

Wuthering Revello Drive: Eroticism, Romance, and Time in *BtVS*, *Twilight* and *Wuthering Heights*.

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Emily Brontë's novel *Wuthering Heights* focuses on the protagonists Heathcliff and Cathy, and the next generation Linton and Catherine, whilst they are in their youth. The romantic themes of the novel – love triangles, falling for the 'badboy', revenge of the spurred lover – are already recognizable in the teen melodrama genre. Much has been made of Stephanie Meyer's referencing of Brontë's work in her *Twilight* novels. However, this paper argues that the Buffyverse got their first, and did it better.

George Bataille's essay on Emily Brontë develops a reading of *Wuthering Heights* in which eroticism is deeply tied up in ideas of transgression and transcendence. Themes of selfishness, adolescence as transition from childhood realm to adult society, sexual desire and the death drive are brought to the fore, highlighting the depth and complexity of the desires of Brontë's characters, and their dangers. This paper offers a critical reading of these themes in *Twilight* and *Buffy the Vampire Slayer* rooted in Bataille's analysis. A crucial element for all these ideas is time – and it is here that *BtVS* demonstrates stronger affiliation with Brontë's work.

The span of *Wuthering Heights*' narrative covers some thirty years, and is driven by changes wrought by time and experience, and Heathcliff's inability to adapt. The desire for transcendence, the eroticism of death, in Bataille's analysis is an attempt to step outside of the inevitable march of time; to remain in the 'kingdom of childhood' where selfishness is indulged. The vampires of the Buffyverse live in this kingdom and, in loving Buffy, Spike and Angel are drawn back into adult/human society. By contrast, Meyer's romanticism of unchanging Edward, Bella's desire never to age, presents the kingdom of childhood as desirable through the escape to a romantic past. Whilst *BtVS* intimately explores the eroticism of the death drive, *Twilight* seeks to submerge the erotic within the romantic – a dangerous denial of the reality of time.