Welcome to Buffydale: Mutual Construction of Bodies and Space in *Buffy the Vampire Slayer*

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> "Come on. This is Sunnydale. How bad an evil can there be here?" ("Welcome to the Hellmouth" 1.1)

[1] Space and time can function not only as scenery in audiovisual storytelling, but as an active part of the *mise-en-scène* and be used by storytellers as a central part of the narrative. Due to frequent use of narrative devices such as alternative or parallel time and space, speculative narratives and genres are particularly apt for spatial and temporal analysis. These narrative devices can assist in making visible the use of space and time. This active use of space is recurrently returned to in Joss Whedon's television series. For example, both *Firefly* (2002-2003) and *Dollhouse* (2009-2010) have names alluding to the two central spatial locations, positioning them at the centre of the narrative in both series. As illustrated by Alyson R. Buckman, "[c]haracter, place, and time are conjoined, and, . . . the function of time and space within *Firefly* is an especially rich area of inquiry" (177). Likewise *Buffy the Vampire Slayer* (*BtVS*) (1997-2003) and *Angel* (1999-2004) are centered on very specific and narratively important locations. *Angel*'s setting in Los Angeles is, as shown by Benjamin Jacob, in addition to the narrative centrality of the city, connected to its protagonist via the similarities of their names and likewise the city nickname "City of Angels" (76).[i] And finally, there is Buffy Summers (Sarah Michelle Gellar) and her Sunnydale.

[2] Some previous investigations have been made into the importance of Sunnydale as a location in the series (Sayer; Jowett "The Summers

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House")[ii] and the relationship between Buffy and Sunnydale in terms of its season premieres (Kaveney). However, the particular focus on the relationship between body and space in the series remains unexplored. Through a comparative analysis of the primary universe and the alternative universe presented in the episodes "The Wish" (3.9) and "Doppelgangland" (3.16), this article illustrates an example of active use of space and time in *BtVS*. It will analyze the mutual construction of space and body by exploring its effects on gender and sexuality. I will argue that the town of Sunnydale and Buffy's body are intrinsically interlocked and that this mutual construction can be visualized through the use of the term *Buffydale*. The article also explores how the construction of Buffydale can be understood as pivotal to the bodies of the other characters, with the example of the vampiric body and its relationship to queer space and time. Simply put, the article explores how Sunnydale is affected by Buffy, how Buffy is affected by Sunnydale, and how Buffydale affects the other characters. Insights into spatial and corporal issues of narratives grant a new perspective on a well-researched object of study such as *BtVS*.

[3] Space is a concept with many meanings, not least when working with speculative fiction such as science fiction, fantasy, or horror. For the purpose of this article I use the word *space* as the abstract definition of spatiality. The notion of the relationship between space and body as used in this article is inspired by feminist scholar Elisabeth Grosz. In her article "Bodies-Cities," she argues that a presumed relationship between body and city as a one-way construction such as "[h]umans *make* cities" fails to understand how bodies in turn are made by the space they inhabit (245-46). This perspective assumes that the body (or the subject) is the cause while the city is the effect (246). Instead Grosz shows "the constitutive and mutually defining relation between bodies and cities" (242). Not only do bodies make cities but the "the city is an active force in constituting bodies, and always leaves its traces on the subject's corporeality" (Grosz 251).[iii]

Welcome to Sunnydale

[4] The fictive Californian town Sunnydale functions as a focal point for the narrative in *BtVS*. The narrative importance of the relationship

between Sunnydale and Buffy is emphasized by the circular dramaturgy of the series. The story begins with Buffy arriving in Sunnydale, a place infested with vampires, demons, and other monsters. Below the high school library—the beacon of (unused) knowledge—lies the Hellmouth, and it is here that Buffy eventually heeds her call as the Slayer. The entire series pivots around locations in Sunnydale: the high school and college, the cemeteries, "The Bronze" music club, the magic shop, and Buffy's home. In fact, there are only a handful of times when the plot takes place outside of the town.[iv] In the final season, Buffy returns to (the rebuilt) Sunnydale High and the series then ends with the total destruction of Sunnydale, with the high school as epicenter in "Chosen" (7.22).[v] The characters' flight to safety on a yellow school bus from Sunnydale High underlines this circular dramaturgy.

