Wound Traces:
American Crime Narrative Treatments of 9/11 Trauma and the War on Terror

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I confirm that all work included herein is my own.

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Abstract

This thesis provides a critical exploration of the role that American crime narratives of the early post-9/11 period played as sites of concerted critical engagement with the politics of 9/11 and the resulting war on terror, evaluating their engagement with terror war ideologies and rhetoric, criticisms of anti-terror legislation, and the application of state power at home and abroad after 9/11. Through examination of a selection of early post-9/11 American crime genre texts, a case is made for crime genre practitioners in literature and primetime TV drama having succeeded in providing an account of 9/11 trauma and the war on terror that avoids the shortcomings that critics have found in representation of 9/11 in popular culture; crime genre texts articulate a response to the physical, emotional and psychological traumas of 9/11 that takes account of the deeper-lying historical and political causes and consequences of the 9/11 attacks – a contrast to the 9/11 novel and prominent 9/11 feature films. This thesis adds knowledge to cultural studies and literary criticism on 9/11 and its social and political aftermath in America, whilst also filling a gap in scholarship pertaining specifically to critical evaluations of the American crime genre's engagement with the foreign and domestic policies of the George W. Bush administration and the social realities of life on the ground in America after 9/11, including articulations of the emotional and psychological trauma of 9/11 and resultant anxieties of a nation at a time of crisis

~ Introduction ~

This thesis aims to undertake a critical exploration of the role that American crime narratives of the early post 9/11 period played as sites of concerted critical engagement with the politics of 9/11 and the resulting war on terror, evaluating their engagement with neoconservative[1] terror war ideologies and rhetoric, criticisms of anti-terror legislation, and the application of state power at home and abroad after 9/11. Furthermore, the texts under discussion will be investigated in terms of their interaction with critical debates about acceptable levels of violence in the pursuit of law and order (state sanctioned or otherwise), and the limitations of established ideologies and mechanisms of law and order at times of perceived crisis. Consideration will also be given to the narrative form of post 9/11 American crime narratives in light of critical discussion of the form and function of the 9/11 novel and the developmental history of the crime genre. Overall, this thesis will add knowledge to cultural studies and literary criticism on 9/11 and its social and political aftermath in America, whilst also filling a gap in scholarship pertaining specifically to critical evaluations of the American crime genre's engagement with the foreign and domestic security policies of the George W. Bush administration and the social realities of life on the ground in America after 9/11, including articulations of the emotional and psychological trauma of 9/11 and resultant anxieties of a nation at a time of crisis.

In attending to these objectives, particular emphasis will be placed on the crime genre's interaction with the representation of wounding in the hegemonic, neoconservative account of 9/11 directed by administration officials and supporters, and with the neoconservative framing of war as the only legitimate response to national injury – a development which, in the words of Douglas Kellner, also enabled 'the most right-wing law-and-order domestic policy in U.S. history' (Kellner, 2003: 6). Furthermore, attention is paid to how crime narrative writers of the early post 9/11 period have adapted the characterisation of the central detective figures to not only reflect neoconservative ideological positions pertaining to unrestrained violence and just war, but also to engage critically with the bleed-over of national security anxieties surfacing out of America's wound sites into the politics of post 9/11 American heroic male identity. This analysis will draw on contemporary trauma theory, critical debates about the normative motifs used in the representation of 9/11 and of trauma, established criticism on the cultural function of crime narratives, literary criticism of the 9/11 novel, critical appraisals of American popular culture output referential to 9/11 and the war on terror, and scholarship on the neoconservative ideology undergirding war on terror discourse, policy, and operationalisation.

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[1] Throughout this thesis 'neoconservative' is at times shortened to 'neocon'.

Neoconservatism originally emerged amongst New York intellectual liberals in the Democratic party, at odds with the New Left and President Lyndon Johnson's domestic programmes (see Vaïsse, 2011). However, when we speak of neoconservative ideology and its policy prescriptions in the context of the Bush administration, we are speaking most specifically to neoconservatism in its post-Cold War formulation, as honed throughout the 1990s within Washington think tanks, amongst the most prominent of which was the American Enterprise Institute (AEI) and the now defunct Project for the New American Century (PNAC).[2]

Contemporary neoconservatism is rooted in three core themes. The first is a moral absolutism that derives from religious conviction that 'the human condition is defined as a choice between good and evil and that the true measure of political character is to be found in the willingness by the former (themselves) to confront the latter' (Halper and Clarke, 2005: 10). As Halper and Clark (2005) detail, this conviction manifests in an analysis of international issues in Manichean terms of black and white moral absolutes, 'fortified by a conviction that [neoconservatives] alone hold the moral high ground' (Ibid). This conviction underlies what devout neoconservatives (particularly those of an evangelical Christian persuasion) view as America's moral "mission": the export of American values and liberal democracy to competitor nations (see Micklethwait and Wooldridge, 2005).[3]

Inherently hawkish, contemporary neoconservatism positions the world as a dangerous realm of 'nation-states locked in a Hobbesian struggle for advantage' (Micklethwait and Wooldridge, 2005: 210), in which all international relations are accordingly orientated around the strength of competitor states' military capabilities and willingness to use them. This second core theme motivates the neoconservative post-Cold War push for a break with the established geopolitical strategy of deterrence and maintaining a balance of power. Emphasising American “unipolarity”, use of military force to pursue regime change abroad is promoted as the default mode of operation for securing American interests. Rejecting the rule of law as embodied in international institutions and multilateral frameworks and treaties – viewed as unwarranted checks on American power and interests – contemporary neoconservative foreign policy prescriptions maintain a right to act unilaterally and pre-emptively against identified threats, regardless of their state of development. This emphasis on unilateralism and preemption is reflective of neoconservative desire for a general unrestraining of American power from established laws and covenants.

