Watcher Junior 4.2 (November 2009)

"Because It's Wrong"
Limitations of Female Empowerment in *Buffy the Vampire Slayer*

Amanda Turner
Western Washington University, U.S.A.

> *Faith:* You know, I come to Sunnydale, I'm a Slayer, I do my job kicking ass better than anyone, and what do I hear everywhere I go? Buffy. So I slay. I behave. I do the good-little-girl routine, and who does everyone thank? Buffy.
> *Buffy:* That's not my fault.
> *Faith:* Everybody asks, 'Why can't you be more like Buffy?' but did anyone ever ask if you could be more like me?
>
> - "Enemies" (3.17)

[1] Since it first aired in 1997, critics and fans alike have praised *Buffy the Vampire Slayer (BtVS)* for its playful tone and weighty topics, its facetious wit and textual depth. The science fiction/horror framework in which the show is presented allows for peoples' worst fears to be physically manifested as demons and continually tries to flip accepted gender roles on their head. While widely appreciated, *BtVS* is seen and interpreted in a myriad of ways. It should come as no surprise then, that the messages and morals conveyed by the show should be equally as contradictory. Although recognized as having elements that clearly support feminist thought and ideals, other aspects of the program work to subtly subvert this by delineating strong (if somewhat changeable) boundaries that divide feminine power into two categories, "good" and "bad". These categories, instead of creating a space where multiple femininities are permissible, instead creates a new (yet still restrictive) role for an empowered female. All three slayers, Buffy, Kendra and Faith, have superior strength, and honed fighting skills, but the narrative does not portray them as equals. Buffy is used as an example of the show's ideal empowered femininity, characterized by a contrary blend of emotional strength and physical prowess, self-reliance and cooperation, independence and interdependence, autonomy and submission, a balance between slaying and socializing, and most notably, moderation in all of these. Morality in the show is judged with the framework of middle-class American social norms, such as constrained sexuality, problematic female anger, and rational thought. The other two slayers are held up to this standard, though even Buffy herself does not always conform to this ideal. Appearance or behavior contrary to this established "norm" is implied as deviant, especially in the case of Faith. While overall, *BtVS* portrays women as tough and capable; the actions of female characters are judged against a rigid framework of morality which suggest that women should conform to another role: the appropriately empowered woman. This clearly defined role undercuts the feminist aim of the show by placing some implied limitations on female strength.

[2] Joss Whedon, the creator of *BtVS*, is often praised for the way he twists traditional gender roles on their head. Men are "feminized" and women are given vigor usually associated with male characters. Xander, one of Buffy's friends and an unflappable companion in her fight against evil, is a prime example of this. He exhibits conventionally feminine characteristics, as noted by Lorna Jowett in *Sex and the Slayer*, functioning as the "heart" of the Scooby Gang (as Buffy and her friends call themselves) (134). Xander isn't strong, exceptional, or even particularly masculine. Buffy must save him from monsters and fellow high school students alike. His emotions and ties of friendship and support are the only abilities he offers; filling in as the typically "feminine" member of the group. While Xander epitomizes womanly virtues, characters such as Buffy and Faith, as well as other less central characters, convey strength usually associated with masculinity. These women fight demons constantly, make decisions and lead others, both socially and sometimes literally to battle (most notably leading the army of potential slayers against The First throughout the larger story arc of Season 7), all of which traditionally are thought of as masculine pursuits.

[3] Though these obvious reversals of gender roles are more progressive than typically portrayed on television, other less obvious traits help to counteract their message by subtly labeling behaviors in powerful female characters as "good" or "bad". Judgments are constantly being passed on these characters' actions, both within the greater conflicts on *BtVS*, but also on their personal decisions and their nonconformity to the established ideal version of femininity presented by the show. Faith (the third slayer) represents this deviance and her actions show the resulting consequences of not assimilating to the values touted by the show.

Girl-Power

Buffy: I know how you feel. Giles used to be part of this Council and for years all they ever did was give me orders.
Riley: Ever obey them?
Buffy: Sure. The ones I was going to do anyway.