[5] The entire narrative thus closely weaves Buffy and Sunnydale together. It is, in fact, not until the town is destroyed that Buffy has the option of leaving. The high school and the library are the primary settings for Seasons One to Three. While their destruction in "Graduation Day: Part 2" (3.22) signals a change in space—an ending of sorts—in which Buffy has graduated, defeated the "big bad," and is ready to leave high school and Sunnydale behind, she has already realized that she cannot leave to attend a university ("Choices" 3.19). This would be a narrative progression that would require a separation between Buffy and Sunnydale. In the following seasons other spaces become pivotal; however, all are in Sunnydale. The ending of Season Seven is a visual spectacle wherein the whole town is destroyed. In the final scene, the remaining characters witness how the destruction is perfectly confined to the border of the town. All that is left is the familiar sign, "Welcome to Sunnydale," a symbolic reminder of the space that was at the center of the narrative. It then falls down into what is left of the fictional town—a gaping hole in the ground—and now, Buffy is free to leave.

[6] Buffy's intimate connection to Sunnydale is inextricably connected to her role as the Slayer. Roz Kaveney suggests that all of the early season premieres of the series pivot around Buffy's relationship to Sunnydale, or specific spaces within the town. In addition, Kaveney argues that "[i]n the first four season premieres, Buffy's status as the

Slayer is affirmed or reaffirmed by her arrival in or return to Sunnydale. . . . In each of these episodes, Buffy has to reaffirm her self [sic] and her Slayerhood" (14). Kaveney closely connects Buffy and her Slayerhood to the space she inhabits and also illustrates a dramaturgical function of their relationship. The seasons begin with the arrival or return to a central space in which Buffy has to recreate herself as Slayer. This connection is, I would add, highlighted when Sunnydale is destroyed in the final episode of season seven. Buffy has by then redistributed the power of the Slayer to all potential Slayers, thus freeing herself from the lone burden of the hero, and likewise from her bond to Sunnydale.

[7] Furthermore, when Buffy temporarily escapes her duty as Slayer in the season three premiere "Anne" (3.1), she not only leaves Sunnydale, but also her name. This change of name is paired with a temporary relocation to another city, Los Angeles. Leaving both Sunnydale and her name behind are thus inseparable in order to flee her hero-persona. This brief relocation in space also illustrates the corporal impact on Buffy. The uniform she wears as a waitress in L.A. and her drawn-back attitude signal a bodily change. In fact, she endures and ignores sexual harassments from male customers in the coffee shop where she works. Anne, unlike Buffy, inhabits a female body on constant display for the heterosexual gaze and likewise an available body without the right to personal space. The issue of names is thus, as the series title underlines, crucial.

[8] In addition to the dramaturgical connection between Buffy as Slayer and Sunnydale, they share an ambiguity that can be traced through their names. K. Dale Koontz writes in her article on *Dollhouse* that "[n]ames are never a coincidence to Whedon" (205), a statement that induces the need to consider the connection between the names. The words Buffy and Sunny, with their assonance, are phonetically similar and can turn into each other simply by changing the consonants. Furthermore, Buffy's last name is Summers, which in turn alludes to summer, sunlight and *sunny*. The particularity of her first name is hard to miss. The name Buffy does not conform to the idea of the strong female hero. She is not an Ellen Ripley or a Sarah Connor, names we learned to associate with the resourceful heroines of science fiction—she is a Buffy Summers. During her first day of school, a girl comments

on this fact as Buffy passes by: "The new kid? She seems kind of weird to me. What kind of name is Buffy?" ("Welcome to the Hellmouth" 1.1). Lorna Jowett suggests that "even Buffy's name is indicative of her femininity, and its inclusion in the show's title underlines its irony" (*Sex and the Slayer* 23). Hence the name becomes a contested site for Buffy's paradoxical status, as both teenage girl and Slayer.

