

Third-Culture Kid Identity Paradigms in the *Buffy the Vampire Slayer* Episode “Lies My Parents Told Me”

Elizabeth L. Rambo

[1] When it first aired in March of 2003 as *Buffy the Vampire Slayer* was drawing to a close, “Lies My Parents Told Me” (7.17), was a controversial episode in a controversial season. Some fans received the episode as validation of Spike’s recovered soul (*Tabula Rasa*). Others were confused, angered, even horrified at the actions of previously admired characters: Spike (in a flashback to the 19th century) turns his own sweet mother into a vampire, then kills her; Giles plots with Robin to kill Spike, although they have been assured that he has a soul; and Giles then distracts Buffy while Robin arranges to inflict a brutal vengeance on Spike for killing Robin’s mother, Nikki. Spike wins the fight, however, and takes his own back—soul or no soul—first telling Robin, “I don’t give a piss about your mum” (00:34:22) and then biting him, leaving him barely alive (“Lies”). Shocking behavior from everyone. Soon after “Lies” aired, Tracy Grant posted, “I didn’t approve of Wood’s actions in the episode, but I did have a fair amount of sympathy for him [Spike] taunting Wood was something else again. I don’t think I’ve ever disliked Spike so much in all six seasons he’s been in.” But on another *BtVS* discussion board, “Gyrus” posted the subject line, “If there is a moral high ground in Sunnydale, it’s empty,” and continued, “I can’t think of a single BTVS character who hasn’t done something pretty awful this season. Except possibly Xander . . .” But

Elizabeth L. Rambo is an Associate Professor of English at Campbell University, where she teaches medieval literature and other courses, including “Television as Literature: the Worlds of Joss Whedon.” She co-edited *Buffy Goes Dark: Essays on the Final Two Seasons of Buffy the Vampire Slayer on Television*, and has published articles on *Firefly*, *Angel*, and *Sugarshock!* Her most recent publication is a co-edited anthology on sarcasm in medieval and early modern literature, *Words that Tear the Flesh* (De Gruyter 2018).

any single *BtVS* episode is never just about its plot; the show has always been about metaphorically exploring our doubts, fears, weaknesses, and desires. Therefore, let us consider “Lies My Parents Told Me” in the context of Season Seven, with its stated theme of “coming to terms with power and sharing it and enjoying it” (Whedon, “Ending”). Since the episode deals so intensively with parent/child dynamics, in many ways it is also a callback to Season Six—which had the theme “grow up.” Specifically, “Lies” can be read as dealing with the growing up issues of “Third Culture Kids,” a psychological and sociological concept that will be explained, then connected to the development of characters in this episode and Season Seven as a whole.

[2] A Third-Culture Kid (TCK) has been defined as:

a person who has spent a significant part of his or her developmental years outside the parents’ culture. The TCK frequently builds relationships to all of the cultures, while not having full ownership in any. Although elements from each culture may be assimilated into the TCK’s life experience, the sense of belonging is [often] in relationship to others of similar background. (Pollock, Van Reken, and Pollock 15-16)

“Third-Culture Kids” include so-called “military brats,” “missionary kids,” and children of career diplomats and of international business employees.¹ These relationships create a “third culture” or “interstitial culture” first described by Drs. Ruth Hill Useem and John Useem in 1958 (Pollock, Van Reken, and Pollock 16), much like Homi Bhabha’s “third space,” a hybridity “which enables other positions to emerge” (211).² The Useems observed, “In addition to the two national cultures, . . . [a] different culture in the interaction which reflected both [national cultures] but was definitely not a blended culture” (Cottrell and Downie, qtd. in Pollock, Van Reken, and Pollock 398).

[3] TCKs are sometimes called “global nomads” (McCaig, “Growing”), reflecting the fact that their families have often lived in several different countries, but an international childhood is not a necessary requirement. Norma McCaig describes how members of a distinctive religious group may come to feel that they are part of a “third

culture” within the nation where they live (“Krsna”). Military brats who have moved from base to base within the USA can still feel more part of the military subculture and feel uneasy in civilian settings (Pollock, Van Reken, and Pollock 50; Conroy). TCKs rarely feel that they have control over their lives, since their parents’ jobs determine when and where they move and what schools they attend, schools that may be isolated from the local culture or from the parents’ working base or both. They may cope by idealistic commitment to the same missions that took their parents to far-flung and occasionally dangerous situations. Ambivalence may be crushed, only to emerge later in self-destructive patterns.

