

**Katharina Rein and Anna Grebe: Oxford is "Where They Make Gileses."
Translations of Europe in the Buffyverse**

In almost every episode of *Buffy the Vampire Slayer*, we find elements that point to Europe: mythological characters, ancient texts, artefacts, rituals etc. However, these are not treated directly but via their constructions within the Buffyverse. They are either actually translated from one language into another (usually by Giles), as in the case of foreign or ancient texts; translated in a narratological manner as they further the plot, such as the apocalypse, which is, removed from its religious context, repeatedly centered in the series. A third kind of translation is an audio-visual one, concerning, for instance, the translation of mythological creatures into their audio-visual embodiment. We argue that these processes of translation create an own image of "Europe" within the series, are medial processes, which can be described by Actor-network theory, make migration, transformation and the formation of networks between technical and non-technical objects visible, and define them by doing so.

Our concept of translation is borrowed from Actor-network theory, where it refers to a process comprised of four idealized parts, describing relations of actors and their networks. Further, translation can also be understood as the act of displacement of an element within its network (Michel Callon, "Some Elements of a Sociology of Translation: Domestication of the Scallops and the Fishermen of St Brieuc Bay," in *Power, Action and Belief: A New Sociology of Knowledge*, ed. John Law (London: Routledge, 1986), 196-223).

Not only does the series adapt and modernize historical, originally European concepts, it also constructs an image of "Europe," mostly through characters, weapons and artefacts. For instance, Spike's and Giles's shared Britishness, associated with history, ancient books and artefacts as well as a certain kind of old-fashionedness, is a translation of "Europe." Hence, the University of Oxford simply turns into the place "where they make Gileses" in "Choices" (season 3, episode 19).

Our paper aims to make these processes of translation visible and describable, thus revealing the ways in which objects, characters, texts and figurations in *BtVS* become actors in the sense of Actor-network theory.