[9] Buffy is continually referred to in other manners, often by Xander Harris (Nicholas Brendon). Examples include: Buff, Bufferin ("Afterlife" 6.3), The Buffinator ("Living Conditions" 4.2) and Buffster ("Dead Man's Party" 3.2). Xander's rewrites of Buffy's name make visible the critical break between the juvenile femininity of Buffy, symbolized by her name, and her role as Slayer. Put in other words, she has to mediate between being buff and being Buffy, between the expectations put upon her as Slayer and by society as a teenage girl. The informal meaning of *buff*, as being in good shape, is no understatement when it comes to Buffy; she inhabits strength and speed matched by few.[vi]

[10] Both names can be interpreted in terms of paradoxes and ambiguity. Sunnydale is metaphorically not that sunny, as in "cheery and bright," and not always "bright with sunlight."[vii] In fact, a majority of the narrative action takes place at night, and its high death rate makes Sunnydale a less than cheerful place, even though its population seem to ignore this fact. This paradox is also noted by Buffy when she first arrives in Sunnydale: "Come on. This is Sunnydale. How bad an evil can there be here?" ("Welcome to the Hellmouth").[viii] This ambiguity of both Buffy and Sunnydale does not only connect them to each other, but also to major themes and recurring use of dualisms in the series. For example, Jowett considers *BtVS* in terms of what she calls "*Buffy*'s binaries" which suggests the recurring play with, and possible disruption of, binary oppositions such as good/bad, masculine/feminine, and human/monster in the series (*Sex and the Slayer* 12). The ambiguity of Buffy and Sunnydale is part of such binaries.

[11] The darkness of the town is thus hidden beneath a sunny exterior. The fact that Sunnydale is located in Southern California further enhances its paradoxical status. For example, Boyd Tonkin shows the implications of locating Sunnydale in Southern California—a

place filled with cultural mythology, not least connected to a similar paradox: "In 'So Cal' shines the blinding light that hides sinister secrets" (84). This contradiction is symbolically represented by the sparkly umbrella given to Buffy for being class-protector at the end of season three. In a sunny place like Sunnydale one should rarely need the protection of an umbrella.

[12] A similar relationship between surface and interior can be found in Buffy. She continuously has to mediate between being the Slayer and being a teenage girl. Throughout the series, she is forced to negotiate between these positions, trying to pass as a girl despite her masculine-coded abilities.[ix] At the same time, she is trying to be the Slayer when she *is* very "girly," or as Jowett puts it, "[f]or Buffy, a 'feminine' appearance positions her as a 'normal girl' despite her exceptional Slayer power" (*Sex and the Slayer* 23). She is a teenager and has interests that comply with a quite typical teenage girl, but as Arwen Spicer suggests, "Buffy, through her identity as the Slayer, refuses feminine stereotyping" (12). Jessica Price calls this dual position "'day Buffy' (school girl, more feminine) and 'night Buffy' (Slayer, masculine)" (217). In *BtVS* it is underneath lip-gloss, blond hair, and rebellious attitude that true heroism occurs. As with Sunnydale, not all is what it seems.

[13] The paradox of Buffy's feminine character and her duties as (buff) Slayer forces her to mimic the white, teenage girl she is supposed to be in order to pass in terms of normativity (cf. Ahmed). The relationship between Buffy and it-girl Cordelia (Charisma Carpenter) in the early seasons embodies this struggle. Cordelia personifies a perfect white, heterosexual, shallow, upper-class femininity and mirrors Buffy's failures in the matter.[x] Prior to arriving to Sunnydale and becoming the Slayer, Buffy was herself in a position similar to Cordelia's. She embodies all the physical and aesthetic qualities required for belonging to the popular crowd, but is still not able to create a unified performance of femininity. In fact, her nonconformity to what Judith Butler calls "the heterosexual matrix" (194) makes her an unintelligible person, and hence she struggles with social position in high school. Her performance of femininity is always at risk of failure due to the physical powers she inhabits as the Slayer, which are not traditional abilities associated with femininity. One of the main reasons Buffy manages to

remain in a somewhat successful balance between teenage girl and Slayer is because of the support of the Scooby Gang—her loyal group of friends.

Buffydale: Creating a Space in the City

[14] In the Season Three episode "The Wish," an alternative universe is brought forth by vengeance demon Anyanka (Emma Caulfield). It is created based on Cordelia's wish—"I wish that Buffy Summers never came to Sunnydale"—which becomes the alternative premise of the episode. The use of this narrative device, the creation of an alternative reality, in the episode makes visible the mutual construction of body and space. It invites viewers to consider the narrative entailments of Buffy without Sunnydale and Sunnydale without Buffy. In fact, it allows for a temporal reset of the series, as if the previous seasons had never happened. "The Wish" displays how Buffy has been, not only psychologically, but also corporally, transformed by Sunnydale from the moment she arrives at the town in Season One of the primary universe. It also shows how she is changed when subjected to other spatial experiences. Sunnydale, in turn, is similarly transformed as a space in Buffy's absence or presence.