- "This Year's Girl" (4.15)

[4] *BtVS* is often cited as a show that champions a feminist viewpoint, with strong female characters and a general lack of regard for traditional masculine and feminine roles. Rachel Fudge sees Buffy's character as "a Hard Candy-coated feminist heroine for the girl-power era" (3). She's a fashionable yet strong woman: a bubble-headed Californian teenager turned leader in the fight against evil that visually epitomizes this idea of girl-power, which playfully encourages female toughness but couples this with an overly feminized girlish image. Thompson explains how Buffy's characterization allows stereotypes to be thrown out the window by exploring a mix of feminism and postmodern thought; the former trying to undermine the notion of traditional gender divisions, while the latter seeks to create a sort of androgynous middle ground where these divisions no longer hold meaning (n.pag.).

Superficially then, *BtVS* complicates traditional views of women as passive agents in need of protection and substitutes a more acceptable postmodern construction of active, self-sufficient femininity.

[5] The facets of feminist thought within *BtVS* are fairly apparent to the socially conscious viewer, yet others may not be as savvy to this particular aspect of the show. Joss Whedon, the creator of *BtVS*, is a self-proclaimed feminist who seems not to care whether this issue is forefront in the viewers eyes, stating in Rachel Fudge's article, "'If [he] can make teenage boys comfortable with a girl who takes charge of a situation without their knowing what's happening, it's better than sitting down and selling them on feminism'" (3). So while the device of flip-flopping traditional power relationships between males and females is fairly obvious as a tool to promote feminism, the goal of *BtVS* is not really to push that agenda. As such, some of this passive message may be slipping through the cracks. As Lee Parapet notes in "Action, Chicks and Everything", other viewers, like her, are presumably drawn to the message of feminine power, believing it to be an intrinsic part of the allure *BtVS* holds for them (78). However, feminine power within *Buffy* is clearly defined as an intersection between the traditionally good feminine and more active and contemporary version of femininity. The surface feminist theme may explicitly draw some viewers to *BtVS* while others seem to remain altogether ignorant of its presence, yet the indication is that this general leitmotiv is reaching viewers on some unconscious level at the least.

[6] Buffy herself is often the poster-child for this feminist message; and truly, she is a paradox in the view of traditional gender roles. "Buffy can look after herself, and her strength allows her to meet her male foes on a plane of equality," (n.pag) claims Gwyneth Bodger in "Buffy the Feminist Slayer." Buffy's toughness stamps out the possibility of masculine dominance (over her, at least) through superior strength, putting an unusual spin on things. Buffy's character, as Rachel Fudge points out, flaunts this special status, shunning the commonly feminine:

> Her domain is a traditionally male, conventionally dangerous one: the darkened streets, abandoned buildings, and stinking alleys that girls have long been cautioned to beware of. She refuses to remain in the house, and in fact rarely appears at home. While her peers impassively dance to bands performing at an all-ages nightclub [The Bronze], Buffy never seems to linger for more than a few minutes – she's always got somewhere else to be, some fight to pick or supernatural crisis to avert. It's many a girl/woman's dream: to be able to walk down any street of any town at any hour of the day or night, knowing she can defeat any monster who crosses her path. (2)

Buffy embodies feminine desire for power – not just for power's sake, but as a tool to give us security and free us from fear. At this level, Buffy serves as an extremely positive role-model, flaunting the restrictive bounds of patriarchy and offering up at least one example of a woman who is able to be an active, self-reliant, confident agent.