[4] How does all this relate to *Buffy the Vampire Slayer* and particularly episode 7.17 “Lies My Parents Told Me”? It is nothing new to identify the “Scooby gang” as “outsiders” in the ordinary world of Sunnydale (Bates, et al.; Dowling; Playdon; Zettel). Yes, they are different, most are seen as “losers” by the high school mainstream, yet eventually they develop their own circle of community and their own strengths to the point that, Zettel complains, they are powerful insiders and must suffer the consequences previously visited on witchy cheerleaders, zombie football players, demonic mayors, and other arrogant “insiders” (115). But we can specifically identify qualities in Robin Wood, Giles, Dawn, and perhaps Buffy, that metaphorically qualify them, through their involvement in this “Watcher/Slayer culture,” as Third Culture Kids, a specific type of outsider with specific issues.

[5] Start with the pre-credit scene: The moment I heard 1970’s New York Slayer Nikki Wood tell her tiny son, “Always got to work the mission. Look at me. You know I love you, but I got a job to do. The mission is what matters . . . right?” (00:1:58-60), I shouted, “Omigod! Robin Wood is a TCK!” Look—there he goes, running back to pick up Nikki’s stake (00:2:24), identifying with his parent’s “mission,” just as thousands of military brats, missionary kids, and corporate kids have done, revealing “a certain very strong dependence on, need for approval from, and identification with (even after the childhood years) parents who alone have shared their particular transits” (Jordan 213). As the episode continued, it seemed clear that not only Robin Wood, but also Buffy, Dawn, Giles, and to some extent, even Spike, were manifesting

metaphorical “characteristics of the TCK identity” (Jordan 213) as they dealt with the demands of their mission to “fight the demons” and faced up to parental lies through some typical TCK coping strategies—some more successful than others, and some incomplete (at least in this episode).

[6] TCK identity paradigms have been described in several ways. Two frameworks may be helpful. First, Pollock, Van Reken, and Pollock describe four “identity models” typical of Third Culture Kids “in relationship to surrounding culture” (75-76), and for these patterns, I offer a variety of character examples from *Buffy* and *Angel*. The “foreigner” is analogous to what is usually called the “outsider”—someone who looks and behaves differently from everyone else. Spike is the closest thing to a “foreigner” among the cast of this episode, in that even when he is not in vamp-face, everyone knows he is a vampire, even if he has regained his soul; he is still susceptible to having his violent vampire instincts triggered by the First Evil. The “adopted” TCK may look different from those around him, but has completely taken on the thought-patterns and behaviors of the culture. If we were talking about *Angel*, Lorne would be a perfect example; Anya, the reformed vengeance demon, may be a reasonable facsimile in the Buffy gang, with her devotion to American values and capitalism. The “hidden immigrants” look like everyone else, but because of the experiences they have had in other cultures, their view of life is quite different from those in their current community—almost all the Scoobies have become part of this group by now. Willow’s epiphanic moment, when she really leaves behind the state of denial in which most Sunnydale citizens happily dwell, comes at the end of Season One when she finds her classmates slaughtered by vampires: “I knew those guys. I go to that room every day. And when I walked in there, it . . . *it wasn’t our world anymore*. They made it theirs. And they had fun. What are we gonna do?” (“Prophecy Girl” 1.12, 00:22:09-12, emphasis added). Finally, the TCK “mirror” relational pattern is to imitate both physically and mentally/emotionally either the “home” or dominant culture or the “host” or outsider culture, as circumstances may dictate (Pollock, Van Reken, and Pollock 74-75). As with insider/outsider status, any or all of these positions may be

functioning simultaneously or changing back and forth, depending on situations (Bates, et al.; Pollock, Van Reken, and Pollock 73-77).