[15] When Buffy finally appears in Sunnydale in the alternative universe, it is not the Buffy we know, neither in character nor in appearance. This narrative makes visible how identity and body are social constructs, and how doing gender is intimately connected to location in space. Buffy's attitude is different: from being chatty and witty, she has become a serious and rough character who seems scarred by life as the Slayer. She is externally different, with black makeup, dark clothes, and her lip-gloss has been exchanged for a scar running over her mouth. These bodily changes appear to be merely cosmetic but symbolize the inner changes to her identity as well as her body.

[16] In addition, the corporal changes of Buffy are central to the narrative development. Buffy's body is essential to the series as it inhabits her Slayer powers, which make her stronger, faster, and a quicker healer. In fact, she is less powerful in the alternative universe. Through her alternative spatial experiences, Buffy has not yet mastered her body and her powers as well as the primary Buffy. Alternative Buffy

is therefore killed at the hands of the Master—a villain whose rise to power was hindered by Buffy in Season One—who is now ruling Sunnydale. This action clearly illustrates the difference between the two Buffys. Even though the Master kills the primary Buffy at the end of Season One, she is later resuscitated by Xander. This also suggests a transformation of her body in relation to the other characters. It is not only the direct help from her friends that makes Buffy stronger and more successful in the series but they, together in Sunnydale, co-create her identity as well as her body.[xi] Buffy in the primary universe is then able to kill the Master.

[17] When comparing the alternative Buffy with the primary Buffy, I would suggest that the Slayer identity is more prominent in the former and the balance between Slayerhood and Buffy as a teenage girl is prominent in the latter. In fact, one of Buffy's strengths is the ambiguity in her character that allows her to develop friendships and relationships. This is what sets her apart from all previous Slayers, making her the most long-lived. It has been argued that the "'feminine' investment in family connects her to life" (Jowett, *Sex and the Slayer* 27). In fact, Buffy's connection to, and reliance on her friends is continuously returned to in the series. For example, Spike (James Marsters) tries to separate Buffy from the Scooby Gang because he believes she is not as strong without them ("The Yoko Factor" 4.20). This is also the premise for the Slayer:

> Into every generation, there is a chosen one. *One girl* in all the world. *She alone* will wield the strength and skill to stand against the vampires, the demons, and the forces of darkness; To stop the spread of their evil and the swell of their numbers. She is the Slayer. ("Slayer"; emphasis added)

The isolation of the Slayer becomes evident in the alternative universe, where Buffy irrevocably dies at the hand of the Master. It is through her disobedience that the primary world's Buffy is successful as she refuses to comply with the rules as written. The Buffy in the alternative universe complied, and she, much like all Slayers before her, ended up dead at an early age. As mentioned before, the resolution to the series is built upon Buffy breaking this rule, truly making her an active agent of her own destiny.[xii]

[18] Sunnydale in turn is transformed in Buffy's absence. Female agency is central to the main theme of *BtVS*, and in the alternative universe where she is not around, this agency is restricted. Buffy is breaking not only normative gender ideas about bodies by being extremely strong, powerful and a really good fighter, but she also plays a central part in defining and opening up the urban space, especially for women. A big part of Buffy's everyday life as the Slayer is to patrol the streets and the many cemeteries of Sunnydale. When the town, or the world, is not in grave danger, patrolling is what Buffy does; it is the closest thing to a regular job the Slayer has. In fact, sometimes she, or the Scooby Gang, even has to call in a substitute when Buffy is not available. This job is taken on by the Scooby Gang or the Buffybot, a robot replica of Buffy. The episodes "Bargaining: Part 1" (6.1) and "Bargaining: Part 2" (6.2), in which demons and vampires find out that it is the Buffybot and not Buffy who is protecting Sunnydale, also illustrate the spatial transformation of the town in Buffy's absence. Sunnydale is soon transformed into a dark warzone-like space under the control of evil. This episode, like "The Wish," also visually sets apart the alternative Sunnydale and the primary Sunnydale. Like Buffy, the Sunny parts of Sunnydale, and thus its ambiguity, are lost. Sunnydale without Buffy is a dark place, on the surface and beneath.