[7] However, this message of female empowerment may not be as clear as some claim. In "The Female Just Warrior Reimagined", Frances Early puts forth the notion that while woman warriors, such as Buffy, are valorized, they are also seen as a threat to patriarchal society, and therefore must be depicted within the confines of a traditional masculine hero role, (56-7) rather than being allowed to create an all-new vision of a feminine warrior. Although the image of Buffy is used as a tool of feminism to turn traditional masculinity upside-down, from a postmodern point of view (which stresses the dissolution of gender roles), this assimilation to masculinity reinforces a patriarchal point of view simply by making strong women conform to the role of "man". Male dominance demands that women become like them to succeed, and Buffy's characterization falls neatly into this model, therefore limiting her impact as feminine role model. This is somewhat tempered by the creators, as Jim Thompson notes, with Buffy's stereotypical femininity (in terms of appearance) and her assertion that she is "'just a girl'," (n.pag.) functioning as attempts to keep her from becoming overly masculinized within the context of the narrative. Additionally, Buffy's conflict with her active "masculine" pursuits and the demands of her life as a "normal" girl seems to mirror the precarious balance of professional and personal demands facing many modern women. This brand of feminism seems to suggest that women can and should pursue a feminine identity which encompasses both aspects of the masculine and the feminine into a (superior) more androgynous feminine identity. Along with Buffy's example, the way the show portrays and labels the "good" and "bad" behaviors of various characters helps to construct this clear-cut empowered feminine role, which imposes limitations on females' ability to pursue truly individual identities.

Good Girls

Faith as Buffy: I could be famous. I could have anything. Anyone.
She steps even closer, putting her hands on his chest, their faces only inches apart. Spike backs up until his back is against a support and Faith stays close.
Faith as Buffy: Even you, Spike. I could ride you at a gallop until your legs buckled and your eyes rolled up. I've got muscles you've never dreamed of. I could squeeze you until you pop like warm champagne and you'd beg me to hurt you just a little bit more. And you know why I don't?
Their lips very close; Spike doesn't say anything but seems very *interested in the answer.*
Faith as Buffy: Because it's wrong. *Chuckles*

> *She steps around him backing off and Spike glares at her with dangerous eyes as she just grins back at him.*
>
> - "Who Are You?" (4.16)

[8] A strong sense of what's "right" and what's "wrong" in relation to the show's established morality runs throughout *BtVS*, and this rigid morality is emphasized over and over within the framework of the show, though characters often move back and forth across these lines. Personalities are portrayed as "good" or "bad", and though they may not always exhibit behavior that falls neatly into the category in which they are characterized, deviations from their assigned role are subject to severe castigation and help to reinforce the moderate version of ideal femininity the show touts. As Tomlinson notes in "A Question of Faith", "Without fail, whenever a character does something rash or selfish to benefit themselves, something bad is going to happen to that character" (211). Though this specifically refers to a lack of selflessness, this cause and effect relationship can be applied to nearly any situation where a character engages in "bad" behavior. While characters do have freedom to experiment with different behaviors freely, such as Buffy's brief foray into a "want, take, have" lifestyle with Faith in "Bad Girls" (3.14), these indiscretions are framed as exceptional and eventually lead the character back to a more moderate place. A neat framework of acceptable moral conduct is set up and frequently tested by "good" and "bad" characters alike; but these challenges generally result in the reaffirmation of the ethicality *BtVS* promotes.

[9] Truly acceptable behavior on *BtVS* generally centers on adherence to this set of mores, which Buffy embodies. Elyce Helford, in her essay "My Emotions Give Me Power", examines how Buffy's chosen course of action, along with the amount of success she has with a particular pursuit, functions as a guide for how young women should handle themselves in everyday life; particularly with regard to repressing their anger when societally appropriate (22-24). This guide applies to both the characters on *BtVS* as well as the overall principals the show touts. Expression of anger is not in line with the ideal of white middle class moderation, and wavering from this path results in dire consequences for those who stray. Helford also indicates that more than just behavior contributes to outsider status (being "bad" or displaying "bad" traits). She asserts that "true Otherness on Buffy is about excessiveness. Relationship to white middle-class appearance and behavioral norms […] is what tells a hero from a wanna-be on Buffy" (23). Those who fall neatly into Buffy's "Scooby Gang", and emulate her manner of dress and acceptable social behavior are embraced in the group and given positive reinforcement and feedback, whereas those who don't are ridiculed and (in more extreme cases) shunned. Examples of this are numerous, ranging from Kendra, who is actively ridiculed and chastised by Buffy ("What's My Line? Part Two", 2.10) to Faith, who is excluded from many battles (and episodes) for no particular reason. Though not derided, Tara also is set outside of the framework of the "Scooby Gang" for nearly a full year, ostensibly because of the more traditionally patriarchal upbringing still has on her (represented by her father who claims he knows how to