[7] Eidse and Sichel's four "benefits and challenges" of what they call "unrooted childhoods" also offer helpful perspectives for understanding Third Culture identity, to which I have added illustrations from *Buffy*:

- cultural enrichment—learning many languages, acquiring international experiences and friends—or, among Buffy and her friends, "Demons! Ah. There's something you don't see every day. Unless you're us!" ("Bargaining 2" 6.2, 00:58:21-22);
- "estrangement"—loneliness, feeling different, or as Buffy once described herself, "not so much connected" ("Conversations" 7.7, 00:11:16);
- rootlessness—for many "global nomads," the whole idea of "home" becomes difficult to assimilate; settling down becomes impossible—in *Buffy* Season Seven, the Summers home itself becomes a kind of "third space" not only for the "Scoobies," but for the otherwise homeless Potentials;
- problematic identity—for people who do not keep moving between cultures, or who do not have a "secret identity," figuring out who they are is based on their home town/country/state, deciding on a career, and dealing with conflicts with parents/family. What if you are made from glowing energy and the blood of the Slayer, and you used to open a world-destroying portal to hell, but now—what? Dawn's identity crisis is far greater than the usual teen angst. (Eidse & Sichel, 2-5)

[8] Parent/child issues are one of the central concerns of this episode, however, and, as mentioned earlier, for TCKs, parents with a mission can be a cause of concern. TCKs may feel that the family mission has handed them a script for their own vocation: My grandfather, an ophthalmologist and eye-surgeon in India for over fifty years, saw three of his five children enter medical careers; one became a career medical missionary. Five of his grandchildren are in medicine; one

is a missionary, married to another doctor, in Rwanda. Grandfather was a very compelling personality (Wilson). In 2003, “R,” a member of a *BtVS* discussion board, reacted especially strongly to this episode because her mother, a social and political activist in an Asian country, had been assassinated by terrorists; the daughter has become active in supporting the peacemaking cause her mother began, putting her own life at risk.³ Similarly, Giles tells Buffy about his family’s history with the Watchers’ Council:

- Giles: I was ten years old when my father told me I was destined to be a Watcher. He was one, and his, uh, mother before him, and I was to be next.
- Buffy: Were you thrilled beyond all measure?
- Giles: No, I had very definite plans about my future. I was going to be a fighter pilot. Or possibly a grocer. Well, uh . . . My father gave me a very tiresome speech about, uh, responsibility and sacrifice.
- Buffy: Sacrifice, huh? (“Never Kill a Boy” 1.5, 00:42:00-05)

Principal Robin Wood, as already noted, has chosen from a very young age to “take up the stake” and follow in his mother’s footsteps, to the extent possible for an ordinary guy. Raised by his mother’s former Watcher and, one presumes, trained by him, Wood may know as much or more about vampires and demons as any Slayer. Robin’s primary motive, however, is not “to fight the forces of darkness,” but revenge, to “kill the monster who took my mother away from me” (“Lies” 7.17, 00:26:53). His quest for vengeance affects his approach to everything else, as Linsley notes: “This structure of obsession has consumed most of Robin’s life, and his own life has fallen somewhat to the wayside as a result” (134). Robin convinces Giles that his personal desire for revenge does not set aside the necessity for Spike’s destruction: “He’s an instrument of evil. Now he’s gonna prove to be our undoing in this fight, Buffy’s undoing, and she will never—never see it coming. Now, I’m talking about what needs to be done . . . for the greater good, Giles. And you know I’m right” (“Lies” 7.17, 00:22:11-14). Giles falls in with

this plan because of his own “third culture” mission history—the Watchers’ legacy. He has been scripted to believe that vampires are evil, and Spike in particular. He is skeptical about Spike’s soul, and he believes—correctly—that the First Evil’s overriding trigger is still active. The result, regardless of their motives, is that the two of them betray Buffy.

[9] Wood, however, has made Spike the “monster who took my mother,” blamed him, built his life around a vendetta against an individual. Therefore, typical of the way the show functions, Spike, in this episode at least, should be read as a metaphor for what is really bothering Robin Wood—the death of his mother. But to have this metaphor portrayed by Spike, a character so many in the audience adore, evokes conflicting reactions, mostly negative. Spike, having faced the demon he made of his own mother, now confronts Wood verbally and physically as they fight:

Spike: ... I don’t give a piss about your mum. She was a Slayer. I was a vampire. That’s the way the game is played.

Principal Wood: Game?

Spike: She knew what she was signing up for.⁴

Principal Wood: Well, I didn’t sign up for it.

Spike: Well, that’s the rub, innit? You didn’t sign up for it, and so now it’s my fault.

Principal Wood: You took my childhood. You took her away. She was all I had. She was my world.

Spike: And you weren’t hers. Doesn’t that piss you off?

Principal Wood: Shut up. You didn’t know her.