[19] Feminist researchers have documented fear as a force structuring women's everyday life in urban environments. For example, Leslie Kern argues that "[w]omen's ability to actively produce, define and reclaim urban space has often been circumscribed, negated and complicated by violence and a powerful fear of violence" (357). As Kern suggests in her study dealing with women living in Toronto, the feeling of safety is connected to privileges such as middle-classness and whiteness. Sunnydale is a predominantly white, middle-class community, and Jowett points out that a "majority of *Buffy*'s characters, male, and female, are white, middle class, and heterosexual" (*Sex and the Slayer* 13). The population is thus positioned as a privileged group. Even though the threat of vampires and demons is highly present in the urban space, it does not hinder people from venturing out at night.

[20] However, as becomes obvious in the alternative universe, Buffy is a large contributor to this communal (feeling of) safety. These

privileges are taken away when Buffy is not there and the people of Sunnydale are exposed to the dangers of the urban space. It is Buffy who keeps everybody safe by dissolving the boundary between the private and the public spheres. She creates spaces for people, especially women, where they can feel safe even if the urban space is threatening. The feeling of security stems not only from having Buffy there as actual protector, but also because they do not know the dangers. Kern states that "[t]he ability to feel at home in certain spaces exists in relation to *other* spaces, particularly those marked as different or dangerous" (369). Prominent relational spaces in *BtVS* are night/day, inside/outside, private sphere/public sphere; some of these are constructed as safe in relation to the other. Relational spaces are also the basis for this analysis, where it is possible to see everyday Sunnydale as safe(r) in relation to the alternative universe. The familiar spaces where the characters both feel and are safe are no longer there when Buffy is absent and the human population instead becomes unprivileged, to use Kern's vocabulary.

[21] Grosz argues that "[d]ifferent forms of lived spatiality [. . .] effect [i.e., create] the ways we live space" (249), a claim that is visualized through the experiences of Cordelia when Sunnydale is transformed into its alternative counterpart. Through Cordelia's experiences of the changed space, the audience is made to realize that here women should refrain from wearing sexy or revealing clothes, because it attracts vampires, and students are not allowed to drive cars. The entire human population is restricted to the private sphere after nightfall, whereas the vampires control the public sphere. It is possible to understand these spatial restrictions as an allegory of gendered space. One could see a parallel with women not being able to go out at night for fear of being sexually assaulted. The idea of home as a safe place/space for women permeates the narrative of the vampire, however false that assumption might be (see e.g. "Violence against Women"). The restriction for vampires to even enter the private sphere makes the line between private/public even stricter; they can in fact not enter a private space without an explicit invitation. However, as Karen Sayer argues, "[p]rivate space . . . consistently gives way to public space in *Buffy*; public space is remade by the group, and though never truly secure, it is always more secure than any individual's 'real' home" (Sayer 147). Sayer

displays how the sanctuary of home (as private space) is time and again violated in the series (146). I would suggest that this spatial conflict is central to the understanding of *BtVS* as a feminist narrative of reclaiming spaces.

[22] Another striking difference in this alternative universe is the vampires themselves. Throughout the series, a majority of the vampires and other monsters are played by male actors. The battle between Buffy and the demons could be defined as a battle between strict dichotomies (or "binaries," to use Jowett's vocabulary) such as women/men, good/evil, day/night, light/darkness, and life/death. The sexualized attacks of vampires, in which women often are the victims, echo men's violence against women, and particularly men's violence against women in the public sphere. In the alternative universe, however, there is a more prominent mix of female and male vampires, which is the direct result of Buffy's absence. This gendered mix of vampires could be understood as a result of Buffy not being there and protecting the public sphere for women. More women have in fact been made victims of vampires, and metaphorically it is no longer an issue of women/men but of vampires/humans. In addition, the group called "the white hats," fighting against the vampires, consists of a majority of men led by Giles, the adult male librarian. This contributes to a normalizing of a gendered and age-related division of labor in the alternative universe without Buffy.

