face. She goes spinning down to the ground and lies there, momentarily stunned. The vampire looms over her.*

Vampire#1: I don't need to wait for St. Vigeous. You're mine.

*He bends down to get her and she kicks him in the face. He staggers backward as she maneuvers to he feet.*

Vampire#1: Spike! Gimme a hand!

*Buffy looks over at Spike in the shadows. Xander is back with the stake.*

Xander: Buffy!

*She turns to him and he throws her the stake. She catches it out of the air, and plunges it home into the vampire's chest. He crumbles to ashes. Spike comes out of the shadows slowly clapping his hands. Buffy looks at him with a confused expression on her face.*

Spike: Nice work, love.

Buffy: Who are you?

Spike: You'll find out on Saturday.

Buffy: What happens on Saturday?

Spike: I kill you.

*Buffy is speechless and just watches him leave.*

~~~~~ Part 2 ~~~~~

The alley outside the Bronze. Sheila comes out with two guys and they walk along the alley.

Sheila: Alright. Which one's Dwayne and which one's Dell? *(hic)* Don't tell me. Dell's the one with the tattoos. You guys weren't lyin' about havin' a Cadillac, were you? 'Cause I'm crazy about a Cad. Just the feel of the leather makes me wanna...

She's gotten a bit ahead of Dwayne and stops to look back at him. She sees he's gone.

Sheila: Where'd you go?

She looks the other way at Dell, and he's gone, too.

Sheila: What's going on? *(starts walking slowly, looking around)* Where are you guys? Not funny!

She turns around and is startled by Spike.

Sheila: Who are you?

Spike: Who do you want me to be?

Sheila: Did you see...

Spike: ...those two losers who thought they were good enough for you?

Sheila: What happened to 'em?

Spike: They got sleepy.

Sheila: Huh?

Spike: And you got something a whole lot better.

He slowly walks past her and down the alley. She follows him with her gaze.

Sheila: Hey, wait up! What's your name?

She starts after him. The camera follows her, but then pans down to Dwayne and Dell, dead in a pile of trash.

Cut to the library. The table is full of books, and Xander, Willow and Jenny are looking through them doing research.

Giles: Spike. That's what the other vampire called him? That's a little unorthodox, isn't it?

Buffy: Maybe he's reformed.

Giles: Perhaps he went by another name in... times past.

Jenny: Well, whoever he is, we'll need all the help we can get come this Saturday.

Xander: So, this night of St. Vigeous deal. If they're gonna attack in force, aren't we thinkin' vacation?

Willow: We can't run, that would be wrong. Could we hide? I mean, if that Spike guy is leading the attack, *(shudders)* yeechehehe.

Giles: Well, he can't be any worse than any other creature you've faced.

Angel: *(suddenly appears)* He's worse. *(they all look at him)* Once he starts something he doesn't stop until everything in his path is dead.

Xander: Hmm. So, he's thorough, goal-oriented.

Buffy: We were at the Bronze before. Thought you said you might show.

Angel: You said you weren't sure if you were going.

Buffy: I was being cool. C'mon, you've been dating for, what, like, two hundred years? You don't know what a girl means when she says maybe she'll show?

Willow: Wow, two centuries of dating. If you only had two a year, that's still, like, four hundred *(Buffy gives her a look)* dates with four hundred different... *(looks at the mace on the table)* Why do they call it a mace?

Giles: Uh, we do have slightly more urgent matters to discuss.

Buffy: Yeah, like keeping my mom away from Principal Snyder tomorrow night?

Jenny: And not dying Saturday.

Giles: Angel, do you know if this Spike fellow goes under any other name?

They all look where he was, but he has disappeared. The library doors finish shutting.

Xander: Okay, that's it. I'm puttin' a collar with a little bell on that guy.

Cut to Drusilla's room. There is chanting going on elsewhere. The camera pans from her bed past her TV and lamp and over to her collection of dolls. She lifts one and turns it to face away.

Drusilla: Miss Edith speaks out of turn. She's a bad example, and will have no cakes today. Shhhh.

Spike: *(comes up behind her)* Darling, are you going to eat something?

Drusilla: I'm not hungry. I miss Prague.

Spike: You nearly died in Prague. Idiot mob. This is the place for us. *(leads her to the bed)* The Hellmouth will restore you, put color in your cheeks, metaphorically speaking, and in a few week's time...

Drusilla: *(lies back on the bed)* The stars will align, and smile down on us.

Spike: *(leans over her)* And then, God, this town will burn.

Drusilla: *(giggles)* A pretty fire!

He rolls over her and lies down next to her.

Drusilla: *(hears the chanting)* They're preparing.

Spike: St. Vigeous is coming up. Should be a party.

Sheila is tied up and gagged with her hands hanging from a hook above her.

Drusilla: You should go up with them and cleanse.

Spike: Dru...

Drusilla: The boy doesn't trust you. They follow him. *(sits up)* I think sometimes that all my hair will fall out and I'll be bald.

Spike: *(sits up)* Never happen. Alright. *(gets off of the bed)* I'll go up and get chanty with the fellas, but *you* *(goes to Sheila)* got to do me one favor. *(takes Sheila off of the hook)* Eat something. *(hands Sheila to Drusilla and leaves)*

Drusilla: *(turns Sheila to the dolls)* You see, Miss Edith? *(cut to the doll facing away)* If you'd been good you could *(cut to Drusilla in her game face)* watch with the rest.

Sheila looks at Drusilla, but can't scream because of her gag. Drusilla roars and moves in for a quick, violent bite.

Cut to the school the next day. Willow checks the crossbow. Jenny sets pieces of wood for stakes on the table between Cordelia and Xander, who are whittling away. Buffy holds up a large sharp machete, then starts chopping something with it. The camera pans down to show that it's a cucumber. She's preparing a vegetable tray.

Giles: *(Reading aloud from a book)* For three nights the unholy ones scourge themselves into a fury, um, culminating in a savage attack on the night of St. Vigeous.

Xander: Does anybody remember when Saturday night meant date night?

Cordelia: You sure don't.

Buffy: Oooh! Parents start arriving in an hour. Okay, so, um, banners are in place, the lounge is comfy... What am I forgetting?

Willow: Punch?

Buffy: Punch. I need, I need punch!

Cordelia: My fingers are cramping. How long have I been doing this?

Xander: Three minutes.

Cordelia: So, can I go now? She doesn't need this many stakes. I mean, if this guy Spike is as mean as you all said, it should be over pretty quickly. *(Buffy looks up at her)* We're still all rooting for you on Saturday. I'd be there for you myself if I didn't have a leg wax

Buffy: You guys hold down the fort. I'm punch-bound.

She leaves the library. As soon as she's gone Xander and Cordelia both reach for vegetables off the vegetable tray. Buffy sticks pokes her head back through the door.

Buffy: No!

Cut to later at Parent-Teacher night. Buffy is pouring punch into cups. Willow comes over.

Willow: What kinda punch did you make?

Buffy: Uh, lemonade. (hands her a cup) I made it fresh and everything.

Willow: How much sugar did you use? (takes a sip)

Buffy: Sugar?

Willow grimaces at the incredibly sour taste, and puts the cup down.

Willow: It's very good.

Buffy: Okay, now all I have to do is keep my mother and Snyder from crossing paths for the rest of the night.

Willow: *(sees Joyce)* Hi, Mrs. Summers.

Joyce: Hi, Willow. Hi, honey. Did you, uh, do all this?

Buffy: Yeah! Um, *(picks up a cup)* here, have some lemonade. *(sees Snyder)* Right after Willow shows you the library. I have to stay here and hostess. *(puts the cup back down)*

Willow: Great, the library. *(puts her arm around Joyce's shoulder)* Uh, um, ooo, no, G-Giles and everyone...

Buffy: ...is locked in there studying. Right. French class it is!

Willow leads Joyce away. Snyder comes up to Buffy.

Snyder: Was that your mother?

She grabs a cup and a ladle full of lemonade and turns toward him.

Buffy: Here. *(fakes a spill)* Oh! Oh, sorry! Um, yeah! Yeah, I was gonna introduce you, but, um, she wouldn't have said much. Y'know, she doesn't speak a word of English.

Snyder doesn't believe her and starts off after Joyce and Willow. Buffy lets out a worried moan and looks up at the clock. 6:15. Dissolve to 8:45. Cordelia comes walking in.

Cordelia: Giles has us locked up in that library working on *your* weapons. Even slaves get minimum wage.

She stares at Buffy's face.

Buffy: What?

Cordelia: You're starting to look a little slagged. What, are you just skipping foundation entirely now?

Buffy: Cordelia, I have at least three lives to contend with, none of which really mesh. It's kind of like oil and water and a... third unmeshable thing.

Cordelia: Yeah, and I can see the oil. *(sees Joyce talking to Willow)* Is that your mom? *(Buffy looks)* Now that is a woman that knows how to moisturize. Did it, like, skip a generation?

Joyce: *(comes over)* Well, I believe that I have seen every classroom on campus, and just as I get there all your teachers miraculously have stepped out.

Willow smiles over Joyce's shoulder, proud of herself.

Buffy: Oh! *(notices Snyder coming back into the room)* Oh. Um, but you haven't seen the boiler room yet. And, you know, that's really interesting, what with the boiler being in the room and all. *(laughs nervously)*

Snyder comes up to the group. Joyce offers her hand to him.

Joyce: Hi. I'm Joyce Summers. I'm Buffy's mother.

Snyder: *(ignores her hand)* Principal Snyder. I'm afraid we need to talk. My office is down here.

Joyce follows Snyder to his office. Cordelia watches them go with a huge smile on her face.

Buffy: *(worried)* He didn't look very happy.

Willow: But you did such a good job.

Cordelia: When they're done talking...

Buffy: What?

Cordelia: My guess? Tenth high school reunion, you'll still be grounded.

Buffy gives her a look.

Willow: Cordelia, have some lemonade.

Cordelia heads over to the punch table.

Cut to the library. Giles and Jenny continue their research while Xander keeps whittling.

Giles: Oh, there you are.

Jenny: There who is?

Giles: Our new friend Spike. He's known as 'William the Bloody.' Earned his nickname by torturing his victims with railroad spikes. Very pleasant. Well, here's some good news: he's barely two hundred. He's not even as old as Angel is. *(frowns)* Oh.

Xander: That's a bad look, right?

Giles: I think your suggestion of running away this Saturday might've been a good one. Spike has fought two Slayers in the last century, and... he's killed them both.

Cut to the lounge. Buffy and Willow see Snyder come back in with Joyce. She comes up to her daughter.

Joyce: In the car, now.

Buffy and Willow exchange a concerned look. Buffy starts following her mom out. She turns to look back at Snyder, who is turning off the lights. Joyce waits for Buffy, and they walk out of the room. Snyder turns off a light switch near a large window. Two vampires suddenly crash through it. Buffy looks back. More vampires follow, storming in. People panic and start running. Buffy comes back into the room. The vampires have lined themselves up.

Spike: What can I say? I couldn't wait.

~~~~~ Part 3 ~~~~~

*The lounge. Spike attacks. Buffy grabs a chair and throws it at him, tripping him up. She runs back out of the room and grabs her mother's hand. She turns down the hall to the right, but more vampires come in that way, so she goes the other way. In the lounge Spike grabs hold of a man.*

Spike: Nobody gets out! Especially the girl!

*Cut to the hall. Another vampire is guarding an exit. Buffy heads in another direction.*

Buffy: Everybody, this way! C'mon! C'mon!

*Snyder and several others run past Buffy as she shoves a cleaning cart into the two vampires chasing them. Willow and Cordelia come running out of the lounge and nearly trip over them. They head to their right, but a vampire grabs Cordelia and she screams. Willow grabs a bust from a display pedestal and wields it back for a swing.*

Willow: Hey!

*The vampire looks up and Willow swings the bust hard into his face, knocking him off of Cordelia. Willow grabs her hand and pulls her into a closet.*

*Cut to the hall outside the library. Giles, Jenny and Xander come running out.*

Giles: What the hell...?!

*They see Buffy's group running toward them.*

Buffy: Spike and an army! Look out!

*They look behind them and see a vampire. Jenny screams.*

Giles: Back!

*They run back into the library and hold the door shut as the vampire slams into it. Buffy opens the door to the science classroom.*

Buffy: In here! Now!

*The people all run into the room. Buffy follows them in last and closes the door as the two vampires come running into the hall and begin banging on the door. Cut inside the classroom. Snyder and another man move a storage cabinet in front of the door. Buffy runs over to the other door and closes and locks it. The power goes out.*

*Cut to the library. Giles, Jenny and Xander look up from barricading the doors as the lights go off and the emergency lights come on.*

*Cut to the hall outside the lounge. Spike is still holding on to the man.*

Vampire#2: We cut the power. Nobody got out.

Spike: And the Slayer?

Vampire#2: She either went that way (points to his right) or that way. (points to his left) I saw two others.

Spike: You don't know?! (lets go of the man) I'm a veal kind of guy. You're too old to eat. (grabs his head and snaps his neck) But not to kill. (looks at vampire#2) I feel better.

*Cut to the library. Giles tries the phone, but it's dead.*

Giles: They've cut the phones. (has an idea) Wait a minute. There's an old boarded up-cellar behind the stacks. You can get out that way. (to Xander) Find Angel. He knows about Spike. We need him.

Xander: No, I'm not going anywhere until I know that Buffy and Willow are alright.

Giles: No one will be alright unless we get some help!

*Xander gives in and goes. Cut to the classroom.*

Man: Who are those people, and what do they want?

Joyce: I didn't get much of a look, but is there something wrong with their faces? I...

Snyder: Yes! PCP! It's a gang on PCP! We've gotta get out of here.

*He grabs a desk, sets it in front of a window and starts climbing.*

Buffy: You can't go outside! They'll kill you!

Snyder: You don't tell me! I tell you!

Buffy: *(pulls him down)* They will kill everybody in this room. Nobody goes out, nobody comes in until \*I\* say so. Do you hear me?

Snyder: Who do you think you are?

Buffy: I'm the one that knows how to stop them.

*She looks up and walks across the room, trying to find a way into the ceiling. Joyce grabs her by the shoulders.*

Joyce: Buffy, are you crazy? Look, I know you've been accused of fighting and other things, but those guys are serious. You can't go out there.

Buffy: I know. That's why I'm going up there.

*She grabs a stool, sets it on a lab table, climbs up and pushes a ceiling panel aside. She looks down at her mom.*

Buffy: Don't worry, Mom.

*She lifts herself up into the ceiling.*

*Cut to the halls. Spike is looking for Buffy.*

Spike: Slaayer! Here, kitty, kittyyy. I find one of your friends first, I'm gonna suck 'em dry. And use their bones to bash your head in. *(kicks a door open)*

*The camera closes on the closet where Willow and Cordelia are hiding. Cut inside. Cordelia is holding a broom for defense.*

Spike: Are you getting a word picture here?

Cordelia: *(whispers)* Oh, God, oh, God!

*Willow clasps her hand around Cordelia's mouth to keep her quiet. Cut to the hall. Spike is about to kick the closet door open when he's distracted.*

Vampire#2: Spike! Listen...

*They listen and hear activity in the ceiling. Cut to Buffy crawling through the ceiling space. Cut to the hall.*

Spike: *(sing-song)* Someone's in the ceeeeiling!

*Cut to the library. Giles stuffs several stakes into his jacket pockets, grabs a battle-ax from the table and heads toward the door.*

Jenny: Hey-hey-hey-hey! What are you doing?

*Giles starts to push his way through the barricade they constructed.*

Jenny: There are at least three vampires in that hall! God only knows how many others in the building!

Giles: *(looks at Jenny)* Listen! I am the Watcher! I am responsible for her, and I have, I have to go!

*He starts pushing things aside again.*

Jenny: Rupert!

*He looks back at her again.*

Jenny: Be careful.

Giles: Push these back as soon as I...

*Buffy breaks through the ceiling and drops to the floor. Jenny steps back in surprise. Giles lifts his ax.*

Giles: Buffy! *(lowers the ax)* You're all right!

*Buffy takes off her outer sweater.*

Jenny: How are the others?

Buffy: Principal Snyder, my mother and four others are locked in the science room across the hall. Willow and Cordelia ran the other way. *(puts on Xander's bag)* I don't know if they're... Where's Xander?

Giles: He got out through the stacks. He's getting Angel.

*Jenny helps Buffy put crosses and stakes into the bag.*

Buffy: Good. Okay, I'm gonna take the vamps out in the hall. After that you get my mother and the others out the same way.