Spike: I know Slayers. No matter how many people they’ve got around them, they fight alone. Life of the chosen one. The rest of us be damned. Your mother was no different.

Principal Wood: No, she loved me.

Spike: But not enough to quit, though, was it? Not enough to walk away ... for you. (“Lies” 7.17, 00:34:22-00:35:33)

Spike is, in a sense, taking Robin’s childhood here—but it is about time Robin let it go. Nikki’s vocation, her mission, was the real “monster” that would take her away sooner rather than later; Spike was just the instrument. In his essay “Undiscovered Nation,” Pat Conroy, author of one of the best-known fictional portrayals of military brat life, *The Great Santini* (1976), writes of his recurring fantasy of military troops saluting their children,

for enduring a military childhood . . . thanking their children . . . who were strangers in every town they entered, thanking them for their extraordinary service to their country, for the sacrifices they made over and over again to the United States of America Military brats, my lost tribe, spent their entire youth in service to this great country and no one even knew we were there. (116)

This is the kind of sacrificed childhood Robin Wood is mourning, but taking revenge by slaying the vampire who killed his mother will not restore Robin’s childhood or get him recognition for his sacrifice. Nevertheless, this encounter provides catharsis for Robin. He is able to move on with a renewed sense of his own mission, and, eventually, to connect with a Slayer who does not remind him of his mother—Faith (“Empty Places” 7.19).

[10] Spike has his own mother issues in “Lies My Parents Told Me,” of course, and while they are not the focus of this essay, let us digress to note that children never sign up for their parents’ vocations, no matter what those vocations may be, and there is always a price to pay. One way to read Spike’s vampirized mother and her death at his hands is that even the most devoted stay-at-home parenting may have its price; it may not be good to be someone’s world. Spike’s mother lies by telling him that his poetry is “magnificent” (“Lies” 7.17, 00:11:17), and though she means well in not wanting to hurt him with the truth—his

poetry is indeed “bloody awful,” as described by one of William’s acquaintances in *Buffy* 5.7 “Fool for Love” (00:12:54)—the results are more painful in the long run.

[11] Dawn does not have a major role in “Lies My Parents Told Me,” but I have already mentioned her as an example of a TCK and I have to bring her back, for two reasons: First, because of her third-culture teen identity issues—although she is described as Buffy’s sister, she is also close to being Buffy’s daughter because she was literally “made out of” the Slayer (“The Gift” 5.22, 00:40:07), and in Season Seven, Buffy is often mistakenly identified as Dawn’s mother. Secondly, “Lies My Parents Told Me” was typical of many episodes in Buffy’s final two seasons—as an isolated narrative, it evoked conflicting reactions from viewers, mostly negative, because some favored characters—Spike, Giles, Buffy, Robin—behave in ways that are difficult to defend, at least within the narrative limits of the single episode.⁵ However, also typical of most episodes in Seasons Six and Seven, as discussed elsewhere (Rambo, “Yeats’s Entropic Gyres” and “Lessons’ for Season Seven,” and South, “On the Philosophical Consistency of Season Seven”), everything makes much more sense when considered within the larger narrative arc of not only the entire season, but in some cases, the entire context of the seven-season series. Matthew Pateman calls this quality “involution,” analyzing the myriad ways in which *Buffy*’s individual “episodes themselves, even when they stand alone, operate as part of the structure of a season and have formal qualities that intimately tie them” to that season and to other episodes and seasons (112-13). Dawn, having been created in Season Five as a way to hide an energy “key” to a hell-dimension, spent most of Season Six in an identity crisis snit⁶ that manifested as sulking, shrieking, and kleptomania. Although some viewers could sympathize, most also found her very unpleasant. Consider that Dawn’s older sister Buffy functions as her “parent” but also has a very clearly defined and very unusual mission that takes her out of the normal world—sometimes right out, into other dimensions—and then here’s Dawn. What is she, if she is not a mystical key? Finally, at the end of Season Six, Buffy invites Dawn to join the fight against evil, handing her a sword so she can fight for herself instead of depending on Buffy to protect her (“Grave” 6.22). One of the subtle pleasures of Season Seven is watching Dawn find her

own place in the “third culture” surrounding the Slayer. She learns that she is not a Potential, but she does have the intelligence to research demons and mystical lore, and previously unsuspected linguistic skills: Dawn is becoming a Watcher (Rambo, “‘Lessons,’ for Season Seven” par. 8). Resisting or rejecting the parents’ mission, or attempting to follow it and failing, are typical TCK strategies for identity formation (Wertsch; Eidse); alternatively, finding peace with a different path, sometimes one that is compatible with the parents’ calling, is often described (Conroy; Jordan; Cottrell).