control evil within her). It is only after she openly rejects that heritage and embraces Buffy and the rest as her new family that Tara begins to become more central to the group ("Family", 5.6). As Lorna Jowett points out in Sex and the Slayer, "*Buffy*'s good girls imply that adhering too strongly to ideal notions of [traditional] femininity is a self-defeating strategy for postfeminist young women who aspire to autonomy," (68) for example, "Kendra [the short-lived second slayer] is too good because she is too passive and dependent (just as Faith is bad because she is too active and independent)" (68). This presents the "moderate" white middle-class standard as the only path for womanly happiness, and denies all other versions of femininity. Neither of these extremes are acceptable alternatives for an empowered, postmodern feminist; the first tying them too closely to notions of traditionally permitted behavior and denying female power, and the second leaving them too free of contemporary social ideals, making them a threat to current dominant thought.

[10] Martin Tomlinson also discusses how Buffy's ideal example lies not in her matchless ability as a hero, but as one who continually strives to conform to the American ideal of hard work (211). Buffy and the rest of the Scooby Gang don't function on action alone. Each problem must be solved with a combination of preparation, careful thought and study: impulsive decisions are almost guaranteed to have a negative outcome no matter how noble the intentions of any member of the group. Also, Gwyneth Bodger notes that an underlying theme in the early seasons of *Buffy* implies that "female power is acceptable only when authorized by men. Strong femininity is only permissible when governed by a stronger masculinity" (n.pag.). Bodger cites for example, Buffy is ideal in part, because she lets a man (her Watcher, Giles) control and advise her: though later in the series, she transcends this regulation and becomes more self-governing. It is important to note however, that even in the last season, Buffy is shown to have an uneasy relationship with male dominance over her. Magoulick notes that "men formed the line of slayers (through a demon-like snake) in a violation that Buffy denounces as cowardly and weak" (737). While Buffy ultimately rejects further control by these men by denying the additional power they are attempting to give her, this scene reestablishes the fact that Buffy's power would not exist if not for men. It is only through these ancient men's (arguable) "gift" that the female power embodied by slayers even exists. Bodger also explores the characters of "Witchy" Willow and Faith as women who shun the leveling influence of male domination and lack the discipline to master their strength alone. These characters ultimately continue to abuse their power, self-indulgently progressing to the point of literal destruction of themselves and potentially the world. In both of these cases, a man is responsible for finally returning these powerful females to equanimity; with Xander, convincing Willow not to destroy the world ("Grave", 6.22) and Angel (in his spin-off program of the same name) instigating Faith's rehabilitation ("Sanctuary", A1.19). This pattern is evident with regards to other powerful females in the series, with Darla being created by and under the direction of The Master, Drusilla being created by Angel and largely dependent on Spike (and later Angel) throughout the series, Anya being empowered by male D'Hoffryn, Cordelia's power stemming from her father's

wealth and Kendra being controlled by the same patriarchal Watchers' council that Buffy is. Tara is a notable exception to this pattern within the framework of the show, having no directing male influence. This example would help to counteract this message that female power requires male guidance, except ultimately the show denies the legitimacy of her power when she is killed by Warren in "Seeing Red" (6.19). While Tara's female strength seems to be positioned outside of the bounds of patriarchy throughout the show, her fate is ultimately controlled by a man, the result being her violent death. These representations suggest that in order to be a successfully empowered female, a woman must willingly adhere to the dominant patriarchal values of American society, or must be directly governed by a masculine force.