Giles: Let me help you.

Buffy: Giles, my mother's in that room. If I don't make it out of here, I know you'll make sure she does.

Giles: Bloody right, I will. Fair enough. What's your plan?

Buffy: Well, they split up to hold us here, so I'm gonna take 'em one on one. Set 'em up and knock 'em down.

*She grabs a stool and positions it under the hole in the ceiling. She gets up on the stool and lifts herself back up.*

Giles: Watch your back!

*Cut to the science classroom. Snyder is pacing.*

Joyce: Why don't you sit down?

Snyder: This is my school. What I say goes, and I say this is *\*not\** happening.

Joyce: Well, then I guess the danger's over!

Man: I'm not waiting for them to open the doors. I'm gettin' out!

Joyce: Don't be an idiot!

Snyder: I'm beginning to see a certain mother-daughter resemblance.

*The man climbs up to the window and lifts the sash.*

Joyce: No! Look, you heard what Buffy said!

Snyder: She's a student. What does she know?

*He takes off his jacket and goes to help the man. The two of them begin bending back the metal slats blocking the window.*

*Cut to the hall. A vampire throws himself against the science classroom door. It doesn't budge. He sees Spike looking at him.*

Vampire: Yeah. Door's solid.

Spike: Use your head.

*He grabs the vampire by the shoulder and shoves his head into a fire emergency case containing an ax. He pulls the ax out, thrusts it into the vampire's hands and continues down the hall. He passes two others pounding on another door.*

Spike: You! Come with me!

*One of the vampires follows him.*

*Cut to the science classroom. The vampire begins swinging the ax at the door. Joyce casts a worried look at Snyder and the other man. They get two slats bent aside.*

Snyder: (grunts) I did it!

*The man starts pulling himself through the opening. Snyder helps, but lets go when the man begins to kick and scream while struggling with something outside. Snyder watches as the man is pulled through the window and then steps down. Joyce quickly climbs up, bends the slats back and closes the sash.*

*Cut to the hall. Spike is listening for activity in the ceiling. He pinpoints her sound. Cut to the ceiling space. Buffy is making her way through it.*

*Cut outside. The man lies dead on the grass. Xander and Angel see him.*

Xander: You know a lot about this Spike guy, so, um... you got a plan?

*Angel grabs Xander by the throat.*

Xander: Good plan.

*Angel drags him into the building.*

*Cut to the closet.*

Cordelia: (whispers) I think he's gone. (reaches for the door)

Willow: (whispers) He could come back!

Cordelia: (looks at Willow) What are we gonna do?

Willow: Pray.

*Cut to the ceiling space. Buffy keeps crawling. Cut to the lounge. Spike finds two metal poles and throws one to the other vampire as he goes back into the hall. He listens for a moment and then shoves the pole up into the ceiling. The other vampire follows suit. Cut to the ceiling space. Buffy sees a pole poke through right in front of her. She begins backing up.*

*Cut to the hall. The vampire has almost chopped through the door to the science classroom. He steps around the corner to warn the other vampire.*

Vampire: Hey! Guard the door! I'm almost finished!

*He goes back to chopping when Buffy breaks through the ceiling behind him. She pulls him down with her as she drops from the ceiling and quickly dispatches him with a stake. Joyce is looking through the hole in the door, but can't see much of anything. Buffy gets up and looks through the hole.*

Joyce: Buffy! Are you okay?

Buffy: I'm fine, mom.

Joyce: Buffy, look, uh, get out of here, okay? We'll be alright!

Buffy: Look, just hang on for one more minute until I tell you to open the door.

*She quietly makes her way to the other hall, stake in hand. She peeks around the corner and see the other vampire standing there with his back to her. She hears a noise behind her and looks.*

Buffy: Sheila! Where've you been?

Sheila: Sorry I'm late. There's some really weird guys outside.

Buffy: Shh! Yeah, I know. They're trying to kill us.

Sheila: *(picks up the ax and smiles)* This should be fun.

Buffy slowly heads back to the other hall.

*Cut to Spike still poking the poles into the ceiling. Angel comes into the hall with Xander. Spike sees him.*

Spike: Angelus!

*Angel wraps his arm around Xander's neck.*

Angel: Spike!

Spike: I'll be damned!

*He tosses his pole aside and they greet each other with a hug and a laugh.*

Angel: I taught you to always guard your perimeter. Tsk, tsk, tsk. You should have someone out there.

Spike: I did. I'm surrounded by idiots. What's new with you?

Angel: Everything.

Spike: Yeah. Come up against this Slayer yet?

Angel: She's cute. Not too bright, though. Gave the puppy dog 'I'm all tortured' act. Keeps her off my back when I feed! *(laughs)*

Spike: *(laughing)* People still fall for that Anne Rice routine. What a world!

Xander: I knew you were lying.

*Angel gives Xander a squeeze to shut him up.*

Xander: Undead liar guy.

*Angel grabs him by the hair and shirt and holds up his exposed neck.*

Angel: Wanna bite before we kill her?

*Cut to Buffy. She and Sheila are about to round the corner.*

Buffy: *(whispers)* Stay behind me.

*She goes into the other hall and quietly makes her way to the vampire, holding her stake up and ready. Behind her Sheila vamps out and raises the ax.*

~~~~~ Part 4 ~~~~~

The halls. Sheila raises her ax. Giles sees through the round library door window behind her and yells out a warning.

Giles: Buffy! Look out!

She spins around and grabs the ax from Sheila in mid-swing. She swings it around and hits Sheila in the jaw with the butt of the handle. The other vampire attacks and ducks as Buffy swings the ax at him. The ax gets buried in the wall. The vampire smiles as he straightens back up, thinking he avoided her blow, but then looks down at the stake protruding from his chest. He collapses to the floor and bursts into ashes. Buffy looks over at Sheila and watches her run from the hall, then rushes back to the classroom door.

Buffy: Mom, now!

Joyce: *(opens the door)* Okay, come on, let's go!

Everyone rushes out of the classroom and into the library.

Joyce: C'mon! Hurry!

Buffy: *(to Giles)* Get them out!

Joyce: You're coming too!

Buffy: In a minute! Go! *(rushes off)*

Joyce: *(watching her go)* Buffy!

Cut to Spike and Angel.

Spike: I haven't seen you in the killing fields for an age.

Angel: I'm not much for company.

Spike: No, you never were. So, why're you so scared of this Slayer?

Angel: Scared?

Spike: Yeah. Time was you would've taken her out in a heartbeat. Now look at you. I bet this, uh, tortured thing is an act, right? You're not... housebroken?

Angel: I saw her kill the Master. Hey, you think you can take her alone? Be my guest. I'll just feed and run. *(roars and bends to Xander's neck)*

Spike: *(holds up his hand)* Don't be silly! We're all friends. We'll do it together. Let's drink to it.

They both slowly lean in to Xander's neck. At the last moment Spike punches Angel in the face, making him stagger back.

Spike: You think you can fool me?! You were my sire, man! You were my... Yoda!

Angel: Things change.

Spike: Not us! Not demons! Man, I can't believe this. You Uncle Tom! *(grabs his pole from the floor)* Come on, people! This isn't a spectator sport!

The vampires roar and attack. Xander barges out the door behind him and runs. Angel follows as the other vampires give chase. Spike senses someone behind him and looks up.

Spike: Fe, fi, fo fum. I smell the blood of a nice ripe *(turns to face Buffy)* girl.

Buffy: *(holding the ax)* Do we really need weapons for this?

Spike: I just like them. They make me feel all manly.

He drops the pole and slowly steps toward Buffy. She drops the ax.

Spike: The last Slayer I killed... she begged for her life.

Buffy slowly walks to the middle of the hall, watching him intently.

Spike: You don't strike me as the begging kind.

Buffy: You shouldn'ta come here.

Spike: No. I've messed up your doilies and stuff. But I just got so bored. *(smirks)* I'll tell you what. As a personal favor from me to you I'll make it quick. It won't hurt a bit.

Buffy: No, Spike. It's gonna hurt a lot.

They start to fight. Cut outside. Angel and Xander fight the other vampires. Cut to the hall. Buffy and Spike exchange several blows. He throws her into the wall. Cut to the library. Joyce is following everyone out through the stacks when she stops and wonders what happened to her daughter.

Giles: Come on, everyone. This way!

Cut outside. Xander avoids several punches and kicks. His own punch misses, and he gets kicked to the ground from behind. Cut to the hall. Buffy and Spike keep fighting. Cut outside. A vampire has Xander by the neck. Angel punches her off of him. The others get up again and run from the fight. Cut to the hall. Buffy ducks a punch and lands four of her own in a row. Spike grabs her arm and shoves her into the wall. She slides down it quickly, and Spike's next punch goes through the wall. She gets behind him and kicks him high and hard in the neck.

Spike: Now, that hurt!

He pulls his arm out of the wall, ripping a stud out with it, and swings it into Buffy's face. She flies back and lands on the floor, stunned.

Spike: But not as much as this will.

He stands over her and wields back the stud to slam it into her, but he gets hit in the head with the ax. He goes sprawling to the floor and looks up at his attacker. Joyce stands above him with the ax in her hands, ready to swing again.

Joyce: You get the hell away from my daughter!

Spike holds the stud above himself to protect against any blows. Buffy gets to her feet.

Spike: Women!

He gets up and runs through the lounge and out the broken window.

Joyce: *(exhales and drops the ax)* Nobody lays a hand on my little girl.

They embrace. Buffy looks out the window.

Cut to later outside. The police are everywhere. The camera pans down to the Police Chief talking to an officer.

Chief: Take care of this.

The officer nods and leaves. The Chief walks over to his car. Snyder comes up to him.

Snyder: Hello, Bob.

Chief: It's over. They all got away. I got a body inside, and I got another one on the south lawn. And it looks like he was pulled right through the window.

Snyder: I told him not to go through that window.

Cut to Giles and Jenny coming out of the building.

Jenny: Well, another wonderful fun-filled evening.

Giles: Uh, yes. You know, um, I will understand if you decide to start avoiding me.

Jenny takes Giles' arm, and they walk off together.

Cut to Angel and Xander.

Xander: So, when you gave him my neck to chew on, why didn't you clock him before he had a chance to clock you?

Angel: I told you. I couldn't make the first move. I had to see if he was buying it or not.

Xander: A-and if he bit me, what then?

Angel: We would've known he bought it.

Xander stops as Angel continues on.

Xander: Hey, what's the deal with you being Spike's sire? What's a sire?

Cut to Snyder and the Chief.

Chief: I need to say something to the media people.

Snyder: So?

Chief: So? You want the usual story? Gang-related? PCP?

Snyder: What'd you have in mind? The truth?

Chief: *(considers)* Right. Gang-related. PCP.

Cut to Buffy and Joyce.

Buffy: So, what did you and Principal Snyder talk about anyway?

Joyce: Principal Snyder said you were a troublemaker.

Buffy looks down in shame.

Joyce: And I could care less.

Buffy looks back up.

Joyce: I have a daughter who can take care of herself. Who's brave and resourceful and thinks of others in a crisis. No matter who you hang out with or what dumb teenage stuff you think you need to do, I'm gonna sleep better knowing all that.

Buffy: About how long till this wears off and you start ragging on me again?

Joyce: Oh, at least a week and a half.

Buffy: Very cool!

Cut to later. The last Police car leaves the school. Cut to the hall. The camera pans over to the utility closet. Cut inside. Cordelia is kneeling in prayer. Willow stares at her in disbelief.

Cordelia: And if you get me out of this, I swear I'll never be mean to anyone ever again. Unless they **really** deserve it. Or if it's that time of the month, in which case I don't think you or anyone else can hold me responsible...

Willow: Ask for some aspirin.

Cordelia: And can you please send some asp... Hey!

Cut to morning. The sun comes up over the complex where the vampires gather. The camera pans over to their warehouse. Cut inside. Sunlight is streaming through a high window. Spike is standing by a cage. Drusilla walks around the cage to him.

Drusilla: Spike, did she hurt you?

Spike: It was close, baby, but...

Drusilla: Oh, come here.

She pulls his head down onto her shoulder and strokes his cheek and neck.

Spike: A Slayer with family and friends. That sure as hell wasn't in the brochure.

Drusilla: You'll kill her, and then we'll have a nice celebration.

Spike: Yeah, a party.

Drusilla: Yeah. With streamers... and songs.

Spike: *(lifts his head from her shoulder)* How's the annoying one?

Drusilla: He doesn't wanna play.

Spike: Figures. Well, suppose I better go make nice.

He walks over to Collin and kneels before him.

Collin: You failed.

Spike: I, uh... I offer penance.

Vampire#2: Penance?! You should lay down your life! Our numbers are depleted, the feast of St. Vigorous has been **ruined** by your impatience!

Spike: I was rash, and if I had to do it all over again... *(breaks out in laughter)* Who am I kidding? *(stands up)* I would do it exactly the same, only I'd do this... *(grabs Collin)*

Collin: No!

Spike: ...first!

He carries Collin over to the cage. Vampire#2 tries to stop him, but Spike kicks back and knocks him out. He sticks Collin in the cage and closes and locks the door. Drusilla watches as Spike starts pulling a chain, lifting the cage up from the floor.

Spike: From now on, we're gonna have a little less ritual... *(stops pulling the chain)* ...and a little more fun around here.

He gives the chain a final strong pull, and the cage is lifted into the sunlight. Collin screams. Drusilla smiles at Spike. He smiles back. They step closer together and hold hands.

Spike: Let's see what's on TV.

The camera pans up to the cage as they go. The last residue of Collin is still steaming.

APPENDIX B

MANUSCRIT FRANÇAIS: *ATTAQUE À SUNNYDALE*

Written by: David Greenwalt

Directed by: John Kretchmer

Disclaimer:

The story and characters appearing in this transcript are the property of Joss Whedon, Mutant Enemy, Sandollar Television, Kuzui Enterprises, 20th Century Fox and the WB Television Network.

Stage directions in this transcript are based on those appearing in the English transcription of *School Hard* created by AleAlex Thompson for TWIZ TV.COM.

~~~~~ Prologue ~~~~~

À chaque generation il y a une élue. Seule elle devra affronter les vampires, les démons, et les forces de l'ombre. Elle s'appelle Buffy.

Sunnydale High.

Snyder: Beaucoup d'éducateurs disent aux étudiants, 'considérez votre proviseur comme un copain'.

Cut to Principal Snyder's office.

Snyder: Et bien moi, je dis- considérez moi comme votre juge, votre jury, et votre bourreau. Maintenant, à votre avis, quel est l'élément le plus perturbateur de cette école?

The camera pans from Sheila to Buffy.

Snyder: Bon, je crois que le match se dispute entre vous. À ma droite, Sheila n'a pas poignardé le professeur de horticulture.

Sheila: Non monsieur, je l'ai pas poignardé. Je l'ai juste planté des cisailles dans le dos.

Snyder: Et à ma gauche, Buffy n'a jamais mis le feu à notre pensionnat.

Buffy: Ç-ça n'a jamais été prouvé. Les pompiers disent que c'était peut-être des souris.

Snyder: Des souris.

Buffy: Des souris qui fumaient?

Snyder: Vous savez toutes les deux vous battre, ennuyer les autres, provoquer des histoires, pour l'instant vous êtes à égalité. C'est plutôt excitant.

Sheila: Et le vainqueur, qu'est-ce qu'il gagne?

Snyder: Il est renvoyé. (*Buffy looks at him in shock*) Jeudi a lieu la soirée parents-professeurs. Vos parents- à supposer que vous en ayez- rencontreront vos professeurs... à supposer qu'il vous en reste. Je vous confie l'organisation de cet événement. Donc vous avez trois jours pour préparer le buffet, faire des banderoles et transformer le réfectoire de l'école en un endroit convenable pour des adultes. Ceci vous attirerait ma bienveillance...et influerait sur le discours que je tiendrai à vos parents. C'est compris, ça?

Buffy: J'ai compris! (*to Sheila*) Toi aussi Sheila, t'as compris... (*Sheila just looks back*) On a compris!

Snyder: Tant mieux. Parce que si vous gâchez tout cette fois, vos parents viendront signer votre renvoi.

Cut to the school's main entrance. The bell rings. Buffy and Sheila come walking out of the building.

Buffy: Ça ne devrait pas être si dur que ça...on s'occupe des banderoles demain et du buffet demain soir...

Sheila: Ah ouai...comme tu voudras. *(yells)* Hé p'tit motard! Je suis là! *(walks off)*

Alex and Willow meet up with Buffy.