[12] Buffy’s calling as a Slayer took her out of the ordinary world and into the liminal world of fighting vampires and demons when she was fifteen. She has been maturing into what some have called a “Third Culture Adult” or “ATCK” ever since. Like Dawn, most of her growing-up identity issues were dealt with in Season Five, with the death of her real-world mother, and in Season Six, after a period of depression (common in TCKs dealing with “unresolved grief” in negotiating transitions between cultures [Pollock, Van Reken, and Pollock 97-98]), Buffy reclaimed her choice of vocation as the Slayer in “Normal Again” (6.17). At the end of the season, in “Grave,” she tells Dawn:

Things have really sucked lately, but that’s all gonna change—and I want to be there when it does. I want to see my friends happy again. I want to see you grow up. The woman you’re gonna become . . . Because she’s gonna be beautiful. And she’s gonna be powerful. I got it so wrong. I don’t want to protect you from the world—I want to show it to you. (6.22, 00:38:10-53)

“Lies” includes two pivotal scenes for Buffy’s continuing growth, both somewhat jarring: she now reclaims her calling as the Slayer with the same words to Robin that his mother had used: “It’s the mission that matters” (7.17, 00:40:24); and she moves from needing Giles as a father-figure/mentor to welcoming him as a colleague/advisor, although we must feel some pangs when she shuts the door in his face with “I think you’ve taught me everything I need to know” (00:41:23).

[13] “Lies My Parents Told Me” is not an easy episode to watch, but it may strike a chord with those who come to recognize the extent to

which their identity has been formed by choices their parents made, especially choices that caused them to live in or create around themselves a “third culture,” between two or more cultures. Robin Wood (the son of a Slayer), re-ensouled vampire Spike metaphorically representing the Vampire Slayers’ vocation, Giles, Buffy, and Dawn may be read as metaphorical Adult TCKs, illustrating some typical TCK coping strategies—some more successful than others, and some incomplete. Homi Bhabha explains that the hybridity of the “‘third space’ . . . displaces the histories that constitute it, and sets up new structures of authority, new political initiatives which are inadequately understood through received wisdom” (211). As *Buffy*’s seventh and final televised season proceeds, the new “third culture” the characters create by making their own choices, moving past the “lies” of their parents and authority figures, eventually allows Buffy to reach the epiphany of “Chosen,” supported by Robin, Spike, and Giles as allies rather than authorities.

Notes

¹ TCKs have been redefined as one subset of “Cross-Cultural Kids (CCKs),” a diverse group that includes persons growing up with bicultural or biracial heritage, international adoptees, children of refugees and immigrants, and children of minorities (Pollock, Van Reken, and Pollock 43-45).

² Before going any further, I must acknowledge my personal interest in this topic: I am a TCK; in fact, I am a multi-generational TCK. My parents, and my maternal and paternal grandparents, my great-grandparents, and, on my mother’s side, my great-great-grandparents, were missionaries in the Democratic Republic of Congo, India, and Egypt. In addition, since I currently teach at a university located near three military bases, I often encounter “military brats” among my students.

³ The details have been kept vague, at the request of the poster, for reasons which should be understandable, even now.

⁴ Recently this phrase gained new notoriety when United States President Trump reportedly used it in a clumsy attempt to express condolences to a military widow, saying that her husband “must have known what he signed up for” (Gearan and Phillips).

⁵ The fan whose mother had died for a cause was so disturbed by Spike's "I don't give a piss about your mother" and "Your mother didn't love you enough to give up slaying for you" speeches that she actually stopped watching until the season and series finale.

⁶ "A state of agitation; a fit of rage or bad temper; a tantrum, sulk" ("snit, n.²").