Bad Girls

> *Buffy:* You know, I just, I woke up, and I looked in the mirror, and I thought, 'Hey, what's with all this sin?' I need to change. I'm…I'm dirty. I'm bad, with the sex, and the envy, and that loud music us kids listen to nowadays.
>
> - "Anne" (3.1)

[11] As much as the success of Buffy encourages the emulation of her as a positive behavior model, the spiraling horror of "bad" girls' lives provides negative reinforcement. These, along with the cautionary fates of too-good girls, indicate what acceptable behavior in young women should be, establishing a clear "correct" femininity and denying true female empowerment. Faith's actions in particular provide a stunning example of how *BtVS* presents the consequences of differing from the acceptable white-middle class ideals of behavior and appearance, and also suggest that redemption is only in reach for those who strive to achieve this ideal.

[12] From the outset it is clear that everything about Faith rejects traditional white middle-class morality and behavior; and it is equally as clear that this deviation from these ideals marks her as an outsider. Forster asserts that Faith seems to be purely motivated by gratification of her every desire (8). Everything about Faith contrasts the ideals laid out in Buffy: she is impulsive, uninhibited, self-serving and answers to no authority figure. Tjardes notes that "Faith's experienced sexuality, references to dropping out of school, and revealing clothing [are] evidence of a lower-class background, a status that […] marks her as an Other among the stylish, privileged Scooby Gang" (69). Even, at this early stage in her story arc within *BtVS*, it is clear that Faith is a "bad" girl. The pronounced class difference between Faith and others in Buffy's circle of friends serves as a marker between her deviant morality and the set of ideals established as the norm in middle-class Sunnydale. While these distinctions in social status, dress and education serve as markers for Faith's otherness from the group, but truly it is her difference in behavior that is underscored as her ultimate undoing: the rest is just a neat, stereotypical package that helps "explain" what may have caused Faith to deviate from the ever-emphasized path of "right". Though initially accepted into the group (by everyone except Buffy), Faith never

becomes an integral part of the Scooby Gang. She assists when needed, but sometimes disappears for entire episodes at a time. And even when she is present, she doesn't always function as a key player in the storyline.

[13] Faith's chosen lifestyle and attitude subsequently lead her to tragedy. As Schudt notes, "in the course of battle, Faith, […] is carried away by the joy of slaying, [and] doesn't stop to make sure that her victims are in fact vampires. She stakes and kills a human being [Alan Finch] by mistake" (27). Though accidental, this killing serves as a turning point for Faith's character. She made a grave miscalculation and Buffy (as the voice of middle-class morality) demands that she respond fittingly with clearly expressed guilt and remorse, and though it is implied in the show that Faith feels these emotions (naturally), she outwardly rejects them. Helford argues that Faith's pursuit of pleasure has now taken her over the edge of acceptable behavior, and while she initially was able to aid Buffy in some small divergence from her constrained role as virtuous protector, the lesson inadvertently taught by Faith simply pushes Buffy even further into this position (31). Any legitimacy that Faith's temperament may have had is, by this one act, ultimately denied. Tjardes elaborates on this further: "Faith's willingness to conflate violence and sexuality, to attempt self-reliance and autonomy, and to exist as slayer-warrior is rejected, marginalized, and ultimately disciplined within the created world of the show. The borders she crosses are marked to restrain Buffy, […] who wears her slayer-warrior status with repression and unease" (70). Faith's background and temperament are set up in opposition to the ideal that Buffy represents, and instead of celebrating her difference as an equally valid, yet different, version of acceptable femininity, the show denies her experience and reaffirms a form of "correct" empowered femininity. As such, Faith's continuing departure from *BtVS*'s limits of acceptable morality serve as a warning about the dangers of unrestrained female power.