Alex: Snyder vous avez dit d'organiser la soirée?

Buffy: Il aime bien prendre des risques. Tu sais ma mère me compare souvent. Je suis une Sheila bis.

Sheila kisses an older boy with long, blonde hair.

Alex: Non...elle c'est vraiment une folledingue. Tu vois ce mec? Elle est capable de le présenter à sa mère.

Willow: Elle fumait déjà en cours préparatoire. J'ai fait le guet pour elle, une fois.

Alex: *(to Willow)* Quel courage monstre.

Willow: Je suis comme ça, moi.

Buffy: C'est pas juste. C'est moi la tueuse, je fais des choses plus graves qu'elle, je me bat plus souvent... pourquoi ils l'ennuient alors?

Alex: Pour ses devoirs qu'elle ne fait pas. Beaucoup de profs en tiennent compte maintenant. Oh! et un conseil : pas d'instruments tranchants quand tu bosses avec elle.

Buffy: Tu crois que les autres tueuses devaient aussi aller au collège?

Alex: Arrête de te plaindre. Tu vas passer une bonne soirée tes parents vont adorer et si aucun malheur n'arrive d'ici là, ce sera génial.

Buffy: Mais t'es malade? Pourquoi tu dis ça? Maintenant il va arriver, ce malheur!

Alex: Mais non! Il va rien arriver.

Willow: Si! Justement! Parce qu'un crétin vient de dire, "si aucun Malheur n'arrive"

Buffy: Il n'y a rien de mieux pour porter la guigne!

Willow: Tu penses à quelque chose de précis ou bien tu parles sans réfléchir?

The girls give Alex looks of exasperation and walk off.

Alex: Positivement, les filles. *(hugs his satchel)* Cette fois ce sera peut-être différent.

Cut to a small park and playground that night. A car crashes through the 'Welcome to Sunnydale' sign and screeches to a halt. Spike gets out, takes a deep breath and lights a cigarette.

Spike: Enfin chez soi.

Opening credits roll. Buffy's theme plays.

~~~~~ Part 1 ~~~~~

*Inside Collin's warehouse.*

Vampire#1: Le maître est mort. Il faut que quelqu'un le remplace.

Vampire#2: Tant que la tueuse est vivante, celui qui voudrais la remplacer prend la risque de partager sa tombe.

Vampire#1: Laissons la cape du maître à celui qui prendrait ce risque.

Collin: Tu peux la tuer?

Vampire#1: Oui. Samedi soir. Nuit de la Saint Valérien. Notre pouvoir sera incommensurable. Pour chacun de nous, sa mort sera le plus grand événement depuis la Crucifixion. Et ça j'y le sais. Parce que j'y étais.

Spike: *(appears behind them)* Ahh. Tu y étais...? *(chuckles)* Ha. Allons, allons! Si chaque vampire qui a dit avoir été présent à la Crucifixion y était effectivement, on aurait assisté au *premier* Woodstock!

Vampire#1: Je devrais te trancher la gorge!

Spike: *(turns his back to him and strolls away)* En fait, moi j'étais à Woodstock. Une fête plutôt étrange. J'ai avalé une gentille hippie et j'ai passé les six heures suivantes à regarder ma main trembloter.

*Vampire#1 rushes him from behind, and Spike swings his fist up without even looking, hitting him in the face and knocking him down and out.*

Spike: Et bien. Il faut avoir des yeux derrière la tête ici.

Collin: Qui es-tu, inconnu?

Spike: Spike. Vous êtes le successeur. Je sais beaucoup de choses sur vous. *(growls at vampire#2)* Ah...La Tueuse vous pose problèmes..c'est vraiment pas de chance. Est-ce que vous savez ce qu'il faut faire à ces p'tits anges? Faut les tuer.

Collin: Et vous le pouvez?

Spike: Oui. Et plus rapidement que cette gentille petite tante. J'en ai déjà tué deux dans ma vie mais je n'aime pas me vanter. *(can't keep a straight face)* Voyons! Qui va croire que je n'aime pas me vanter! La première c'était quand l'esclavage existait encore et...

*He senses someone behind him and turns his head to look as he morphs into his human guise.*

Spike: Drusilla. *(goes to her)* Ah non...il ne faut pas sortir te promener. Tu es fatiguée.

Drusilla: Tu as vu comme ils sont nombreux? Ils sont gentils au moins?

Spike: Il n'y a rien à dire.

Drusilla: *(stares at Collin)* C'est lui le tout puissant. Je l'ai senti depuis que je suis arrivée.

Spike: Oui, c'est le patron de cette immonde gargouille, le successeur.

Drusilla: *(to Collin)* Vous aimez les lilas? J'en plante parfois mais ils meurent toujours. Tout que je veux faire pousser un jour se flétrit et meurt. *(Looks up and off into space)* Spike? J'ai froid maintenant.

Spike: *(puts his jacket around her)* Elle va te réchauffer.

Drusilla: Je suis une princesse.

Spike: Ah...qui pourrait en douter ?

*She pricks Spike on the cheek with her fingernail, and a bead of blood flows out. She reaches up and licks it off. They move close to kiss but don't, and instead look over at Collin.*

Spike: Drusilla et moi, allons habiter ici. *(they separate)* Alors, celui qui veut savoir qui est le meilleur combattant de nous tous, peut venir se battre. *(to Collin)* Je tuerai cette jeune fille mais attention à vos sbires, qu'ils ne fassent pas de coups tordus dans mon dos. Ça marche?

*Collin nods. Drusilla bows her head down and puts her hands to her temples.*

Drusilla: Je ne peux pas la voir. La jeune fille. Je ne vois rien. (*looks back up*) Toute est sombre autour d'elle. Tues-la...tues-la, Spike...tues-la pour moi?

Spike: Je vais le faire ne t'inquiète pas.

Drusilla: Tues-la pour ta princesse..

Spike: Je la découperai en mille morceaux.

Drusilla: Tu es ma source de plaisir. Mon doux et tendre prince...

Spike: (*to Collin*) Alors, si on parlait de cette demoiselle. Faut-il s'en méfier?

*Cut to Buffy's room. She's standing at her mirror, trying to brush her hair.*

Buffy: Aïe!

Joyce: Qu'est-ce qu'il y a?

Buffy: Tout mon argent de poche est passé dans un shampoing démêlant et mes cheveux ne sont pas démêlés, ils sont sales.

Joyce: Ah, C'est dur la vie.

Buffy: À qui le dis-tu, oui. J'ai une ride!

Joyce: Moi j'ai le courrier.

Buffy: Génial.

Joyce: Dont une lettre qui nous rappelle la soirée parents-professeurs. Jeudi.

Buffy: Moins génial.

Joyce: Je pense que tu avais prévu de m'en parler bien sûr?

Buffy: Oui j'avais prévu de... (*faces her mom*) oui...depuis deux semaines.

Joyce: Uh-huh. Alors, qu'est-ce que tu penses que les professeurs vont me dire sur toi?

Buffy: Oh..ben...ils seront tous d'accord pour dire que je suis toujours très concentrée, motivée dans ma volonté d'apprendre. (*sits on her bed*)

Joyce: Et cette motivation, comment se traduit-elle dans tes devoirs et tes notes de contrôle?

Buffy: Mais qu'est-ce qu'on peut dire d'une élève à partir d'une note de contrôle?

Joyce: On peut dire par exemple si elle sort trop avec ses amis.

Buffy: On peu dire ça. Hm.

Joyce: Je suis très impatiente de rencontrer le proviseur.

Buffy: Je ferais les présentations.

Joyce: (*comes over to the bed*) Écoute ma chérie. La vie c'est d'autre chose que des devoirs et les notes et ne pas se faire renvoyer de l'école. (*sits next to Buffy*)

Buffy: Je sais, oui.

Joyce: Oui mais on est déjà déménagé à cause de tes ennuies et j'ai dû commencer un autre travail, commencer une nouvelle vie, dans une autre ville...

Buffy: Et tu ne veux pas redéménager.

Joyce: Ce que je ne veux pas, c'est que toi, tu me déçoives encore.

Buffy: Maman, j'en ai pas du tout envie moi non plus. *(exhales)* Je te promets que je vais faire de mon mieux...seulement je suis..je suis un peu sous pression en ce moment.

Joyce: Attends d'avoir un travail pour ça. Bonne nuit. *(gets up and leaves)*

*Buffy gets up and walks over to her desk, opening a drawer. In it is a jar of holy water, a cross, a few stakes, a set of brass knuckles. She looks up at her reflection in the mirror.*

Buffy: Mais j'ai un travail.

*Cut to the school lounge. Buffy and Willow are working on a banner.*

Willow: On ne la voit pas beaucoup notre amie Sheila...sauf dans un bar crado qui s'appelle l'aquarium. Parfois elle y va en bande. Et il lui est arrivé de rentrer au petit matin.

Buffy: Tu peux m'aider à réviser mon français ce soir? J'veux pas que M. DeJean dise à ma mère que je suis une imbécile.

Willow: Je croyais qu'on allait au Bronze ce soir...tu disais qu'Angel allait peut-être y venir?

Alex: Alors, il y verra d'autres jolies filles... Le travail d'abord...le travail, j'ai dit..

Buffy: Nous irons au Bronze. Je peux réviser, sortir, préparer la soirée parent-professeurs, rendre ma mère fière de moi et j'y arriverais si je n'ai pas-

*Giles and Jenny come walking in.*

Giles: Buffy!

Buffy: ...à combattre les vampires.

Giles: *(to Jenny)* Il n'y a rien dans le livre des chroniques qui fasse allusion à ce cycle lunaire.

Jenny: L'ordre n'a jamais bien calculé le calendrier mésopotamien que je sache. Rupert, vous avez eu l'occasion de lire ce qui a été publié \*après\* 1066?

Giles: Vous êtes très drôle.

Alex: Un problème, m'sieur, dame?

Giles: Mademoiselle Calendar fait des recherches...enfin, elle « surfe » sur son ordinateur et elle...enfin, bon...selon ses calculs, samedi c'est la nuit de la saint valérien.

Buffy: Je parie que ce type vendait des crêpes et des pommes d'amour.

Giles: Il est parti en croisade avec um, avec des vampires. Ils se sont emparés d'Édesse, Harran, et toutes les villes à l'est.

Jenny: Et ce fut un vrai massacre.

Buffy: Si je survis à la soirée parents-professeurs demain, je m'en occuperai samedi soir.

Giles: Et...tu perds la tête il me semble...c'est très, très sérieux!

Buffy: Et être éjectée de l'école, c'est amusant?

Giles: Buffy, je t'en prie. Tu sais ce qui se passe quand, quand ta vie privée vient empiéter sur ton travail.

Buffy: Bon, alors écoutez. Si mon boulot de tueuse ne me fait pas virer, faire des petites banderoles ne va pas me tuer non plus, d'accord? Laissez-moi terminer la semaine...

Giles: Désolé, il y a un gros travail de préparation.  
Willow: Nous vous aiderons, m'sieur.

Alex: Oui, et je vais tailler des pieux!

Willow: Et moi, je peux faire des recherches!

Alex: Et pendant que je taille, je peux composer un air joyeux et entraînant!

Giles: Votre...votre aide sera très apprécié, mais pour les combats...Buffy doit agir seule...après tout, tu es..  
(*sees Snyder in the hall*) vous êtes tous...des esclaves...des...esclaves...de la télévision.

Jenny: Oui, c'est vrai.

Giles: Et c'est ça maintenant les jeunes. (*Says something to Jenny*)

Jenny: Bien sûr. (*they leave*)

*Snyder comes over.*

Snyder: (*to Willow and Alex*) Dites-moi...vous n'aidez pas Buffy à place de Sheila, j'espère?

Alex: (*laughs nervously*) Euhh...non...

Willow: Nous discutons.

Snyder: Elle a abandonner. (*takes a deep breath*) Mm. Je sens que le renvoi se précise.

Buffy: Non. Non, attendez, Sheila en a fait plus que nous ici et elle vient de sortir chercher un peu de, un peu de peinture.

*Sheila comes in the door behind Buffy and takes off her glasses. Buffy notices Snyder looking behind her, turns around and sees her.*

Buffy: Oh! Oh, mon Dieu...alors il n'y a plus de jaune dans la salle de dessin? (*goes over to Sheila*) Je sais que tu voulais que tout soit parfait, mais on va faire avec ce qu'on a.

Snyder: Il vaudrait mieux que tout soit parfait pour la soirée jeudi. (*turns and leaves*)

Sheila: Merci du coup de main. C'est une tare le coco.

Buffy: Mais je t'en prie.

Sheila: T'as vraiment mis le feu à leur pensionnat, une fois?

Buffy: En fait, il n'y a pas eu qu'une seule fois.

Sheila: Cool.

*Cut to the Bronze. Alex dances by himself as Willow helps Buffy with her French at a table.*

Buffy: Alors, je n'aurais plus le moral à partir de le jeudi (*looks at Willow*) qu'est-ce qu'il y a...c'est conditionnel?

Willow: Mais non, Buffy..mais tu dis que je n'aurais plus le moral à partir de \*le\* jeudi...

Buffy: Mais c'est peut-être ce que je ressens.

Willow: Oui..mais il faut dire "de jeudi."

Buffy: Oh, je suis nulle.

Willow: C'est surtout que t'es pas concentrée. Ça doit être à cause du message d'Angel.

Buffy: Ben, il avait dit qu'il n'y avait rien de sûr mais qu'il viendrait peut-être ici faire un tour.

Alex: Hé! Je suis tout seule...il me faut une fille pour danser avec moi.

Willow: Non..on revise encore.

Alex: S'il te plait, une danse...vous bossez depuis dix minutes!

Buffy: C'est pour ça que j'ai mal au crâne!

*She gets up. Willow starts to protest, but Buffy and Alex drag her along with them.*

Willow: Mais!

Buffy: Mais allez, viens!

Willow: Mais, le français!

*Spike walks up to their table and watches them dance. He walks along the edge of the dance floor and studies Buffy intently, then goes over to vampire#1 at the bar.*

Spike: Je croquerais bien quelque chose.

*Spike comes back to some people near where Buffy, Willow and Alex are dancing and speaks loudly so that Buffy is sure to overhear.*

Spike: Où est la téléphone? Il faut que j'appelle la police...il y a un malade là bas qui cherche à mordre une jeune fille.

*Buffy runs from the dance floor. Spike watches her go.*

*Cut outside to the alley. Vampire#1 goes to bite a young woman's neck. Buffy grabs him by the shoulder and pulls him off of her. He somersaults and rolls up to his feet.*

Vampire#1: La Tueuese!

Buffy: Qui va te tuer!

*Buffy delivers a roundhouse kick to the vampire's face. He swings at her, but misses. She swings back; he grabs her arm, spins her around and throws her into a door. Buffy falls to the ground, but quickly gets up. The vampire swings at her again and misses. Alex and Willow arrive. Buffy blocks the vampire's punch and holds on to his arm. She looks behind her at the others.*

Buffy: Emmenez-là!

*She turns her attention to punching the vampire repeatedly in the face. Willow grabs the girl and pulls her away and out of danger.*

Buffy: *(to the rhythm of her punches)* Je voudrais un pieu!!

*Alex runs to find a stake. Spike looks on from the side.*

*Cut inside to the table. Alex goes through Buffy's purse. He pulls out a yo-yo and sets it aside. He pulls out a tampon and quickly drops it like a hot potato. He finds a stake, and rushes back out.*

*Cut to the alley. Buffy punches the vampire's face again and then his chest. He gets loose from her and lands a punch on her face. She goes spinning down to the ground and lies there, momentarily stunned. The vampire looms over her.*

Vampire#1: Je n'ai pas besoin d'attendre le saint Valérien. Tu es à moi.

*He bends down to get her and she kicks him in the face. He staggers backward as she manoeuvres to her feet.*

Vampire#1: Spike! Viens m'aider!

*Buffy looks over at Spike in the shadows. Alex is back with the stake.*

Alex: *(says nothing)*

*She turns to him and he throws her the stake. She catches it out of the air, and plunges it home into the vampire's chest. He crumbles to ashes. Spike comes out of the shadows slowly clapping his hands. Buffy looks at him with a confused expression on her face.*

Spike: Joli travail, jeune beauté.

Buffy: Qui êtes vous?

Spike: Oh, ça tu le sauras samedi.

Buffy: Qu'est-ce qui se passe ce jour-là?

Spike: Ce jour là, je te tue.

*Buffy is speechless and just watches him leave.*

~~~~~ Part 2 ~~~~~

The alley outside the Bronze. Sheila comes out with two guys and they walk along the alley.