Works Cited

- “Bargaining (Part 2).” *Buffy the Vampire Slayer: The Chosen Collection*, season 6, episode 2, 2001. Written by Marti Noxon and David Fury, directed by David Grossman. Twentieth Century Fox, 2005.
- Bates, Margaret, Emily M. Gustafson, Bryan C. Porterfield, and Lawrence B. Rosenfeld. “‘When exactly did your sister get unbelievably scary?’: Outsider Status and Dawn and Spike’s Relationship.” *Slayage: The Online International Journal of Buffy Studies* vol. 4, no. 4 [no. 16], March 2005, www.whedonstudies.tv/uploads/2/6/2/8/26288593/bates_gustafson_porterfield_rosenfeld_slayage_4.4.pdf. Accessed 10 June 2016.
- Bhabha, Homi. “The Third Space: Interview with Homi Bhabha.” *Identity: Community, Culture, Difference*, edited by Jonathon Rutherford, Lawrence and Wishart, 1990. 207-221.
- Conroy, Pat. “Undiscovered Nation.” Eidse and Sichel, pp. 105-116.
- “Conversations with Dead People.” *Buffy the Vampire Slayer: The Chosen Collection*, season 7, episode 7, 2002. Written by Jane Espenson and Drew Goddard, directed by Nick Marck. Twentieth Century Fox, 2005.
- Cottrell, Ann Baker. “Educational and Occupational Choices of American Adult Third Culture Kids.” Ender, pp. 229-53.
- Dowling, Jennifer. “‘We Are Not Demons’: Homogenizing the Heroes in *Buffy the Vampire Slayer* and *Angel*.” *The Refractory: A Journal of Entertainment Media* vol. 2, March 2003, www.refractory.unimelb.edu.au/journalissues/vol2/jenniferdowling.htm. Accessed 26 Feb. 2005
- Eidse, Faith, and Nina Sichel, eds. *Unrooted Childhoods: Memoirs of Growing Up Global*, Intercultural Press, 2004.
- “Empty Places.” *Buffy the Vampire Slayer: The Chosen Collection*, season 7, episode 19, 2003. Written by Drew Z. Greenberg, directed by James A. Contner. Twentieth Century Fox, 2005.
- Ender, Morten G., ed. *Military Brats and Other Global Nomads*, Praeger, 2002.

- “Fool for Love.” *Buffy the Vampire Slayer: The Chosen Collection*, season 5, episode 7, 2000. Written by Douglas Petrie, directed by Nick Marck. Twentieth Century Fox, 2005.
- Gearan, Anne, and Kristine Phillips. “Fallen Soldier’s Mother: ‘Trump Did Disrespect My Son.’” *The Washington Post*, 18 October 2017, www.washingtonpost.com/news/post-politics/wp/2017/10/18/totally-fabricated-trump-disputes-congresswomans-depiction-of-his-exchange-with-soldiers-widow/?hpid=hp_rhp-top-table-main_johnson-828am%3Ahomepage%2Fstory&tid=a_inl&utm_term=.b5d518a35f00.
- “The Gift.” *Buffy the Vampire Slayer: The Chosen Collection*, season 5, episode 22, 2003. Written and directed by Joss Whedon. Twentieth Century Fox, 2005.
- Grant, Tracy. “12929 Re: [SunnydaleU] Re: Ep. 17 – Lies My Parents Told Me” and “12938 Re: [SunnydaleU] Re: Ep. 17 – Lies My Parents Told Me.” *SunnydaleU*, 25 Mar. 2003, <https://groups.yahoo.com/neo/groups/SunnydaleU/conversations/messages/12929>, <https://groups.yahoo.com/neo/groups/SunnydaleU/conversations/messages/12938>.
- “Grave.” *Buffy the Vampire Slayer: The Chosen Collection*, season 6, episode 22, 2002. Written by David Fury, directed by James A. Contner. Twentieth Century Fox, 2005.
- “Gyrus.” “If there is a moral high ground...” *All Things Philosophical on BtVS* discussion board, 26 March 2003, www.atpobtv.com/existentialscoobies/archives/mar03_p28.html#25. Accessed 30 September 2006.
- Jordan, Kathleen A. Finn. “Identity Formation and the Adult Third Culture Kid.” *Ender*, pp. 211-28.
- “Lies My Parents Told Me.” *Buffy the Vampire Slayer: The Chosen Collection*, season 7, episode 17, 2003. Written by David Fury and Drew Goddard, directed by David Fury. Twentieth Century Fox, 2005.
- Linsley, Brent. “Complexes My Mother Left Me: Spike Meets Robin Wood.” *Buffy Meets the Academy: Essays on the Episodes and Scripts as Text*, edited by Kevin K. Durand, McFarland, 2009, pp. 131-36.