Redemption

Faith throws herself against Angel screaming.
Faith: I'm evil! I'm bad! I'm evil! Do you hear me? I'm bad! Angel, I'm bad!
She begins to sob, grabbing a hold of Angel's shirt and shaking him.
Faith: I'm ba-ad. Do you hear me? I'm bad! I'm bad! I'm bad. Please. Angel, Please, just do it.
Wesley comes running out of the house.
Faith (sobbing): Angel please, just do it. Just do it. Just kill me. Just kill me.
- "Five by Five" (A1.18)

[14] The accidental slaying of Alan Finch and Faith's subsequent reactions mark the beginning of her transition from simple otherness to becoming truly "bad". Forster asserts that Faith exercises her power freely, and when faced with Alan Finch's death, she chooses to embrace her role as killer, rejecting the pain that traditional morality would require her to

experience (14-15). This complete renunciation of the mores outlined in *BtVS* seems to ensure that Faith is fated to a life of unhappiness and destruction, and for quite a while, it seems this is actually the case. The trend is changed however, when in the season four episode, "This Year's Girl", Faith uses a mystical device to swap bodies with Buffy (4.15). Faith plans to then become Buffy; living her life and becoming a part of what, as an underprivileged outsider, she could not access before. Initially, Faith does so in a mockery of Buffy and her do-gooder ways; yet through a series of shaking experiences as "Buffy", Faith discovers that the white middle-class morality, that she shunned all along, is actually the path to happiness that she had never supposed could exist. This further establishes the femininity embodied by Buffy as the only valid one, as even Faith can seemingly see that her version of femininity was flawed.

[15] After regaining her body, Faith's character is so devastated by her realization that she flees Sunnydale and makes a sojourn into the narrative of *Angel* for a couple of episodes. She tortures Wesley (her former Watcher) in an attempt to provoke Angel into taking her life. When he refuses to do so and instead encourages her to accept the "consequences" of her actions, Faith finally submits. As Lorna Jowett notes, "Faith cannot accept her 'bad' nature. Instead she chooses to accept the law and take her place within ordered (patriarchal) society. Arguably Faith is allowed this chance at redemption because she proves she really *wants* to be a good girl, with all that implies for gendering as well as morality" (88). *BtVS* ostensibly presents adherence to the patriarchal values of white middle-class ethicality as a natural state for humanity. Faith's rebellion against this order was doomed one way or another, either through her self-destruction or by assimilation to this point of view. Faith, as an unchecked, powerful feminine warrior, ceases to exist as she submits herself to both the police and her arduous journey toward redemption.

[16] Though seemingly complete, Faith's story does not end there. In season seven of Buffy, Faith returns and assumes a leadership role in the group, dutifully falling in line with Buffy's plans, and effectively acting as her second in command. Lorna Jowett maintains that the one main remnant of the old Faith is her overt sexuality; which has the potential to cause friction between her and Buffy (89). Intending another of her typical, casual, non-committal encounters, Faith has sex with Principal Wood and is subsequently caught off guard when he then actively tries to entice her into a relationship with him. According to Jowett, "Wood functions as a domesticator. His relationship with Faith begins as a sexual one, and he matches her in boasting of sexual prowess, but he has more to offer. That he survives to 'surprise' Faith with the realization that some men are 'pretty decent guys' is a clear indication that Faith's redemption is complete – she wins the reward of romance [quoted from "Chosen", 7.22]" (89). Even her libido must be finally brought into check for Faith to complete her transition from "bad" girl to moderate feminine ideal. As her journey comes to an end, the last scraps of Faith's nonconformity to *BtVS*'s established moral code are stripped away as she is molded into a

virtuous, albeit slightly more colorful (conceivably due to the lower-class nature that she cannot escape), counterpart to Buffy's constrained version of appropriately empowered woman.

[17] Ultimately women within the show are relegated to this gendered space with their femininity eventually mirroring Buffy's almost exactly or completely denied (usually through their death). While the show does tentatively explore differing versions of femininity and does generally encourage greater female power than most, the uniformity of experience denies true female agency. By establishing a clear "correct" version of femininity and boundaries within which female power must exist, *BtVS* ultimately contravenes its larger message of female empowerment. It instead frames female power as being appropriate only if it conforms to the ideal version which Buffy represents: moderate, morally righteous and carefully controlled.