Sheila: Alors les petits gars, lequel est Dwayne et lequel est Dell? *(hic)* Non ne me dit rien. Dell c'est celui qui est tatoué...ahaa! Vous n'avez pas monté un plan avec le cadillac, ha? Parce que moi je suis une amoureuse des cadillacs..rien que de toucher le cuir...ça me fait des choses...

She's gotten a bit ahead of Dwayne and stops to look back at him. She sees he's gone.

Sheila: Où t'es passé?

She looks the other way at Dell, and he's gone, too.

Sheila: À quoi vous jouez? *(starts walking slowly, looking around)* Vous êtes *ou* les deux crétins? Ah c'est pas drôle les g-

She turns around and is startled by Spike.

Sheila: Qui êtes vous?

Spike: Qui voudrais-tu que je sois?

Sheila: Vous avez vu..?

Spike: ...les deux paumés qui se croyaient suffisamment bien pour toi?

Sheila: Où ils sont passés, dis-moi?

Spike: Ils avaient sommeil.

Sheila: Huh?

Spike: Et toi...tu avais peut-être...envie d'autre chose?

He slowly walks past her and down the alley. She follows him with her gaze.

Sheila: Hé...attend un peu...c'est comment ton petit nom?

She starts after him. The camera follows her, but then pans down to Dwayne and Dell, dead in a pile of trash.

Cut to the library. The table is full of books, and Alex, Willow and Jenny are looking through them doing research.

Giles: Spike. C'est comme ça que l'autre vampire l'a appelé? Hm. C'est pas très orthodoxe..

Buffy: Il s'est peut-être réformé.

Giles: On dit réformé...ou peut-être que dans le passé il vivait...sous un autre nom.

Jenny: Réformé ou réformé ou non, nous avons grand besoin d'aide pour samedi soir.

Alex: Pour cette fameuse nuit de la saint Valérien, s'ils décident d'attaquer en force, on peut toujours filer à l'anglaise?

Willow: On peut pas faire ça, il nous rattraperaient! On peut se cacher! Je veux dire, si c'est Spike qui conduit leur attaque...(shudders) boooooouuhhh !

Giles: Il ne peut pas être plus sauvage que, que ses petites collègues.

Angel: *(suddenly appears)* Il l'est. *(they all look at him)* Quand il commence quelque chose, il va juste au bout. Si tu te trouve dans son passage, tu es mort.

Alex: Hmm. Alors c'est un gars très consciencieux.

Buffy: On était au Bronze hier soir...Tu avais dit que...que tu y passerais.

Angel: Tu ne savais pas si tu y allais, toi.

Buffy: Tu aurais peut-être pu deviner? Dis-moi...ça fait deux cent ans que tu donnes des rendezvous...tu ne comprends encore pas ce que ça veut dire quand une fille dit qu'elle viendra peut-être?

Willow: Waouh!, des rendezvous depuis deux cent ans! Si tu n'en as que deux par ans ça fait quatre cent rendezvous (Buffy gives her a look) avec quatre cent différentes... *(looks at the mace on the table)* Pourquoi ils appellent ça une massue?

Giles: Euh, bon...nous avons à parler de choses plus urgentes, je crois.

Buffy: Oui, du genre comment tenir ma mère éloignée de monsieur Snyder demain soir ?

Jenny: Et rester en vie samedi.

Giles: Angel, vous savez-vous si ce Spike a un autre nom en vérité?

They all look where he was, but he has disappeared. The library doors finish shutting.

Alex: J'ai la solution...il faut mettre un collier et une cloche comme ça à ce garçon.

Cut to Drusilla's room. There is chanting going on elsewhere. The camera pans from her bed past her TV and lamp and over to her collection of dolls. She lifts one and turns it to face away.

Drusilla: Mademoiselle Edith parle quand ce n'est pas son tour...elle est un mauvais exemple et sera privée de gâteau aujourd'hui. Chut.

Spike: *(comes up behind her)* Chérie...il faudrait que tu manges un peu.

Drusilla: Mais je n'ai pas faim. Prague me manque.

Spike: Mais tu as failli mourir à Prague. À cause de cette foule. Nous serons tranquille tout les deux ici. *(leads her to the bed)* Les nourritures de l'enfer te guériront. Et mettront quelque couleurs à tes joues. Métaphoriquement parlant. Dans quelques semaines ou quelques jours...

Drusilla: *(lies back on the bed)* Les étoiles se réuniront et leur sourire nous illuminera.

Spike: *(leans over her)* Et ensuite, cette ville brûlera de cent mille feux.

Drusilla: *(giggles)* Ah...quel beau spectacle!

He rolls over her and lies down next to her.

Drusilla: *(hears the chanting)* Ils se préparent.

Spike: La saint Valérien approche. On devrait bien rire.

Sheila is tied up and gagged with her hands hanging from a hook above her.

Drusilla: Il faudra peut-être que tu ailles te préparer toi aussi.

Spike: Dru...

Drusilla: Le successeur se méfie de toi. Et les autres...sont de son côté. *(sits up)* Un jour arrivera bientôt où mes cheveux tomberont et je serais vieille...

Spike: *(sits up)* Ce jour n'arriverait jamais. *(gets off of the bed)* bon. Je vais aller psalmodier les offices, mais toi, *(goes to Sheila)* tu vas me faire plaisir. *(takes Sheila off of the hook)* Mange s'il te plaît. *(hands Sheila to Drusilla and leaves)*

Drusilla: *(turns Sheila to the dolls)* Et oui mademoiselle Edith? *(cut to the doll facing away)* si vous auriez été poli vous auriez pu *(cut to Drusilla in her game face)* regarder avec les autres..

Sheila looks at Drusilla, but can't scream because of her gag. Drusilla roars and moves in for a quick, violent bite.

Cut to the school the next day. Willow checks the crossbow. Jenny sets pieces of wood for stakes on the table between Cordelia and Alex, who are whittling away. Buffy holds up a large sharp machete, then starts chopping something with it. The camera pans down to show that it's a cucumber. She's preparing a vegetable tray.

Giles: *(Reading aloud from a book)* Pendant trois nuits les impies se flagellèrent avec une rare violence qui, qui trouva son apogée dans une attaque sauvage la nuit de la saint Valérien.

Alex: qui se souvient que la samedi soir c'est le soir des rendezvous?

Cordelia: Pas toi en tout cas.

Buffy: Oh! Les parents seront là dans une heure. Alors où en est-t-on...les banderoles sont mises, la salle est en place...j'oublie quelque chose...

Willow: Du ponche?

Buffy: Du ponche...non...il faut du ponche?

Cordelia: J'ai plein de crampes aux doigts...je fais ça depuis longtemps?

Alex: Euh, Trois minutes.

Cordelia: Alors, je peux y aller? C'est pas utile de s'armer jusqu'aux dents..puis si ce malade là, Spike, est aussi méchant que vous le dites, ça ne devrait pas durer longtemps. *(Buffy looks up at her)* Et puis, c'est vrai, on s'encouragera tous samedi, mais moi si j'avais pu annuler se rencard je serais venu.

Buffy: Vous surveillez la maison. Je m'occupe du ponche.

She leaves the library. As soon as she's gone Alex and Cordelia both reach for vegetables off the vegetable tray. Buffy sticks pokes her head back through the door.

Buffy: Pas touche!

Cut to later at Parent-Teacher night. Buffy is pouring punch into cups. Willow comes over.

Willow: Tu l'as fait à quoi, ton ponche?

Buffy: Au citron! Il est bien frais...goûte-le.

Willow: Tu as mis beaucoup de sucre dedans?

Buffy: Du sucre?

Willow grimaces at the incredibly sour taste, and puts the cup down.

Willow: C'est un vrai délice.

Buffy: Bon alors, tout ce qu'il faut c'est d'empêcher à ma mère et Snyder de se croiser pendant la soirée.

Willow: *(sees Joyce)* Bonsoir Madame Summers.

Buffy: Heuh! Bonsoir maman! *(Line not in original)*

Joyce: Bonsoir mademoiselle. C'est vous qui a preparer tout ça?

Buffy: Euh, oui.. *(picks up a cup)* euh, t-tiens, un peu de citronnade. *(sees Snyder)* Euh, non! Après quand willow t'aura montré la bibliothèque. Moi je reste ici, je fais l'accueil. *(puts the cup back down)*

Willow: Oui, bien sûr, la bibliothèque. Great, the library. *(puts her arm around Joyce's shoulder)* Ah mais non! Giles et les autres, ils sont...

Buffy: ...ah oui ils y sont! Ils étudient les Romains. Vaste sujet.

Willow leads Joyce away. Snyder comes up to Buffy.

Snyder: C'était votre mère?

She grabs a cup and a ladle full of lemonade and turns toward him.

Buffy: Tenez. *(fakes a spill)* Oh! Oh, je suis désolée. Oui, oui, c'était le...je voulais vous la presenter mais elle n'aurait pas été très bavarde...je crois que, qu'elle est impressionnée par les hommes petits et chauves.. ça la bloque.

Snyder doesn't believe her and starts off after Joyce and Willow. Buffy lets out a worried moan and looks up at the clock. 6:15. Dissolve to 8:45. Cordelia comes walking in.

Cordelia: Giles nous a enfermé pour fabriquer tes armes de tueuse mais il a oublié que même les esclaves ont le droit de manger un..euh..

She stares at Buffy's face.

Buffy: Mais qu'est-ce qu'il y a?

Cordelia: Tu as une tête de déchet recyclé. Qu'est-ce qui t'arrive, c'est ton fond de teint qui à fait ça?

Buffy: Chérie, j'ai plusieurs vies à régler, mais aucune ne se mélange un peu comme si l'une était l'huile, l'autre l'eau, et la troisième c'est un autre truc.

Cordelia: Ah oui...c'est pour ça la peau grasse. *(sees Joyce talking to Willow)* C'est ta maman, cette dame? *(Buffy looks)* ça au moins c'est une femme qui sait s'entretenir. Ça a dû sauter une génération.

Joyce: *(comes over)* Willow est merveilleuse. J'ai pu visiter toutes les classes de l'établissement. Et, dans chacune d'entre elles, j'ai vu vos professeurs briller par leur absence.

Willow smiles over Joyce's shoulder, proud of herself.

Buffy: Oh! *(notices Snyder coming back into the room)* Oh. Tu n'a pas dû voir notre chaufferie qui est plus intéressant qu'il n'y paraît. *(laughs nervously)* C'est aussi l'endroit où l'on entpose les radiateurs.

Snyder comes up to the group. Joyce offers her hand to him.

Joyce: Bonsoir. Joyce Summers. Je suis la mère de Buffy.

Snyder: *(ignores her hand)* Je suis le proviseur. J'aimerais vous voir deux secondes, si vous n'avez pas peur des p'tits chauves.

Joyce follows Snyder to his office. Cordelia watches them go with a huge smile on her face.

Buffy: *(worried)* Il n'a pas l'air très content.

Willow: Pourtant t'as assuré comme une bête.

Cordelia: Après ce chaleureux entretien...

Buffy: Et bien?

Cordelia: Tu veux savoir? Vu la tête qu'il faisait, tu vas sûrement dérouiller.

Buffy gives her a look.

Willow: Cordelia, un peu de citronnade?

Cordelia heads over to the punch table.

Cut to the library. Giles and Jenny continue their research while Alex keeps whittling.

Giles: Et le voilà.

Jenny: Le voilà qui?

Giles: Notre ami Spike. Ou plutôt 'William le Sanguinaire'. Son nom donné parce qu'il torture ses victimes et boit leur sang chaud.

Alex: Eugh, c'est affreux!

Giles: Ah, une bonne nouvelle, il a tout juste deux cent ans Presque le même âge qu'Angel. *(frowns)* Tiens tiens...

Alex: Vous en avez d'autres, comme ça?

Giles: Tu nous avais suggéré de fuir samedi...et tu avais peut-être raison. Spike a combattu deux tueuses au cours de ce siècle, et il les a tout les deux éliminées.

Cut to the lounge. Buffy and Willow see Snyder come back in with Joyce. She comes up to her daughter.

Joyce: Je t'attend dehors. Tout de suite.

Buffy and Willow exchange a concerned look. Buffy starts following her mom out. She turns to look back at Snyder, who is turning off the lights. Joyce waits for Buffy, and they walk out of the room. Snyder turns off a light switch near a large window. Two vampires suddenly crash through it. Buffy looks back. More vampires follow, storming in. People panic and start running. Buffy comes back into the room. The vampires have lined themselves up.