[23] The primary universe is restored at the end of the "The Wish" when Anyanka is stripped of her powers and becomes an ordinary human teenager, Anya. The alternative universe is then partly returned to in a later episode of the same season, "Doppelgangland," in which Anya and Willow (Alyson Hannigan) accidentally summon vampire Willow of "The Wish." The episode continues to pose questions of bodily transformations of the other characters as a result of the alternative universe.

The Vampiric Body and Queer Space and Time

[24] The bodies of the other main characters are also transformed as a consequence of Buffy's absence and the reconstitution of space. Prominent examples are Buffy's closest friends, Willow and Xander,

who are both vampires in the alternative universe. Through the example of vampire Willow, I will briefly investigate her transformation into a vampire in the absence of Buffy. The changed space of Sunnydale in the alternative universe leaves Willow to become a victim of vampires and offers a variety of corporal transformations. These are both visually and narratively highlighted. In addition to the extreme contrasts between Willow and vampire Willow in terms of costume (fluffy pink sweater/ black and red leather) and traits (good/evil, shy/outspoken, nonsexual/sexual), the body has literally converted: from living to dead, from warm to cold, from human to vampire. She stops aging physically, becomes immune to sickness, and can live forever. Her face can transform in order to display her demon side, and her body is also stronger and faster than humans'.

[25] Becoming a vampire renders vampire Willow soulless and transforms both body and mind, but also her ability to interact with different spaces. For example, it is impossible for a vampire to expose her body to sunlight or enter someone's house without an invitation. Unlike humans, when a vampire dies, her body crumbles to dust in a matter of seconds instead of leaving behind a physical body. Thus, vampire Willow is physically bound to certain spaces and times.

[26] The concept of time is also of great importance to the vampire's body and could be interpreted as an embodiment of queer time. Symbolically this could be considered a fictional reformulation of what J. Halberstam considers a heteronormative organization of time and place (10). Halberstam argues that

> [q]ueer subcultures produce alternative temporalities by allowing their participants to believe that their futures can be imagined according to logics that lie outside of those paradigmatic markers of life experience—namely, birth, marriage, reproduction, and death. (2)

Vampires, by default, break this heteronormative concept of time as they reorganize these markers of life experience by their fictional existence. They could potentially disrupt all of these markers including reproduction, birth, and death. Since vampires do not require a heterosexual union to reproduce, age is not a corporal marker able to naturalize a given time for reproduction. Single vampires of any gender

can reproduce through siring humans to become vampires. As such, reproduction of vampires is not dependent on the idea of binary gender and can disrupt normalized ideas of heterosexual relationships.

[27] However, considering vampires in terms of Halberstam's concept of queer time also underlines how the very foundation of our relationship to time is marked to begin at birth and end at death. Vampires, however, disrupt even this foundation by their immortality and their state as *un*dead. They can be considered to have been born (as vampires) when they die, or as they have lived several "lives," first as humans and then as vampires. It is only through an anthropocentric logic that time begins with birth and ends with death. Willow's turning into a vampire can thus be considered a change that allows her to experience queer time.

[28] One of the often-cited differences between Willow and vampire Willow is her sexuality. When first meeting herself as a vampire, human Willow asks: "That's me as a vampire? I'm so evil and skanky. And I think I'm kinda gay" ("Doppelgangland"). The queer sexuality embodied by vampire Willow has been understood in different ways (see e.g. McAvan; Kociemba; Mendelsohn 58). The depiction of the lesbian vampire is not an uncommon trope in the history of film (see e.g. Weiss), but as with much of *BtVS* this is not an accidental stereotypification. What makes the introduction of vampire Willow interesting in this context is the fact that human Willow later in the series falls in love with a woman. So I read vampire Willow, in line with previous scholars (Jowett, *Sex and the Slayer* 80-2; Bartlem), as a foreshadowing of what is to come.[xiii] Even though Buffy reassures Willow that "a vampire's personality has nothing to do with the person it was," Angel (David Boreanaz), who should know, answers: "Well actually… ." He gets interrupted by the looks from the other characters, suggesting that there is indeed some truth to the opposite claim. The queer narrative space created for vampire Willow is not granted human Willow until much later in the series. It is not until the end of season four that she tells Buffy about her relationship with Tara in "New Moon Rising" (4.19).