- McCaig, Norma M. "Growing Up with a World View: Nomad Children Develop Multicultural Skills." *Foreign Service Journal*, September 1994, pp. 32-41. 14 March 2001. *Kutri's Corner*, www.kaiku.com/nomads.html. Accessed 30 September 2006.
- . "Krsna Culture Kids: Exploring the ISKCON Culture Experience." Vaisnava Family and Youth Conference. *ISKCON Communications Journal* vol. 9, no. 1, September 2001, www.iskcon.com/icj/9_1/mccaig.html. Accessed 26 Feb. 2005.
- "Never Kill a Boy on the First Date." *Buffy the Vampire Slayer: The Chosen Collection*, season 1, episode 5, 1997. Written by Rob Des Hotel and Dean Batali, directed by David Semel. Twentieth Century Fox, 2005.
- "Normal Again." *Buffy the Vampire Slayer: The Chosen Collection*, season 6, episode 17, 2002. Written by Diego Gutierrez, directed by Rick Rosenthal. Twentieth Century Fox, 2005.
- Pateman, Matthew. *The Aesthetics of Culture in Buffy the Vampire Slayer*, McFarland, 2006.
- Playdon, Zoe-Jane. "What you are, what's to come": Feminisms, Citizenship and the Divine in *Buffy*." *Reading the Vampire Slayer: The New, Updated Unofficial Guide to Buffy and Angel*. Edited by Roz Kaveney. Revised & expanded 2nd edition, Tauris Parke, 2004. 156-94.
- Pollock, David C., Ruth E. Van Reken, and Michael V. Pollock. *Third Culture Kids: Growing Up Among Worlds*, 3rd edition, Nicholas Brealey, 2017.
- "Prophecy Girl." *Buffy the Vampire Slayer: The Chosen Collection*, season 1, episode 12, 1997. Written and directed by Joss Whedon. Twentieth Century Fox, 2005.
- Rambo, Elizabeth L. "'Lessons' for Season Seven of BtVS." *Slayage: The Online International Journal of Buffy Studies* vol. 3, nos. 3-4 [nos. 11-12], April 2004, www.whedonstudies.tv/uploads/2/6/2/8/26288593/rambo_slayage_3.3-4.pdf. Accessed 10 June 2016.
- . "Yeats's Entropic Gyres and Season Six." *Buffy Goes Dark: Essays on the Final Two Seasons of Buffy the Vampire Slayer on Television*,

- edited by Lynne Y. Edwards, Elizabeth L. Rambo, and James B. South, McFarland, 2009, pp. 167-82.
- “snit, n.².” *Oxford English Dictionary*. oed.com.
- South, James B. “On the Philosophical Consistency of Season Seven: or, ‘It’s not about right, it’s not about wrong.’” *Slayage: The Online International Journal of Buffy Studies* vol. 4, nos. 1-2 [nos. 13-14], October 2004,
http://www.whedonstudies.tv/uploads/2/6/2/8/26288593/south_slayage_4.1-2.pdf. Accessed 14 February 2018.
- Tabula Rasa: Love, Redemption, Spike*. Episodes: Ep. 7.17—“Lies My Parents Told Me.”
http://offline.slayerworld.net/default_en.php?x=en
- Van Reken, Ruth. “Cross Cultural Kids: The New Prototype.” *Writing Out of Limbo: International Childhoods, Global Nomads and Third Culture Kids*, edited by Gene H. Bell-Villada and Nina Sichel with Faith Eidse and Elaine Neil Orr, Cambridge Scholars Publishing, 2011, 2012, pp. 23-44.
- Wertsch, Mary Edwards. *Military Brats: Legacies of Childhood Inside the Fortress*, Fawcett Columbine, 1991.
- Whedon, Joss. Interview. “Ending *Buffy*.” Fred Topel. *About.com: Action-Adventure Movies*, 19 April 2003,
<http://actionadventure.about.com/cs/weeklystories/a/aa/041903.htm>. Accessed 1 June 2003.
- Wilson, Dorothy Clarke. *Apostle of Sight: The Story of Victor Rambo, Surgeon to India’s Blind*, Christian Herald Books, 1980.
- Zettel, Sarah. “When Did the Scoobies Become Insiders?” *Seven Seasons of Buffy: Science Fiction and Fantasy Writers Discuss Their Favorite Television Show*, edited by Glenn Yeffeth, BenBella, 2003, pp. 109-15.