Spike: Et oui je suis là. Et je meurs de faim.

~~~~~ Part 3 ~~~~~

*The lounge. Spike attacks. Buffy grabs a chair and throws it at him, tripping him up. She runs back out of the room and grabs her mother's hand.*

Buffy: Allez viens! (Line not in original)

*She turns down the hall to the right, but more vampires come in that way, so she goes the other way. In the lounge Spike grabs hold of a man.*

Spike: Empêchez-les de sortir! Surtout la fille!

*Cut to the hall. Another vampire is guarding an exit. Buffy heads in another direction.*

Buffy: Venez tous par là! Vite! Dépêchez-vous!

*Snyder and several others run past Buffy as she shoves a cleaning cart into the two vampires chasing them. Willow and Cordelia come running out of the lounge and nearly trip over them. They head to their right, but a vampire grabs Cordelia and she screams. Willow grabs a bust from a display pedestal and wields it back for a swing.*

Willow: Hey!

*The vampire looks up and Willow swings the bust hard into his face, knocking him off of Cordelia. Willow grabs her hand and pulls her into a closet.*

*Cut to the hall outside the library. Giles, Jenny and Alex come running out.*

Giles: Mais qu'est-ce que...?

*They see Buffy's group running toward them.*

Buffy: C'est Spike et son armée! Attention, ils sont derrière!

*They look behind them and see a vampire. Jenny screams.*

Giles: Ah!

*They run back into the library and hold the door shut as the vampire slams into it. Buffy opens the door to the science classroom.*

Buffy: Par là! Dépêchez-vous!

*The people all run into the room. Buffy follows them in last and closes the door as the two vampires come running into the hall and begin banging on the door. Cut inside the classroom. Snyder and another man move a storage cabinet in front of the door. Buffy runs over to the other door and closes and locks it. The power goes out.*

*Cut to the library. Giles, Jenny and Alex look up from barricading the doors as the lights go off and the emergency lights come on.*

*Cut to the hall outside the lounge. Spike is still holding on to the man.*

Vampire#2: On a coupé le courant. Personne n'est sorti.

Spike: Et la jeune fille?

Vampire#2: Elle est allé par là...ou par là peut-être...(*points to his left*) J'en ai vu deux autres courir.

Spike: Tu ne sais pas où elle est?! (*lets go of the man*) Je vais être gentil avec toi. Tu es trop vieux pour être mangé. (*grabs his head and snaps his neck*) Mais pas pour être tué. (*looks at vampire#2*) Je me sens un peu mieux.

*Cut to the library. Giles tries the phone, but it's dead.*

Giles: Ils ont coupé les téléphones. (*has an idea*) J'y pense. Il y a un passage derrière les rayonnages. Tu vas l'emprunter...trouve Angel, il est au courant pour Spike...on a besoin-

Alex: Je ne vais nulle part tant que je ne sais pas si Buffy et Willow sont en danger.

Giles: Tout le monde sera en danger si on ne trouve pas d'aide!

*Alex gives in and goes. Cut to the classroom.*

Man: Mais qui sont ces gens, qu'est-ce qu'ils nous veulent?

Joyce: Je n'ai pas pu bien les voir mais, ils ont quelque chose sur leurs visages, non?

Snyder: Oui. Ce sont des masques. Ce sont les braqueurs masqués. Il faut sortir tout de suite d'ici!

*He grabs a desk, sets it in front of a window and starts climbing.*

Buffy: Non il ne faut pas, sinon ils vont vous tuer!

Snyder: C'est MOI qui donne les ordres! Ce n'est pas vous.

Buffy: (*pulls him down*) Si vous sortez ils massacreront tout le monde. Alors personne ne sort tant que je ne l'ai pas dit. Est-ce que c'est compris?

Snyder: Vous vous prenez pour qui, Summers?

Buffy: Je suis la seule à savoir les arrêter.

*She looks up and walks across the room, trying to find a way into the ceiling. Joyce grabs her by the shoulders.*

Joyce: Buffy, tu es folle! Je sais qu'on t'a accusé d'aimer te battre, mais là ce sont des hommes violents et ils vont te voir quand tu sortiras.

Buffy: Oui, je le sais. Je vais passer par le plafond.

*She grabs a stool, sets it on a lab table, climbs up and pushes a ceiling panel aside. She looks down at her mom.*

Buffy: T'inquiète pas, maman.

*She lifts herself up into the ceiling.*

*Cut to the halls. Spike is looking for Buffy.*

Spike: La tueuse, où es-tu...? Montre toi, allez! Je vais attraper un de tes amis d'abord et je boirerais son sang, jusqu'à la dernière goutte. Son crâne me servira à cabosser le tien. (*kicks a door open*)

*The camera closes on the closet where Willow and Cordelia are hiding. Cut inside. Cordelia is holding a broom for defense.*

Spike: Ha ha ha ha...qu'est-ce que tu fais? Ta prière, ton testament?

Cordelia: *(whispers)* Oh, je vais..

*Willow clasps her hand around Cordelia's mouth to keep her quiet. Cut to the hall. Spike is about to kick the closet door open when he's distracted.*

Vampire#2: Spike! écoute...

*They listen and hear activity in the ceiling. Cut to Buffy crawling through the ceiling space. Cut to the hall.*

Spike: *(sing-song)* Il y a un fantôme au-dessus de nos têtes.

*Cut to the library. Giles stuffs several stakes into his jacket pockets, grabs a battle-ax from the table and heads toward the door.*

Jenny: Hé hé...mais qu'est-ce vous faites?

*Giles starts to push his way through the barricade they constructed.*

Jenny: Il y a au moins trois vampires dans le couloir...et Dieu sait combien dans le bâtiment!

Giles: *(looks at Jenny)* Écoutez. Je suis l'observateur et et et je suis responsable d'elle et, et là il faut que je l'aide!

*He starts pushing things aside again.*

Jenny: Rupert!

*He looks back at her again.*

Jenny: Soyez prudent.

Giles: Vous repousserez tout contre le..

*Buffy breaks through the ceiling and drops to the floor. Jenny steps back in surprise. Giles lifts his ax.*

Giles: Buffy! *(lowers the ax)* Ça va?

*Buffy takes off her outer sweater.*

Jenny: Comment vont les autres?

Buffy: Proviseur Snyder, ma mère, quatre autres personnes se sont cachées dans la salle de science. Willow et Cordelia, elles sont ailleurs. *(puts on Alex's bag)* Je ne sais pas si elles sont... ou est Alex?

Giles: Il est sorti en cachette. Il cherche Angel.

*Jenny helps Buffy put crosses and stakes into the bag.*

Buffy: D'accord. Alors je m'occupe des vampires qui se trouvent dans le couloir, et vous faites sortir tout le monde par la porte.

Giles: Laisse-moi t'aider.

Buffy: Giles, ma mère est dans cette pièce. S'ils me tue je sais que vous ferez tout pour la sauver.

Giles: Tu peux compter sur moi. Alors, quel est ton plan?

Buffy: Et bien ils se sont séparés pour nous encercler. Donc je vais les éliminer un par un. Je les repère, et je les refroidit.

*She grabs a stool and positions it under the hole in the ceiling. She gets up on the stool and lifts herself back up.*

Giles: Soit prudente!

*Cut to the science classroom. Snyder is pacing.*

Joyce: Ça suffit maintenant asseyez vous!

Snyder: Mais ici c'est mon école! C'est vous tous qui devriez m'obéir et en faite je constate que personne ne veut m'obéir!

Joyce: Non et alors vous savez que c'est peut-être ÇA qui nous sauvera!

Man: Je vais pas attendre qu'ils ouvrent la porte, moi...je m'en vais...allez!

Joyce: Ne soyez pas ridicule!

Snyder: Je commence à trouver une ressemblance entre la fille et la mère.

*The man climbs up to the window and lifts the sash.*

Joyce: Non enfin! Vous savez ce que ma fille a dit!

Snyder: Ce n'est qu'une étudiante, elle n'y connaît rien!

*He takes off his jacket and goes to help the man. The two of them begin bending back the metal slats blocking the window.*

*Cut to the hall. A vampire throws himself against the science classroom door. It doesn't budge. He sees Spike looking at him.*

Vampire: Oui...la porte est solide.

Spike: Sers-toi de ta tête.

*He grabs the vampire by the shoulder and shoves his head into a fire emergency case containing an ax. He pulls the ax out, thrusts it into the vampire's hands and continues down the hall. He passes two others pounding on another door.*

Spike: Vous deux! Suivez moi!

*One of the vampires follows him.*

*Cut to the science classroom. The vampire begins swinging the ax at the door. Joyce casts a worried look at Snyder and the other man. They get two slats bent aside.*

Snyder: (grunts) Ah! Ça y est!

Man: Non, moi d'abord! *(Line not in original)*

*The man starts pulling himself through the opening. Snyder helps, but lets go when the man begins to kick and scream while struggling with something outside. Snyder watches as the man is pulled through the window and then steps down. Joyce quickly climbs up, bends the slats back and closes the sash.*

*Cut to the hall. Spike is listening for activity in the ceiling. He pinpoints her sound. Cut to the ceiling space. Buffy is making her way through it.*

*Cut outside. The man lies dead on the grass. Alex and Angel see him.*

Alex: Tu le connais bien, Spike, le sanguinaire? Tu as un plan?

*Angel grabs Alex by the throat.*

Alex: Ah oui! J'aime ton plan.

*Angel drags him into the building.*

*Cut to the closet.*

Cordelia: *(whispers)* Il doit être parti. *(reaches for the door)*

Willow: *(whispers)* Il peut aussi revenir!

Cordelia: *(looks at Willow)* Mais qu'est-ce qu'on va faire?

Willow: Prier.

*Cut to the ceiling space. Buffy keeps crawling. Cut to the lounge. Spike finds two metal poles and throws one to the other vampire as he goes back into the hall. He listens for a moment and then shoves the pole up into the ceiling. The other vampire follows suit. Cut to the ceiling space. Buffy sees a pole poke through right in front of her. She begins backing up.*

*Cut to the hall. The vampire has almost chopped through the door to the science classroom. He steps around the corner to warn the other vampire.*

Vampire: Hé! Surveille la porte! Je vais bientôt rentrer!

*He goes back to chopping when Buffy breaks through the ceiling behind him. She pulls him down with her as she drops from the ceiling and quickly dispatches him with a stake. Joyce is looking through the hole in the door, but can't see much of anything. Buffy gets up and looks through the hole.*

Joyce: Buffy! Est-ce que ça va?

Buffy: Très bien, maman.

Joyce: Buffy, va t'en, ne reste pas ici, nous on se débrouillera.

Buffy: Attendez encore une petite minute et puis je te dirais d'ouvrir la porte.

*She quietly makes her way to the other hall, stake in hand. She peeks around the corner and see the other vampire standing there with his back to her. She hears a noise behind her and looks.*

Buffy: Sheila! Où t'étais passée?

Sheila: Excusez-moi d'être en retard. Il y a des types drôlement bizarres dehors.

Buffy: Chut! Oui, ça je le sais! Ils veulent nous tuer.

Sheila: *(picks up the ax and smiles)* Ça, ça devrait suffire.

*Buffy slowly heads back to the other hall.*

*Cut to Spike still poking the poles into the ceiling. Angel comes into the hall with Alex. Spike sees him.*

Spike: Hééé, Angelus!

*Angel wraps his arm around Alex's neck.*

Angel: Spike!

Spike: Ah non...mais je rêve ou quoi? Ha ha ha!

*He tosses his pole aside and they greet each other with a hug and a laugh.*

Angel: Je t'ai appris à protéger tes arrières il me semblait...tsk tsk tsk...tu devrais avoir quelqu'un dehors.

Spike: J'avais quelqu'un. Seulement je suis entouré d'idiots. Alors. Comment tu vas?

Angel: Bien, merci.

Spike: Tu cherches peut-être la tueuse, hein?

Angel: Ah, elle est mignonne. Elle n'est pas trop futée remarque.. je joue au petit chien qui accourt quand sa maîtresse le siffle. Comme ça elle me croit bien gentil, bien sage. *(laughs)*

Spike: *(laughing)* Comment peut-on encore se faire berner si facilement?! Dans quel monde on vit!

Alex: Je me doutais que tu jouais!

*Angel gives Alex a squeeze to shut him up.*

Alex: Vampire! Tu vas le regretter!

*Angel grabs him by the hair and shirt and holds up his exposed neck.*

Angel: Je t'offre un verre avant qu'on la tue?

*Cut to Buffy. She and Sheila are about to round the corner.*

Buffy: *(whispers)* Reste derrière moi.

*She goes into the other hall and quietly makes her way to the vampire, holding her stake up and ready. Behind her Sheila vamps out and raises the ax.*

~~~~~ Part 4 ~~~~~

The halls. Sheila raises her ax. Giles sees through the round library door window behind her and yells out a warning.

Giles: Buffy! Attention!

She spins around and grabs the ax from Sheila in mid-swing. She swings it around and hits Sheila in the jaw with the butt of the handle. The other vampire attacks and ducks as Buffy swings the ax at him. The ax gets buried in the wall. The vampire smiles as he straightens back up, thinking he avoided her blow, but then looks down at the stake protruding from his chest. He collapses to the floor and bursts into ashes. Buffy looks over at Sheila and watches her run from the hall, then rushes back to the classroom door.

Buffy: Maintenant, maman!

Joyce: *(opens the door)* Sortez, vite!

Everyone rushes out of the classroom and into the library.

Joyce: Dépêchez-vous!

Buffy: *(to Giles)* Fais-les sortir!

Joyce: Toi aussi, tu viens!

Buffy: Oui, tout de suite...et vas-y! *(rushes off)*

Joyce: *(watching her go)* Buffy!

Cut to Spike and Angel.

Spike: Ça fait longtemps qu'on t'as pas vu sur les champs de bataille.

Angel: J'aime pas trop la compagnie.

Spike: Non, on s'en ait aperçu. Alors, pourquoi tu la fréquentes, elle?

Angel: Je la fréquente?.

Spike: Ah oui? À une époque tu l'aurais tué tout de suite. Arrête tes salades, hein. En vérité tu ne joues pas à être le toutou de la madame. Tu ES son petit toutou!

Angel: Je l'ai vu tuer la maître, tu sais...hé! Tu crois que tu peux l'attraper seul? Monumental erreur. Allez. Je le vide, lui, et- *(roars and bends to Alex's neck)*

Spike: *(holds up his hand)* Mais non attend! On est amis de longue date, on va l'attraper tout les deux. On arrose ça?

They both slowly lean in to Alex's neck. At the last moment Spike punches Angel in the face, making him stagger back.

Spike: Tu croyais m'avoir si facilement? Tu as été mon aïeul! Tu as été mon, mon...ancêtre!

Angel: Les temps ont changé.

Spike: Pas nous! Pas les vrais demons! Pour ça je ne peux pas le croire, tu n'es qu'une pourriture de traître!! *(grabs his pole from the floor)* À moi gagner! Les traîtres et les impurs doivent tous mourir!

The vampires roar and attack. Alex barges out the door behind him and runs. Angel follows as the other vampires give chase. Spike senses someone behind him and looks up.

Spike: Par tout les saints et tout les vampires, je sens le sublime parfum du sang chaud d'une jeune beauté...*(turns to face Buffy)* à sacrifier.

Buffy: *(holding the ax)* Vous avez besoin d'armes pour ça?

Spike: Ouai. Moi j'aime des armes. Je me sens beaucoup plus viril avec.

He drops the pole and slowly steps toward Buffy. She drops the ax.

Spike: La dernière de tes soeurs que j'ai tué, m'a supplié de lui laisser la vie.

Buffy slowly walks to the middle of the hall, watching him intently.

Spike: Tu ne me parait pas être du genre à dire, « non monsieur, soyez gentil »

Buffy: Vous n'auriez pas dû venir.

Spike: Non? J'ai sûrement gâché votre petite soirée, mais...que veux-tu, je m'ennuyais trop. *(smirks)* Tu veux que je te dise. Je t'aime bien et je vais te rendre un bon service. Je vais le faire très vite. Ça ne sera pas douloureux.

Buffy: Si, Spike. Ce serait *très* douloureux.

They start to fight. Cut outside. Angel and Alex fight the other vampires. Cut to the hall. Buffy and Spike exchange several blows. He throws her into the wall. Cut to the library. Joyce is following everyone out through the stacks when she stops and wonders what happened to her daughter.

Giles: Dépêchons! Dépêchons, par ici!

Cut outside. Alex avoids several punches and kicks. His own punch misses, and he gets kicked to the ground from behind. Cut to the hall. Buffy and Spike keep fighting. Cut outside. A vampire has Alex by the neck. Angel punches her off of him. The others get up again and run from the fight. Cut to the hall. Buffy ducks a punch and lands four

of her own in a row. Spike grabs her arm and shoves her into the wall. She slides down it quickly, and Spike's next punch goes through the wall. She gets behind him and kicks him high and hard in the neck.

Spike: Margh...ça fait très mal!

He pulls his arm out of the wall, ripping a stud out with it, and swings it into Buffy's face. She flies back and lands on the floor, stunned.

Spike: Mais tu ne connais pas le Sanguinaire!

He stands over her and wields back the stud to slam it into her, but he gets hit in the head with the ax. He goes sprawling to the floor and looks up at his attacker. Joyce stands above him with the ax in her hands, ready to swing again.

Joyce: Je te coupe en deux si tu t'approches de ma fille.

Spike holds the stud above himself to protect against any blows. Buffy gets to her feet.

Spike: Eurgh. Les mères!

He gets up and runs through the lounge and out the broken window.

Joyce: *(exhales and drops the ax)* Personne ne touche à ma petite fille chérie.

They embrace. Buffy looks out the window.

Cut to later outside. The police are everywhere. The camera pans down to the Police Chief talking to an officer.

Chief: Occupez-vous de ça.

The officer nods and leaves. The Chief walks over to his car. Snyder comes up to him.

Snyder: Alors, Bob...

Chief: C'est terminé. Ils ont tous fuit. Il y a un corps à l'intérieur et un sur la pelouse de derrière...on dirait qu'on l'a tiré par la fenêtre.

Snyder: Je lui avait dit: sort pas par la fenêtre...

Cut to Giles and Jenny coming out of the building.

Jenny: Et voilà, encore une soirée où on s'est bien amusés.

Giles: Euh...tu sais, je comprendrais que, qu'à l'avenir, vous cherchiez à m'éviter.

Jenny takes Giles' arm, and they walk off together.

Cut to Angel and Alex.

Alex: Mais quand tu as donné mon cou pour qu'il boive mon sang, pourquoi tu ne l'a pas frappé avant que lui il ne te frappe?

Angel: Je te l'ai dit. Je ne pouvais rien faire avant de voir s'il tomberait ou pas dans mon piège.

Alex: E-et s'il m'avait mordu alors?

Angel: C'est qu'il serait tombé dans mon piège.

Alex stops as Angel continues on.

Alex: Et, en faite un ancêtre de Spike, toi, Angel...Bonjour la famille!

Cut to Snyder and the Chief.

Chief: Je dois faire une déclaration devant les medias.

Snyder: Et alors?

Chief: Et alors? Je donne la version habituelle des masques? Des braqueurs?

Snyder: Tu crois qu'il faut dire la vérité?

Chief: *(considers)* Je crois. C'était les braqueurs masqués.

Cut to Buffy and Joyce.

Buffy: Alors...toi et le proviseur Snyder...vous avez parlé de quoi, au juste?

Joyce: Il a dit que tu étais un élément perturbateur.

Buffy looks down in shame.

Joyce: Ce qui n'est pas grave en faite.

Buffy looks back up.

Joyce: Je sais que ma fille peut se débrouiller toute seule. Elle est courageuse, pleine d'énergie, et elle pense aux autres quand il y a du danger. Peu importe avec qui tu fais des bêtises qui ne sont que des bêtises d'adolescente. Je vais m'endormir en sachant cela.

Buffy: Combien j'ai de temps avant que tu oublies tout et tu recommences à me punir?

Joyce: Au moins une semaine, chérie!

Buffy: C'est une éternité!

Cut to later. The last Police car leaves the school. Cut to the hall. The camera pans over to the utility closet. Cut inside. Cordelia is kneeling in prayer. Willow stares at her in disbelief.