Published Online in *Watcher Junior* 4.1 [4] (November 2009).
ISSN: 1555-7863
http://www.whedonstudies.tv/watcher-junior-the-undergraduate-journal-of-whedon-studies.html

Works Cited

Angel. Seasons 1-5. Dir. Joss Whedon, et al. Perf. David Boreanaz, Charisma Carpenter, Alexis Denisof, J. August Richards. 2000-2005. DVD. 20th Century Fox Home Entertainment, 2002-2005.

Bodger, Gwyneth. "Buffy the Feminist Slayer? Constructions of Femininity in *Buffy the Vampire Slayer*." *Refractory: a Journal of Entertainment Media* Vol. 2 (2003): 20 pars. 16 May 2005. http://www.refractory.unimelb.edu.au/journalissues/vol2/gwynbodger.htm

Buffy the Vampire Slayer. Seasons 1-7. Dir. Joss Whedon, et al. Perf. Sarah Michelle Gellar, Alyson Hannigan, Nicholas Brendon, Anthony Stewart Head. 1997-2004. DVD. 20th Century Fox Home Entertainment, 2001-2004.

Early, Frances. "The Female Just Warrior Reimagined." *Athena's Daughters: Television's New Women Warriors*. Ed. Frances Early and Kathleen Kennedy. Syracuse, NY: Syracuse University Press, 2003. 55-65.

Forster, Greg. "Faith and Plato: 'You're Nothing! Disgusting, Murderous Bitch!'" *Buffy the Vampire Slayer and Philosophy: Fear and Trembling in Sunnydale*. Ed. James B. South. Peru, IL: Open Court, 2003. 7-19.

Fudge, Rachel. "The *Buffy* Effect: or, A Tale of Cleavage and Marketing." *Bitch: Feminist Response to Pop Culture*. 16 May 2005. http://www.bitchmagazine.com/

Helford, Elyce Rae. "'My Emotions Give Me Power': The Containment of Girl's Anger in *Buffy*." *Fighting the Forces: What's At Stake in Buffy the Vampire Slayer.* Ed. Rhonda V. Wilcox and David Lavery. Lanham, MD: Rowman & Littlefield, 2002.

Jowett, Lorna. *Sex and the Slayer: A Gender Studies Primer for the Buffy Fan.* Middletown, CT: Wesleyan University Press, 2005.

Magoulick, Mary. "Frustrating Female Heroism: Mixed Messages in *Xena, Nikita, and Buffy." Journal of Popular Culture*. 39.5 (2006): 729-755.

Parpart, Lee. " 'Action, Chicks, Everything': On-Line Interviews with Male Fans of *Buffy the Vampire Slayer*." *Athena's Daughters: Television's New Women Warriors*. Ed. Frances Early and Kathleen Kennedy. Syracuse, NY: Syracuse University Press, 2003. 78-91.

Schudt, Karl. "Also Sprach Faith: The Problem of the Happy Rogue Vampire Slayer.*" Buffy the Vampire Slayer and Philosophy: Fear and Trembling in Sunnydale*. Ed. James B. South. Peru, IL: Open Court, 2003. 20-34.

Thompson, Jim. " 'Just a Girl' – Feminism, Postmodernism and *Buffy the Vampire Slayer*." *Refractory: a Journal of Entertainment Media* Vol. 2 (2003): 24 pars. 16 May 2005. http://www.refractory.unimelb.edu.au/journalissues/vol2/jThompson.pdf

Tjardes, Sue. " 'If You're Not Enjoying It, You're Doing Something Wrong': Textual and Viewer Constructions of Faith, the Vampire Slayer." *Athena's Daughters: Television's New Women Warriors*. Ed. Frances Early and Kathleen Kennedy. Syracuse, NY: Syracuse University Press, 2003. 66-77.

Tomlinson, Martin. "A Question of Faith: Responsibility, Murder and Redemption in *Buffy the Vampire Slayer*." *Chrestomathy: Annual Review of Undergraduate Research at the College of Charleston* Vol. 3 (2004): 30 pars. 16 May 2005. http://www.cofc.edu/chrestomathy/vol3/tomlinson.pdf