[29] If considering vampire Willow's queerness in this alternative universe as a premonition of human Willow's queerness, it is possible to

read it along the lines of queer time from Halberstam's point of view. The alternative universe creates queer time/space where it is possible for Willow, as a vampire free from heteronormative values, to act upon her desires. The interaction of time, space, and bodies thus reveals spaces for queerness. Alexander Doty suggests: "new queer spaces open up (or are revealed) whenever someone moves away from using only one specific sexual identity category—gay, lesbian, bisexual, or straight—to understand and to describe mass culture" (xviii).

[30] It is crucial that vampire Willow and human Willow inhabit the same space in "Doppelgangland." They even switch identities so that Willow is allowed to perform—act as—vampire Willow, including the queer embodiment of sexual availability, dominance, and gender. In contrast, in "The Wish," all main characters are left unaware of the events that took place and no one actually ends up experiencing it once the spell is broken. It leaves only the viewers with a changed understanding of Buffydale and the impact it has on everyone and everything. Because Willow in "Doppelgangland" could meet, experience, and perform vampire Willow, it allows her to embody the changed corporal existence that was brought forth in "The Wish" through the transformation of Sunnydale in Buffy's absence. I argue that the introduction of vampire Willow into the ordinary universe in "Doppelgangland" creates something like a wormhole of queer temporality inscribed on Willow's body. This inscription cannot be unmade because it is remembered by the characters and not least by Willow.

Conclusion

[31] This article has analyzed the mutual construction of bodies and space in *Buffy the Vampire Slayer* and illustrated some of its effects on sexuality and gender, through comparing the primary universe and the alternative universe as depicted in "The Wish" and "Doppelgangland." Through the concept of *Buffydale* I have argued that the connection and the mutual construction of Buffy's body and Sunnydale is central to *BtVS*. The article also has considered how Buffydale, in turn, affects the other characters through the example of vampire Willow. It makes visible the ways spatial and temporal perspectives interact with the

corporal existence of these fictional characters and their surroundings. It is a perspective that still needs further investigation in Whedon's television series.

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Notes

[i] Jacob in fact calls it "Los Angelus" as a way to illustrate the narrative connections between Angel/Angelus and Los Angeles. See also Sara Upstone's "'LA's Got It All'" for a further discussion about this relationship.

[ii] Editor's note: Just before publication of this issue, Ian Klein presented "Resurrecting Sunnydale: Chronicles from the Hellmouth," an exploration of the construction of the town which won the Mr. Pointy award for best conference paper at SCW7: The Seventh Biennial *Slayage* Conference on the Whedonverses.

[iii] Even though Grosz uses the city as an example I consider the concept to be useful for other type of spaces, including towns.

[iv] There are a few scenes not located in Sunnydale, for example Giles and Willow in England ("Lessons" 7.1) and Buffy in Los Angeles ("Anne" 3.1).

[v] I only consider the television series Seasons One-Seven in this article and not the following seasons of graphic novels.

[vi] The word *buff* could suggest "being in good physical shape with fine muscle tone," http://oxforddictionaries.com/definition/american_english/buff.

[vii] http://oxforddictionaries.com/definition/english/sunny?q=sunny.

[viii] The tile of the episode also indicates space as a central component of the series. The use of the "Welcome to" phrase is returned to through the sign "Welcome to Sunnydale" that Spike hits with his car in "School Hard" (2.3), and that is later on the final part of Sunnydale to be destroyed in "Chosen" (7.22).

[ix] Compare also to Jowett who writes that "Buffy cannot entirely escape the masculinization of the female action hero" (*Sex and the Slayer* 21). Cf. Worrell in this issue.

[x] This is only until Cordelia becomes involved in the Scooby Gang, where she eventually struggles with her social status and thus displays the fragility of the gendered performance.

[xi] This connection between Buffy and her friends has been explored in more detail by Rhonda V. Wilcox (4-9).

[xii] Buffy both leaves the rule of the Watchers' Council and finally reorganizes the power of the Slayer to all potential Slayers.

[xiii] Jowett also considers Vamp Willow "as a *fore*shadowing of [Willow's] internal contradictions, brought out subsequently in Dark Willow" (*Sex and the Slayer* 81, emphasis original).