Cordelia: Si tu réussis à me faire sortir je jure que je ne serais plus jamais méchante à l'école avec les autres. Sauf si vraiment ils le méritent ou si c'est pendant une période précise du mois, auquel cas je crois que ni toi, ni moi, ni qui que ce soit d'autre ne puissent me tenir responsable...

Willow: Demande-lui un peu d'aspirine...

Cordelia: Et est-ce que tu peux m'envoyer un peu d'asp.... Willow! Il a pu me croire après!

Cut to morning. The sun comes up over the complex where the vampires gather. The camera pans over to their warehouse. Cut inside. Sunlight is streaming through a high window. Spike is standing by a cage. Drusilla walks around the cage to him.

Drusilla: Spike, chéri est-ce qu'elle t'a blessé?

Spike: Elle a bien failli mon amour, mais...

Drusilla: Oh, le pauvre.

She pulls his head down onto her shoulder and strokes his cheek and neck.

Spike: Une Tueuse avec une famille et des amis. Ce n'était pas vraiment prévu dans mon programme.

Drusilla: Tu la tueras. Et ensuite nous organiserons des festivités.

Spike: Oui, on s'amuseras.

Drusilla: Oui, avec des jeunes vierges. Que j'enchaînerai.

Spike: *(lifts his head from her shoulder)* que dit le successeur?

Drusilla: Il est en colère contre toi.

Spike: Heuh. Pas étonnant. Très bien. Je ferais p'têtre mieux d'aller le calmer alors.

He walks over to Collin and kneels before him.

Collin: Tu as échoué.

Spike: Je..euh.., Je fais pénitence.

Vampire#2: Pénitence?! Tu devrais plutôt offrir ta vie! Beaucoup de guerriers sont morts, la fête de la saint Valérien n'a pas eu lieu à cause de ton impatience!

Spike: Oui, je le reconnais...et, si vraiment c'était à refaire, je suis sûr que.. *(breaks out in laughter)* Mais qui va me croire? *(stands up)* Je la referais exactement de la même manière...seulement je commencerai par ÇA! *(grabs Collin)*

Collin: Non!

He carries Collin over to the cage. Vampire#2 tries to stop him, but Spike kicks back and knocks him out. He sticks Collin in the cage and closes and locks the door. Drusilla watches as Spike starts pulling a chain, lifting the cage up from the floor.

Spike: À partir de maintenant, nous aurons un peu moins de rituel! *(stops pulling the chain)* ...et nous ferons un peu plus la fête! Ça vous va, successeur?!!

He gives the chain a final strong pull, and the cage is lifted into the sunlight. Collin screams. Drusilla smiles at Spike. He smiles back. They step closer together and hold hands.

Spike: Alors? Qui va-t-on inviter ?

The camera pans up to the cage as they go. The last residue of Collin is still steaming.

APPENDIX C

CHARACTER DESCRIPTIONS

Xander Harris ("Alex Harris" in the French translation)

Xander is the class clown of the Scooby gang, clever and quick-witted but generally an underachiever. (Adams, 2). Nevertheless, he is a fiercely loyal friend, and has been best friends with Willow since third grade. (Find Reference) Xander has nursed a crush on Buffy since they first met, and has played the loyal sidekick often, sometimes happily, sometimes less-so. As Patricia Pender notes in her article "I'm Buffy and You're... History: The Postmodern Politics of *Buffy*," Xander provides one focus for the show's camp comedy. An archetype of a new 1990s embattled masculinity, Xander struggles with the machismo stereotypes of classic narrative film as he negotiates his role as handmaiden to Buffy's slayer: "Cavalry's here; cavalry's a frightened guy with a rock, but it's here" ("Becoming," part 2, 2022)...The poignancy of such moments is underscored by Buffy's occasional assumption of the quintessentially macho stance of the action hero..." (39-40)

Willow Rosenberg

Willow is another core member of the group; a close friend of Buffy's, if not her best friend. She is a soft-hearted, brainy technophile who loves computers and also happens to be an accomplished witch and an out lesbian. (Though it takes Willow a bit more time to claim and become comfortable with these two elements of her identity). Willow also displays childlike qualities that endear her to viewers—her status as a late bloomer and lack of knowledge about things like boys, dating and sex, make her a sympathetic character.

Rupert Giles

Rupert, who is generally called by his last name, Giles, is Buffy's Watcher. A British scholar trained in the occult, Giles is responsible for guiding Buffy in her slayer duties and keeping her disciplined. He also acts as a walking dictionary of slaying-related data, and an interpreter, educating Buffy and her friends about the villains they face. However, despite his official position, Giles is far from detached regarding Buffy; he is a willing father figure in her life and cares deeply about her welfare. As Buffy matures, Giles exerts less control over her and his role as Watcher is diminished, allowing Buffy to take on greater risks and challenges and gain more experience as a leader.

Joyce Summers

Buffy's mother. An art gallery curator and devoted single parent, Joyce is well-meaning but largely clueless, which is somewhat inevitable given the need for Buffy's identity to remain a secret. Although Joyce eventually learns of Buffy's destiny in the last episode of Season Two, she is still very protective. Much of the tension in Buffy and Joyce's relationship stems from Joyce's frustration with what she sees as Buffy's wildness and lack of respect for authority. Ironically—and unsurprisingly—Buffy is frequently required to break the rules in order to beat her enemies.

Angel/Angelus

Angel is an old vampire—240 years old, to be exact—who was sired (made a vampire) in his twenties, and immortalized in a young person's body. As an evil vampire Angel went by the name *Angelus*; however, due to a Gypsy curse, Angel regained his soul and, with it, knowledge of all the horrible deeds he committed as a vampire. Burdened with this knowledge, Angel seeks to repent by helping the Slayer, Buffy. However, Angel and Buffy develop an intense romantic connection that causes them both heartbreak; through a series of events, Buffy and Angel become intimate; the Gypsy curse is broken; Angel once again becomes evil and then, after more drama, his soul is restored. The constant battle of good versus evil playing out within Angel is central to his character, and it takes a heavy toll on his relationship with Buffy, who experiences her first serious romantic relationship with Angel while she is still a teenager.

Spike

A Billy Idol doppelganger, Spike is another vampire who was immortalized at a young age, in his mid-twenties. Unlike Angel, Spike has no soul and delights in causing pain and destruction. Spike is British and is a habitual user of British slang, which adds more roughness to his existing edge. Despite his undead status, Spike is a very "human" character; he tells it like it is, he feels emotion: jealousy, anger, despair, insecurity and thereby breaks the mold of the full-on macho villain. Over the course of the series, Spike is often Buffy's opponent, but is also a sometime-collaborator, working alongside her to achieve mutually beneficial resolutions. By the end of the series, Spike and Buffy have a complex and multi-layered relationship; Spike has transformed from pathetic, enraged vamp to stoic hero, and martyrs himself to help Buffy save the world.

Cordelia Chase

In the words of Michael Adams, Cordelia is "rich, popular [and] acid-tongued." (2003: 2) She aptly embodies the valley girl stereotype that was initially foisted on Buffy; Cordelia is fashionably dressed, genetically blessed, and socially dominant at Sunnydale High. However, though Cordelia is an obnoxious snob, she gets mixed up in the action and ends up becoming part of the gang. For a time, she is also Xander's girlfriend.

Drusilla

Formerly a devout Christian living in a convent and studying to become a nun, Drusilla was made a vampire by Angel after he tortured her to the point of insanity and forced her to watch him murder her entire family. Since then, Drusilla has become a powerful vampire, though she is mentally and physically unstable, and prone to psychic visions and hallucinations. Drusilla is Bonnie to Spike's Clyde; Nancy to Spike's Sid—hell-bent on causing a ruckus. However, in spite of her violent tendencies, Drusilla is a frail, willowy creature; her strangely naïve dialogue reveals her disconnect with reality. Drusilla's refuge in childlike behaviour seems to act as a cocoon, shielding her from her troubled past. Drusilla appears to suffer from multiple personality disorder—though she always calls herself by the same name—alternating between the behaviour of a psychopath and a young girl. She even keeps a collection of porcelain dolls that she plays with, her favourite being "Miss Edith," whom she often scolds for imagined bad behaviour.

APPENDIX D

CHAT ROOM THREAD: *UNE VF PITOTABLE ?*

Sujet: Une VF pitoyable ?

À propos de : Buffy contre les vampires

FEA – Posté le 27/04/2005 à 3 :54

Une VF pitoyable ?

J'ai eu du mal au début avec cette série, en la regardant sur M6 je la trouvée stupide, puis j'ai regardé de nouveau en VOST, c'est vraiment une série énorme, métaphorique et absolument pas que pour ado, en effet la saison 6, place définitivement BtVS comme une série adulte.

Mais cette série souffre d'une très mauvaise VF version M6, des dialogues modifiés et rendu complètement stupide.

Par exemple, lors de la rentre parents/professeurs au lycée ou Buffy essaye d'éviter que sa mère rencontre Snyder, dans la VF, Buffy dit à Snyder que sa mère a peur des petits chauves et lorsque enfin il la rencontre, il lui dit de la suivre si elle n'a rien contre les petits chauves; alors qu'en réalité Buffy dit à Snyder que sa mère ne parle pas anglais, et lors de la rencontre avec sa mère il lui dit simplement de la suivre !

A un autre moment, Spike dit à Drusilla dans la VF, qu'ils vont faire la fête et elle lui répond "oh oui une fête avec de jeunes vierges que je pourrais enchaîner". :/
Et dans la VoST, elle répond "oh oui une fête avec des chapeaux et des cotillons" !!!

Et il y en a pleins d'autres encore d'exemples comme ceux ci !!! franchement c'est abuser et ça entraine une "débilisation" de la série pour certaines personnes, qui au vu de la VF, l'ont jugée comme une série stupide.

De plus dans la VF, le vocabulaire Scooby gang apparait peu, et les clins d'oeil entre saisons, épisodes n'apparaissent pas (les crayons jaunes par ex, Saison 5 et 6) ...
De plus la voix nian nian de Willow dans la VF....

Enfin bref, j'adore cette série, c'est une série culte à revoir (je compte plus le nombre de fois que j'ai revu les intégrales en DvD lol), mais la VF M6 est vraiment à chier, vous ne trouvez pas ?

JP8 – Posté le 27/04/2005 à 9 :44

En réponse à FEA ([Voir le message](#) du 27/04/2005 à 03:54)

Entièrement d'accord !!!

Les voix sont mauvaises et les traductions atroces. J'ai eu la chance de découvrir la série en V.O., mais je crois que je n'aurais jamais accroché si je l'avais d'abord vue en français.

Au moins 85% des jeux de mots, des références à la popculture (et ce dernier point est vraiment une des touches stylistiques de la série) et des blagues à allusions sexuelles passent à la trappe. Je pense que la société qui s'est occupée de la traduction et du doublage a juste vu en Buffy une série pour ado et a essayé de la rendre la plus "accessible" possible pour les jeunes en la nivelant par le bas!

Et les voix horribles ne se comptent plus: Willow, Tara, Faith, Giles, Drusilla,...

Je sais que le doublage et la traduction n'est pas un art facile et qu'il faut toujours retravailler le matériel original, mais là ça dénature complètement la série.

Je m'amuse parfois avec mes dvds à passer de l'anglais au français pour voir comment ils ont traduit ou interprétés tel ou tel passage. Pas une fois je n'ai trouvé que la vf valait le coup.

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| <p>Vive Buffy en VO</p> <p>ETL – Posté le 27/04/2005 à 17 :41</p> <p>Peut - etre que les dialogues sont mal retranscrit mais je trouve quand meme que les doubleurs arrive a faire passer les émotions d' une tres bonne facons!! Meme sarah michelle gellar a déclarer que celle qui la double en fr avait tout a fait compris les émotions quelle voualit faire passer et quelle arrivait tres bien a les retranscrire</p> |
| <p>CBM – Posté le 27/04/2005 à 23 :28</p> <p>une V.F pitoyable?? bah voyons c'est la fête du slip...
Non mais n'importe quoi la V.F est + que bonne, les doubleurs doublent tres bien et les voix collent parfaitement aux personnages.
Et c'est normal que les dialogues ne soient pas mots pr mots le dialogue original, vu que lorsqu'ils doublent, ils doivent traduire tout en trouvant des mots qui correspondent aux mouvements des lèvres. Oui forcément ya des fois où la V.F ne correspond + exactement a la V.O mais du moment que la V.O ne dit pas "noir" et que la V.F de dit pas "blanc" ça va...Mais jcomprend qu'on puisse préféré la V.O par contre, mais avec moi la V.F passe bien, c'est + avec des sitcom que jpréfère voir la V.O</p> |
| <p>LA6 – Posté le 28/04/2005</p> <p>En réponse à FEA (Voir le message du 27/04/2005 à 03:54)</p> <p>Citation :
Mais cette série souffre d'une très mauvaise VF version M6, des dialogues modifiés et rendu complètement stupide.</p> <p>Entierement d'accord !!
Les doubleurs français se permettent systématiquement (surtout dans les séries) des changements et surtout des rajouts pour essayer de montrer qu'ils ont de l'humour. mais s'ils veulent faire rire, ils peuvent créer leurs propres séries et non pas massacrer les créations des autres.</p> <p>Perso, pour Buffy, j'ai jamais vu la vo mais je doute pas de sa supériorité une seule seconde. Pour Friends c'est idem, la vf est une torture et les jeux de mots ne sont pas du tout respectés (sans parler de la voix horrible de ross...).</p> <p>Rajoutons à cela que ce sont les mêmes doubleurs pour toutes les séries (super bien pour la personnalisation des personnages). Exemple ? Chandler dans friends= Gary dans demain à la une = clark dans lois et clark... Joey dans friends = cody dans notre belle famille... La dernière fois je regardais un épisode de New-York unité spéciale et l'un des personnages avait la voix de ross... ETC ETC</p> <p>Franchement je prefere regarder un épisode de plus belle la vie que de la vf à chier</p> |
| <p>CBM – Posté le 28/04/2005 à 15 :42</p> <p>En réponse à LA6 (Voir le message du 28/04/2005 à 01:37)</p> <p>hum okii apparemment yen a qui savent écrire mais pas lire ☹</p> <p>dc je le répète (ma bonté me perdra ☹) les doubleurs français doivent adapter la traduction au mouvement des lèvres des acteurs dc forcément un mot anglais ne se prononcera pas de la même manière que sa traduction en français!! Les doubleurs ne s'amusent pas à changer les dialogues parce que s'ils pouvaient se contenter de répéter en français mot pr mot le dialogue anglais ils le feraient!! (et surtout la V.F ressemblerait a rien du tt sa serait meme pas credible à l'ecran). Vs imaginez même pas le boulot que sa doit être de devoir tt traduire en trouvant les mots qui collent aux mouvements des lèvres.</p> <p>C'est une chose de préféré la V.O (c'est de + en + mon cas d'ailleurs) mais de là a dire que la V.F est nulle faut pas déconner qd même</p> |
| <p>LA6 – Posté le 28/04/2005 à 17 :39</p> <p>En réponse à CBM (Voir le message du 28/04/2005 à 15:43)</p> <p>je me rend compte que c'est du boulot et que doubler permet à tout le monde d'avoir acces a tout film et toute serie, que ca permet de découvrir des programmes aussi, ensuite libre à chacun de se tourner vers la version</p> |

| |
|--|
| originale ou pas. Ca je dis pas pas. En revanche ce que je supporte moins, c'est lorsqu'il change le sens ou rajoute des blagues lorsque par exemple les persos ont le dos tourné, c'est irrespectueux et ça m'enerve |
| KE2 – Posté le 28/04/2005 à 18 :02 |
| Personnellement j'adore la série. Je l'ai découvert en VF puis j'ai acheté les DVD et j'ai regardé un épisode en VO et maintenant je ne peux plus regarder un episode en VF. J'adore aussi Alias et dans cette série Les personnages parlent pleins de langues et entre voir Sydney parler français dans la VF et voir Jennifer Garner parler français dans VO il y a une grande différence. |
| AME – Posté le 28/04/2005 à 18 :12 |
| En réponse à FEA (Voir le message du 27/04/2005 à 03:54) |
| tt à fait d'accord ac toi. en meme tps ça devrait être une évidence : ttes les séries étrangères sont meilleures qd elles sont dans leur v.o (pr la compréhension globale et la sous-compréhension - les connotations et références) ! le pire c'est que le doublage offense le jeu des acteurs en le modifiant (ex : une voix juvénile et "cucu" imposée à un perso peut facilement ns faire dire que l'acteur ou l'actrice qui le campe ne joue pas très bien). à quand la diffusion d'épisodes de séries en v.o en france ? (réponse : jamais ! et c'est trop dommage) |
| ALB – Posté le 30/04/2005 à 23:27 |
| En réponse à LA6 (Voir le message du 28/04/2005 à 01:37) |
| <p><i>Et je crois que la palme revient à Jacques Balutin (un excellent acteur que je respecte au demeurant) qui dans Starsky & Hutch a vraiment changé 1/4 des dialogues de la série pour la rendre comique 🤔 Car il faut savoir qu'à l'origine (et en vo donc) Starsky & Hutch n'est pas une série policière comique...Elle est même plutôt sombre. Idem pour la série Albator 84 où Tochiro, le meilleur ami d'Albator a une voix de fausset de 12 ans dans le premier épisode avant de prendre la voix de Mr Balutin dans les suivants 🤔. Un Mr Balutin très en forme qui fera de Tochiro (à l'origine un ingénieur hors pair capable de construire d'incroyables vaisseaux spatiaux 😊) une sorte de pitre servant de faire valoir à son ami le corsaire:</i></p> <p><i>Tochiro (en VO): Arigato captain (merci capitaine)</i>
 <i>Tochiro (en VF): J'ai une envie pressante captain.</i></p> <p><i>Le but de ces inepties ? Adapter une série qui n'est pas destinée en enfants (mais en France les idées reçues style DA=Gosses ont la vie dure) en série pour chères têtes blondes.</i>
 <i>Vous avez déjà vu des femmes nues dans Tintin, Lucky Luke, Maya l'abeille, ou chez Disney ? Eh bien regardez à nouveau Albator 78 et vous constaterez que les sylvidres (et pas qu'elles) apparaissent très souvent dans le plus simple appareil.</i>
 <i>Ceci dit je ne m'en plains pas 😊</i>
 <i>Je critique juste certains procédés 🤔</i></p> |
| FEA – Posté le 02/05/2005 à 2:04 |
| En réponse à CBM (Voir le message du 28/04/2005 à 15:43) |
| <p>Salut,</p> <p>Le mouvement des lèvres oui, mais dés fois c'est le changement de sens qui est dérangent, c'est normal de traduire « the first » par « la force », meme si ce n'est pas la traduction ça fonctionne bien de meme « Randy » en « Candide » dans Tabula Rasa, pour créer un nouveau jeu de mot qui ai un sens en VF.</p> <p>Par contre par exemple la, pourquoi faire une traduction comme ça ? Mouvement des lèvres , hmmm , la j'ai des doutes, ça ressemble plus a une private joke non?:</p> <p>Saison 2 : épisode 3 – school hard (Attaque à Sunnydale)</p> <p><i>Snyder: Was that your mother?</i>
 <i>She grabs a cup and a ladle full of lemonade and turns toward him.</i>
 <i>Buffy: Here. (fakes a spill) Oh! Oh, sorry! Um, yeah! Yeah, I was gonna introduce you, but, um, she wouldn't have said much. Y'know, she doesn't speak a word of English.</i></p> |

Snyder : C'était votre mère ?

Buffy : Oui tenez !

Elle lui donne du ponche mais renverse le verre sur lui.

Buffy : Oh je suis désolée. Oui, oui c'est elle ! J'aurais voulu vous la présenter mais je ne sais pas si elle aurait été très bavarde. Je crois qu'elle est impressionnée par les hommes petits et chauves, ça la bloque.

Mais peut être qu'il n'y a pas d'autres solutions, quoique ...

Ecoute cette conférence de Martin Winckler sur les séries US et les Soap Operas, la conférence dure 1h49, mais ce qu'il faudrait écouter se situe à 1h20 et dure 4 ou 5 minutes, le fichier est au format real player et c'est dans un article du monde situé à cette adresse :

<http://www.lemonde.fr/web/article/0,1-0@2-3328,36-371096,0.html>

Il explique comment il a constaté le travail des doubleurs, l'exemple pour Dru, de plus c'est superbe sa façon dont il parle de cette série.

Cordialement,

CBM – Posté le 02/05/2005 à 15:22

En réponse à FEA ([Voir le message](#) du 02/05/2005 à 02:04)

Oui c'est vrai j pense qu'il aurait pu trouver une traduction + proche du dialogue anglais et qui colle aux mouvements des lèvres, ta raison sur ce coup c'est plutôt une private joke!

Et merci, merci pr le lien que t'as mis, c'est super intéressant!! Et dis dc je pensais pas que le changement était aussi important! Du coup j'avais manqué quelques épisodes que j'ai en V.O.S.T pr comparer la V.F et la V.O.

*Quels compliments il fait à la série!! Ils étaient carrément sur le c** en voyant l'écriture de la série, bah bravo aux scénaristes.... c'est pas pr rien que j'aimais autant cette série remarque!!*

Merci encore pr le lien 😊

FEA – Posté le 04/05/2005 à 2:27

En réponse à CBM ([Voir le message](#) du 02/05/2005 à 15:23)

de rien 😊 j'en avais les larmes aux yeux quand j'ai écouté cette partie de la conférence :/

MAX – Posté le 06/05/2005 à 18 :26

Merci pour la conférence vraiment intéressante et qui reflète exactement la situation ! Je suis le seul à aimer et à défendre cette série. J'ai accroché au départ pour Sarah Michelle Gellar puis peu à peu car dès la fin d'un épisode, j'avais envie de connaître la suite. Autour de moi, les gens la trouvent débile en général à cause du doublage VF catastrophique et ne vont pas plus loin. Il ne voient pas que tous les événements qui se produisent dans cette série ont des liens subtils ! Cette conférence confirme ce que je pense.

BEN – Posté le 06/05/2005 à 21 :55

En réponse à MAX ([Voir le message](#) du 06/05/2005 à 18:26)

oui ça fait un moment que j'avais écouté cette conférence! Ça m'avait donné des frissons! Enfin une personne qui déclare publiquement la qualité extraordinaire de cette série! Bref je suis tout à fait d'accord avec lui! En plus c'est quand même pas n'importe qui!

TCO – Posté le 06/05/2005 à 22:20

En réponse à AME ([Voir le message](#) du 28/04/2005 à 18:12)

faudrait ptet te rappeler que la langue maternelle en France est le français pas l'anglais



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| <p>CBM – Posté le 06/05/2005 à 22:25</p> <p>En réponse à TCO (Voir le message du 06/05/2005 à 22:20)</p> <p><i>Jvois pas le rapport, là on parle d'une série américaine dc logique qu'on préfère les vrais voix des acteurs.</i></p> |
| <p>TCO – Posté le 06/05/2005 à 22:31</p> <p>En réponse à cbienmoikevla (Voir le message du 06/05/2005 à 22:26)</p> <p><i>oui mais faut aussi comprendre que nous sommes pas tous bilingue anglais/français, déjà que j'apprécie pas trop les rosbeefs, pardon je veux dire les habitants de la perfide Albion, enfin je veux dire qu'il y en a marre d'entendre A bas la VF et vive la VO!!</i></p> |
| <p>CBM – Posté le 06/05/2005 à 22:34</p> <p>En réponse à TCO (Voir le message du 06/05/2005 à 22:32)</p> <p><i>oui mais c'est pas la langue française qui pose probleme, et c'est pas non + qu'on préfere l'anglais, c'est juste qu'on prefere les vrais voix des acteurs, mais c'est pas une question de langue.</i></p> |
| <p>BEN – Posté le 07/05/2005 à 10:14</p> <p>En réponse à cbienmoikevla (Voir le message du 06/05/2005 à 22:34)</p> <p>qu'elle réaction française typique! Nous on dit juste que l'on préfère la VO parce que le vrai jeu de l'acteur n'est pas gaché. De plus la VF prend trop de liberté dans la traduction! Donc si tu supporte pas les ricains au point de pas pouvoir les entendre parler, pourquoi tu regardes leur série? On a des série française tu sais? la le jeu d'acteur n'est pas gaché par du doublage  ! Allez je te souhaite de bonne soirée devant Julie Lescaut! </p> |
| <p>CBM – Posté le 09/05/2005 à 00:23</p> <p>En réponse à BEN (Voir le message du 07/05/2005 à 10:15)</p> <p><i>Alors toi t'es partie dans un delir qui a pas lieu d'être. Va réapprendre à lire, revient et li mes post et tu comprendras que j'ai aucuns soucis avec les V.O et qu'au contraire je préfère généralement la V.O a la V.F, bref jvais pas me répeter, va juste réapprendre à lire ou grêfe toi un cerveau à toi de voir.</i></p> |
| <p>MAL – Posté le 09/05/2005 à 9:58</p> <p>Les Americains et les Français sont beaucoup + differents qu'ont le croient dans leurs façons de parler, les expressions que l'on dit nous Français sont incomprehensible pour un Americain tout simplement parceque lui ne connait pas le sens de l'expresion et traduit mot à mot et comme le plus souvent nos expressions ne signifie pas le sens literale des mots, les Americains nous comprennent pas.</p> <p>C'est exactement la même chose pour les très nombreuses expressions Americaines que nous Francais ne comprenont absolument pas. Face à cette multitude d'expression incomprehensible pour nous, les équipes de traduction Françaises sont obliger de Franciser, le probleme est que mot à mot l'expression US veut rien dire pour nous ! Dans le meilleure des mondes, les équipes de traductions trouverais toujours une expressions Française équivalente MAIS c'est pas le cas, premierement chaque expression Americaines n'à pas sont équivalent en Français, deuxièmement les traducteurs sont limité, si l'expression US se dit en 2 mots et que l'équivalent Francais se dit en 5,6 mots il y à un probleme car l'acteur US bouge ses levre pas assez longtemps pour lui faire dire l'expression Francaise donc les traducteurs mettent quelques chose de basique quitte à perdre l'humour ou le sens de ce que dit la VO.</p> <p>Alors oui, on peut critiquer et se plaindre MAIS les traducteurs Français sont pas des magiciens et il faut globalement un super boulot...Buffy est une serie très bien doubler, il y à enormement pire.</p> <p>Je comprends que des persos qui regardent les series en VO et s'habitut aux voies VO et aux script originaux sont</p> |

généré par les voies VF différentes et par les changements de script...Mais c'est personne qui doit aussi penser à la majorité des personnes qui captent rien à l'Anglais parler et ne supportent pas de regarder une série en VO avec les sous-titres...

Ps: Si on m'était toutes les personnes qui critiquent les VF de séries en studios pour faire mieux, je crois que les VF seraient exécrables car à force de vouloir conserver la fidélité du script VO à la VF et en choisissant des voies VF proches de la VO, on aurait une VF archi nulle car pour un Français qui écoute un Anglophone parler à toute vitesse c'est pas le pied.

SEC – Posté le 18/05/2005 à 22:48

En réponse à MAL ([Voir le message](#) du 09/05/2005 à 09:58)

Citation :

Alors oui, on peut critiquer et se plaindre MAIS les traducteurs Français sont pas des magiciens et il faut globalement un super boulot...Buffy est une série très bien doublée, il y a énormément pire

Évidemment, on peut toujours trouver pire. Le pire travail d'adaptation qui soit en France, c'est quand même celui fait sur les sitcoms. Mais celui-là est en partie excusable. Dans le cas des sitcoms, je suis d'accord avec le fait que les traducteurs se heurtent régulièrement à des expressions idiomatiques intraduisibles, des jeux de mots évidemment sans équivalent direct, etc. Et qu'ils sont alors OBLIGÉS de devenir véritablement dialoguistes plutôt que traducteurs. Après, c'est au public de voir s'il préfère l'humour instillé par les scénaristes (ce qui l'obligera à suivre la série en VO), ou celui des adaptateurs français (ce qui l'obligera aussi à supporter la voix des doubleurs, qui ne semblent pas concevoir en France qu'on puisse dire des choses drôles sans altérer le ton de sa voix). Aucune des deux versions n'est véritablement "supérieure" à l'autre, après tout c'est une question de goût, mais ça donne deux séries différentes. Souvent TRÈS différentes.

Le problème de Buffy, à mes yeux, est tout autre. Peu de dialogues véritablement "intraduisibles", des personnages souvent en mouvement, filmés de dos, de loin, etc (ce qui réduit d'autant le problème de la post-synchronisation, plus fréquent dans certaines sitcoms tournées pratiquement à huis clos). Et pourtant un nombre incalculable de scènes où les dialogues sont dénaturés totalement, pris à contresens, édulcorés ou au contraire stupidement aggravés (et je reprends par fainéantise cet exemple désormais classique, de la scène où Spike propose à Drusilla d'organiser une petite fête et où ballons et chansons se transforment par la magie de la "traduction" en vierges enchaînées, histoire de transformer Drusilla, petite fille cruelle - et tout l'intérêt du personnage réside dans cette oscillation constante entre l'innocence de l'enfance et la barbarie la plus totale - dans la VO, en monstre sadique pur et simple dans la VF - pourquoi ? C'est moins perturbant ?)

Le problème majeur de Buffy, c'est la répétition systématique de ces incohérences dans la traduction, qui en fait une série très différente en VF de ce qu'elle est en VO (j'ai vu les 7 saisons dans les 2 versions, et je n'ai vraiment pas vu la même série, elle ne m'a absolument pas touchée de la même manière), c'est la transformation d'une série profondément métaphorique en série extrêmement plus terre à terre, comme si le spectateur français n'était pas CAPABLE de comprendre le propos initial et d'assimiler les nombreuses références et images qui l'illustrent. Buffy, en français, ça ressemble beaucoup plus à une bête série dans laquelle une fille blonde met une rousse à tous les monstres qu'elle croise sur sa route, qu'à une véritable réflexion sur le passage à l'âge adulte construite avec brio épisode après épisode...

Alors bon, évidemment, y'a toujours pire, mais sur Buffy, les adaptateurs et les doubleurs ont fait un très mauvais boulot.

Et encore, je suis polie, j'ai même pas parlé de l'épisode musical.

JP8 – Posté le 25/05/2005 à 17:34

En réponse à MAL ([Voir le message](#) du 09/05/2005 à 09:58)

Un exemple ?

"Scoobygang" c'est le surnom du groupe que Xander utilise pour la première fois si je ne m'abuse dans l'épisode "What's my line ?" quand il va avec Cordy dans la maison de Buffy.

Scoobygang se prononce pareil en anglais et en français, a le même nombre de syllabe, est une référence compréhensible par tous et pourtant les traducteurs français n'ont jamais jugé (ou alors très rarement) bon de

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| <p>l'utiliser. A la place on retrouve toujours le "groupe". Alors oui, cela veut dire la même chose et cela ne change pas les sens, mais on perd de la richesse et de l'inventivité des auteurs.</p> <p>Et derrière cela je crois qu'il y a une légère forme de mépris envers la série. POur les traducteurs, (et là je ne parle pas des doubleurs qui ne sont pas les mêmes) Buffy n'était qu'une série pour ado qu'ils ne considéraient pas comme super importante, du coup elle ne demandait pas un travail d'adaptation peaufiné. Et hélas, cela se voit...ou plutôt cela s'entend !</p> <p>BOB – Posté le 30/05/2005 à 20:25</p> <p>En réponse à JP8 (Voir le message du 25/05/2005 à 17:34)</p> <p>Il va de soit que la VF de Buffy est inférieure à la VO. C'est d'ailleurs vrai pour TOUTES les séries mais il ne faut pas exagérer non plus.</p> <p>Moi je trouve que la VF de Buffy est convenable. Notamment dans la traduction des chansons de l'épisode musical. D'accord, c'est vrai que cet épisode aurait mérité d'être respecté et diffusé en VOST. Mais les intonations de Claire Guyot collent parfaitement à Sarah Michelle Gellar et les chansons de cet épisode gardent tout de même leur sens. Rien de transcendant c'est vrai mais Buffy est, selon moi, doté d'une des meilleurs VF qui soit.</p> <p>Le seul hic, c'est les problèmes de traduction de jeux de mots ou des répliques qui font allusion à la culture pop.</p> <p>PEN – Posté le 30/05/2005 à 20:50</p> <p><i>Je crois que vous m'avez convaincu!!! moi qui me dis défenderesse des films en V.O., je ne l'avais jamais envisagé pour les séries!</i></p> <p><i>et merci pour le lien de la conférence, je n'avais pas abordé la série sous cet angle, faudrait que je la fasse écouter à mon père, qd il me voit regarder Buffy il rigole et me fait "tiens tu regardes bouffie" 🤔</i></p> <p><i>enfin... en tout cas s'il ya des différences aussi flagrantes, je crois ke je ne vais pas tarder à regarder la série en VOST, bien que la VF soit de qualité...</i></p> <p>AYR – Posté le 30/05/2005 à 21:32</p> <p>En réponse à PEN (Voir le message du 30/05/2005 à 20:51)</p> <p>le pire dans la Vf de Buffy c'est dans l'épisode en comédie musicale, une vraie torture pour les oreilles 🤔 je comprend pas qu'on est traduit les chanson en français il aurait mieux valu les laisser en vo et de les sous-titrer</p> <p>BOB – Posté le 30/05/2005 à 23:47</p> <p>En réponse à PEN (Voir le message du 30/05/2005 à 20:51)</p> <p>Nous sommes d'accord : la VF de Buffy est tout de mêmes bien faite 😊</p> <p>JER – Posté le 15/06/2005 à 22:57</p> <p>Mouai.. Je me souviens de l'épisode la cérémonie de la fin de la saison 3. Quand Buffy demande un renseignement chez un boucher, elle croise Angel. Une discussion assez froide s'en suivra. Et quand Buffy s'en va sous le regard de Angel qui discrètement dit "je t'aime", seulement dans la VO il ne dit rien du tout!</p> <p>BOB – Posté le 16/06/2005 à 00:23</p> <p>En réponse à JER (Voir le message du 15/06/2005 à 22:58)</p> <p>OK pour ce genre de détails mais reconnaissez que Claire Guyot (qui double Sarah Michelle Gellar) s'est parfaitement imprégné des émotions et du caractère du personnage.</p> <p>Sarah Michelle Gellar elle-même reconnait que la VF de "Buffy" est la meilleure des versions doublées pour les mêmes raisons. Je pense qu'elle sait de quoi elle parle car c'est tout de même elle qui a interprété Buffy Summers pendant 7 ans. De ce fait, elle connaît le personnage jusqu'au moindre détail et arrive mieux que n'importe qui à voir si ses doublures incarnent correctement le personnage.</p> <p>SYR – Posté le 18/06/2005 à 20:23</p> <p>En réponse à SEC (Voir le message du 18/05/2005 à 22:48)</p> <p>Si Si parle-nous de l'épisode musical. Que penses-tu surtout de la chanson de Tara et de sa voix française, si bien</p> |
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| <p>adaptée au personnage. Alors là, je dois avouer que les traducteurs ont choisi la meilleure chanteuse qui soit pour cette chanson. Du bon boulot les gars ! A l'image de celui que vous avez fait pendant 7 ans sur la série.</p> |
| <p>BOB – Posté le 19/06/2005 à 3:05</p> <p>En réponse à SYR (Voir le message du 18/06/2005 à 20:23)</p> <p>J'espère que tu plaisantes ?
 Sur le doublage de cet épisode, la voix de Tara est sans doute la pire. Amber Benson interprète néanmoins la chanson "Under your spell" d'une superbe manière.</p> |
| <p>SYR – Posté le 19/06/2005 à 10:04</p> <p>En réponse à BOB (Voir le message du 19/06/2005 à 03:05)</p> <p>Bien sûr que je plaisante. On dirait une mémé de 80 ans. Quand je pense à la version d'Amber, j'ai envie de hurler. Ils en ont fait un vrai massacre.
 J'aime aussi beaucoup la chanson de Giles. Je trouve qu'ils l'ont complètement dénaturée dans la VF. En l'écoutant, je ne ressens pas du tout les doutes qu'il exprime dans la VO.
 Claire Guyot chante bien, je trouve, plus juste que Sarah Michelle Gellar. Mais une fois de plus, ses chansons ne me font pas vibrer comme les originales, surtout la dernière, quand elle leur avoue, qu'elle était au paradis.
 Les chansons de Joss, si elles ne sont pas géniales du point de vue de la musique, sont des chefs d'oeuvre pour le texte. Alors bien évidemment en français ...</p> |
| <p>AYR – Posté le 19/06/2005 à 10:28</p> <p>En réponse à SYR (Voir le message du 19/06/2005 à 10:04)</p> <p>la voix Vf de Tara était Claude Lombard surtout connu pour avoir interpréter beaucoup de générique de dessin animé dans les années 80 comme: Creamy, les 4 filles du docteur March, Max et compagnie....etc
 mais la franchement dans cet épisode c'était une vraie torture, je comprend toujours pas qu'on est pas laissé pour les chansons les vraies voix des acteurs</p> |
| <p>SYR – Posté le 19/06/2005 à 11:35</p> <p>En réponse à AYL (Voir le message du 19/06/2005 à 10:28)</p> <p>merci, je l'ignorais. Je ne disais pas que c'était une mauvaise chanteuse, simplement qu'elle n'était pas du tout dans l'esprit de cette chanson en particulier.</p> |
| <p>AYR – Posté le 19/06/2005 à 11:40</p> <p>En réponse à SYR (Voir le message du 19/06/2005 à 11:35)</p> <p>en général je l'aime bien mais là franchement j'ai trouvé qu'elle avait mal chanté, par contre je sais pas si c'est elle qui a fait la direction artistique, parce que je sais que maintenant elle fait ça, on en a un exemple avec les génériques de Nadja (mais elle chante pas) sinon dans les voix Horribles celle de Willow c'était pas mal.
 le seul que je trouve correcte en Vf c'est la voix de Spike</p> |
| <p>BOB – Posté le 19/06/2005 à 13:18</p> <p>En réponse à AYL (Voir le message du 19/06/2005 à 10:28)</p> <p>Très simple.
 L'épisode a été diffusé en VF plutôt qu'en VOST simplement car le public des "Buffy" est un public large si on s'intéresse à la tranche d'âge.
 Mais si M6 avait diffusé l'épisode en VOST, cela aurait posé des problèmes aux spectateurs les plus jeunes qui, d'après la chaîne, ne peuvent pas suivre les images et lire les textes en même temps.</p> |
| <p>AYR – Posté le 19/06/2005 à 15:23</p> <p>En réponse à BOB (Voir le message du 19/06/2005 à 13:18)</p> <p>ils se foutent pas un peu de nous là ☹</p> |

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| <p>SYR – Posté le 19/06/2005 à 17:48</p> <p>En réponse à BOB (Voir le message du 19/06/2005 à 13:18)</p> <p>Pas tout l'épisode mais au moins les chansons. Je ne crois pas que cela aurait empêché personne de regarder l'épisode.</p> |
| <p>CAG – Posté le 19/06/2005 à 20:35</p> <p>En réponse à SYR (Voir le message du 19/06/2005 à 17:48)</p> <p>exactement et si les goss comprennent rien parce qu'ils arrivent pas à lire et regarder en même, qu'ils aillent dormir ou regarder un épisode de oui-oui.</p> |
| <p>BOB – Posté le 19/06/2005 à 20:38</p> <p>En réponse à AYR (Voir le message du 19/06/2005 à 15:23)</p> <p>C'est vrai que c'était un prétexte un peu bidon compte tenu du fait que la saison 6 de "Buffy" a été programmée un peu tard mais c'est bel et bien l'argument mis en valeur par M6.</p> |
| <p>S51 – Posté le 23/06/2005 à 14:27</p> <p>moi je trouve que la VF est très bonne surtout si on la compare à d'autres séries.</p> |
| <p>BOB – Posté le 23/06/2005 à 21:45</p> <p>En réponse à S51 (Voir le message du 23/06/2005 à 14:27)</p> <p>Tout à fait d'accord avec toi !</p> |
| <p>AME – Posté le 07/07/2005 à 17:08</p> <p>En réponse à FEA (Voir le message du 27/04/2005 à 03:54)</p> <p>avis à tous les "fans" de l'actrice qui incarne Harmony dans Buffy (une fille de la bande à Cordelia, saison 1 à 4), je viens de m'apercevoir qu'elle fait une petite apparition dans "La famille Addams" (de Barry Sonnenfeld), elle joue une petite fille scout, si vous désirez voir ses débuts.....</p> |
| <p>AYR – Posté le 07/07/2005 à 17:59</p> <p>En réponse à AME (Voir le message du 07/07/2005 à 17:08)</p> <p>c'est dans la famille Adams 2: les valeurs de la famille Adams.</p> |
| <p>BOB – Posté le 07/07/2005 à 19:44</p> <p>En réponse à AME (Voir le message du 07/07/2005 à 17:08)</p> <p>Elle a joué aussi dans un épisode de la saison 5 de "Dawson" (5#15 "Downtown Crossing" / "Prends l'oseille et ne tire pas") et elle fait partie du casting de la saison 5 d'"Angel"</p> |
| <p>AME – Posté le 07/07/2005 à 23:37</p> <p>En réponse à AYR (Voir le message du 07/07/2005 à 18:00)</p> <p>je viens de vérifier, il se trouve qu'en fait Mercedes McNab joue dans les 2, le premier et le second volet.</p> |
| <p>BOB – Posté le 08/07/2005 à 11:21</p> <p>En réponse à S51 (Voir le message du 23/06/2005 à 14:27)</p> <p>Je crois que la palme de la pire VF va à "Charmed" (bien que je ne regarde pas cette série, j'en ai déjà vu des extraits)</p> |

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| <p>IMD – Posté le 08/07/2005 à 13:32</p> <p>La VF de Buffy est très bonne et elle ne rend pas la série plus stupide, au contraire. Par exemple, le fait que Buffy dise à Snider que sa mère est impressionnée par les petits chauves, ce n'est peut-être pas dans l'original mais c'est bien mieux. En VO, la réponse de Buffy que sa mère ne parle pas l'anglais est ridicule et personne n'y croit, ce qui est bien plus stupide que la VF...</p> |
| <p>M94 – Posté le 08/07/2005 à 18:37</p> <p>En réponse à IMD (Voir le message du 08/07/2005 à 13:33)</p> <p>mouai c'est vrai que la traduction en ce qui concerne snyder ne me gêne pas tant que ça par contre la traduction de drusilla avec ses vierges est franchement stupide et simpliste, donc finalement je n'aime pas trop quand les traducteurs se permettent de modifier les paroles parcequ'en général ils ne réussissent pas à faire quelque chose de mieu.</p> <p>sinon moi j'ai découvert la série avec la vf et déjà j'avais remarqué que les dialogues étaient bon, même si je trouve la vo bien supérieur, je ne pense pas que la vf est rendu la série stupide mais moins bonnes ça c'est sure.</p> |
| <p>BOB – Posté le 10/07/2005 à 10:38</p> <p>En réponse à M94 (Voir le message du 08/07/2005 à 18:38)</p> <p>Une VF pitoyable ?</p> <p>Néanmoins, ces "petites libertés" prise par rapport aux dialogues originaux d'un épisode ne perturbe pas la compréhension globale de celui-ci.</p> |
| <p>3LI – Posté le 25/07/2005 à 20:58</p> <p>En réponse à BOB (Voir le message du 10/07/2005 à 10:39)</p> <p><i>Certes mais j'ai l'impression de ne pas suivre la même série.
Je n'ai aucun problème avec les voix des doubleurs (sauf pour l'épisode musical) mais modifier les dialogues d'une série c'est modifier son essence même.
Je ne pense pas que le résultat en vf soit fidèle à ce que voulait nous montrer notre ami Josh.</i></p> |
| <p>BOB – Posté le 26/07/2005 à 12:03</p> <p>En réponse à 3LI (Voir le message du 25/07/2005 à 20:58)</p> <p>Pour avoir vu la série en VF & VO, je peux t'assurer que globalement si. L'esprit de l'oeuvre de Joss Whedon est bel et bien respecté mais il va de soit que tout ne colle pas parfaitement.</p> |
| <p>LEO – Posté le 01/11/2005 à 17:08</p> <p>En réponse à AYR (Voir le message du 30/05/2005 à 21:32)</p> <p>Alors là je ne suis pas d'accord du tout. Détester les VF est un fait mais si on regarde les anciennes séries on peut s'apercevoir que d'énormes progrès ont été fait. Je trouve pas que la VF soit aussi nul, franchement vous devriez regarder la série en allemand ou en portugais, vous réfléchirez plutôt 2 fois avant de parler. Il est sur que les VO sont toujours mieux car les acteurs sont toujours en phase avec leurs émotions mais je trouve tout de même que les VF ne sont pas très loin derrière, mis à part la traduction. De plus je trouve quand même la VF un peu plus vivante que la VO, même s'ils ne respectent pas les traductions, du fait des expressions comiques qu'ils rajoutent. Enfin pour finir je dirai que chacun a ses propres préférences. De toute façon il ne faut pas se leurrer il y a eu et il y aura toujours des VF. Respectons un peu plus le travail des doubleurs français car il faut quand même savoir que c'est pour vous qu'ils font ce qu'ils font.</p> <p>PS: quelques scènes des anciennes séries américaines, japonaises ou autres (surtout japonaises) étaient autrefois censurées alors qu'aujourd'hui cela ne se fait plus...le progrès avance alors de quoi on se plaint???</p> |
| <p>BOB – Posté le 01/11/2005 à 20:39</p> |

En réponse à LEO ([Voir le message](#) du 01/11/2005 à 17:08)

Complètement d'accord avec toi ! 😊

JP8 – Posté le 02/11/2005 à 9:52

En réponse à LEO ([Voir le message](#) du 01/11/2005 à 17:08)

Si je ne m'abuse, des scènes d'"Angel" ont été coupées sur TF1. Idem actuellement pour "Les Experts". La fin d'un épisode d'"Urgences" avait aussi été modifié sur France 2 il y a quelques années. Le progrès met encore du temps à arriver hélas!

Pour ce qui est de la VO/VF, bien sur qu'il est bien que beaucoup de gens puissent découvrir une série par la VF, mais il n'en reste pas moins que sur beaucoup de série, dont Buffy, la VF fait perdre quelque chose, notamment au niveau des références à la pop culture qui sont souvent supprimées en VF et au niveau des mots "inventés", qui est la une particularité de la langue anglaise où on peut facilement créer des adverbes, des adjectifs,...avec des suffixes courant.

Pour Buffy, je crois aussi que la VF a été faite pour une série d'ado, sans vraiment voir un grand potentiel dans la série et sans y mettre la qualité d'un doublage d'une grande série. Je parierais qu'on pourrait trouver le même type de problème dans les adaptations de "Beverly Hills", de "Charmed",....mais la cela gêne moins car les séries ne sont déjà pas (désolé pour les fans) grandioses au départ.

Je suis d'accord pour respecter le travail des doubleurs et des traducteurs, ce n'est pas un travail facile et qui plus est c'est assez ingrat car personne ne vous connaît, mais cela n'empêche pas qu'on peut quand même dire si ce travail est de qualité ou pas.

BOB – Posté le 02/11/2005 à 13:18

En réponse à JP8 ([Voir le message](#) du 02/11/2005 à 09:53)

Tu ne te trompe pas, "Angel" a été coupé à tort et à travers par TF1. Il paraît que les censures étaient tellement énorme qu'elle empêchaient (quelques fois) la compréhension de l'épisode ^{???} 😊.
Quant à la censure d'"Urgences" sur France 2, cela arrive mais c'est globalement assez rare (pour les nouveaux épisodes en tout cas puisque à la dernière rediffusio intégrale tout récemment, il manquait presque 20 minutes à chaque épisode 😊)

ANG – Posté le 05/11/2005 à 12:05

En règle général la VF de Buffy est pas mal. Mais comme chaque règle a son exception celle là aussi. Je trouve que l'épisode musicale à été une catastrophe au niveau des voix. La voix de Tara (Amber Benson) et magnifique en VO mais en VF il vaut mieux couper le son!

BOB – Posté le 0/11/2005 à 13:07

En réponse à M94 ([Voir le message](#) du 08/07/2005 à 18:38)

Il ne faut pas oublier que, pour un doublage réussi, il faut que les dialogues français collent aux mouvements des lèvres des acteurs.

C'est pourquoi les traductions ne sont pas toujours fidèles.

L'exemple le plus frappant reste le nom de l'ennemi dans la saison 7 : The First en VO (ce qui veut dire "Le Premier" sous entendu "Le Premier Mal") et "La Force" en VF afin que la traduction colle aux lèvres des acteurs. Cela aurait été stupide d'entendre en VF "Le Premier" et de voir les acteurs prononcé un "F" avec leurs bouches.