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[2] The latter organisation would publish its prescription for foreign and defense policy in its founding *Statement of Principles* (see Abrams et al, 1997) and the influential report *Rebuilding America's Defenses: Strategies, Forces, and Resources For a New Century* (Donnelly et al., 2000).

[3] Although affecting a preference for military intervention, in which forceful regime change serves as the vehicle upon the exportation of American style democracy may be undertaken, neoconservatives are not necessarily opposed to soft power tactics of providing financial support through aid to the nation states seen as vulnerable to political conversion to US style democracy.

These proposals reflect an abiding paranoia within neoconservatism about globalisation and the progression of technology, principally in terms of weapons of mass destruction (WMD) being acquired by “rogue states” – of which Iraq was the standard bearer of threat (See Micklethwait and Wooldridge, 2005; Halper and Clarke, 2005). These concerns are representative of the third core theme of neoconservatism: a focus on the Middle East as the primary arena of American interest overseas, with Iraq in particular viewed as ripe for democratic conversion, anchoring a broader democratic makeover of the Middle East (see Gurtov, 2006). Between its jarring dissolution of assumptions about American border security and relative immunity from attack, and the desire for a rapid resolution to ensuing anxieties, 9/11 would provide the opportunity for such neoconservative political thought to transition from the periphery to the intellectual centre of conservative policy making.

That elevation of neoconservative influence on policy making post-9/11 turned on several converging factors, beginning with the established presence of neoconservatives in key cabinet positions. Although few in number within the Bush administration – less than twenty appointments pre-9/11 – ardent (and well-established) neoconservatives held influential national security positions in the Department of Defense (DOD), the Pentagon, and the Office of the Vice President (OVP). Prominent neoconservatives – all members of the aforementioned PNAC – Paul Wolfowitz, John Bolton, Douglas Feith, and Richard Perle held senior positions in defense: Wolfowitz serving as Under Secretary of Defense; Bolton as Under Secretary of State for Arms Control and International Security Affairs; Feith as Undersecretary for Policy at the DOD; Perle as Chairman of the Defense Policy Board (an advisory organisation to the Secretary of Defense). Meanwhile, fellow PNAC member, I. Lewis “Scooter” Libby (a Wolfowitz protégé), was serving as Vice President

Dick Cheney's Chief of Staff. In this role, Libby had populated the OVP with advisors predominantly drawn from neoconservative circles.[4]

Operating from these interrelated vantage points, in the wake of 9/11 neoconservatives were empowered to seize the opportunity to present a 'detailed, plausible blueprint for the nation's response […] that had been in preparation for over a decade' (Halper and Clarke, 2005: 138). This state of preparedness placed the neoconservative contingent at an advantage over others wishing to debate the best course of action, and by including a commitment to pursue not just terrorists but nation states that harbour them, neoconservatives were able to meld their pre-existing imperial foreign policy agenda with the events of 9/11. It was a combination of political and emotional contexts that allowed this repackaging of neoconservative policy prescriptions to find a sympathetic audience in the White House.

Bush's immediate reaction to 9/11, as chronicled in Bob Woodward's *Bush at War* (2002), was to view the attacks as an act of war that would warrant a response in kind, declaring to the vice president on the Air Force One phone 'we're at war' (Bush in Woodward, 2002: 17) and telling staff onboard 'We're going to take care of this. […] Somebody is going to pay' (Ibid). Halper and Clarke describe Bush as a man 'profoundly changed' (Halper and Clark, 2005: 137) in the wake of the attacks, using his 'duty-bound, born-again, can-do' (Ibid) attitude to focus a 'searing rage […] determined to rally the nation and the civilian world to crush al-Qaeda' (Ibid: 138). This dynamic 'distilled the many shades of grey reflecting relations among nations into a black and white Manichean "either you are with us or against us" position' (Halper and Clark, 2005: 138) that established a direct harmony between the president's declaration of a war on terror and the inherent binarism that colours neoconservative ideology.

However, that is not to suggest that Bush had a heart and soul conversion to neoconservatism. Still a centre-right conservative, Bush's embrace of neoconservative foreign policy thinking after 9/11 was one born of intuition, personality and pragmatic practicality. A tenet of Bush's political leadership had been a willingness to delegate strategies and their execution, albeit whilst retaining the final decision-making. Inexperienced in international relations, and foreign and defense policy, the neocons presentation of a plan that had been honed over multiple years played towards Bush's tendency to function in business-like terms for political problem-solving by utilising the solutions that had been presented to him.[5]

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[4] Amongst the neoconservative advisors Libby had assembled were political ally, Eric Edleman, a former Foreign Service officer, Russia Expert, and U.S. ambassador to Finland and the Middle East specialist John Hannah. These were compliment by William Lutti, a fellow neoconservative placed into the role of Deputy Undersecretary of Defense for Special Plans and Near Eastern and South Asian Affairs directly under the vice president, and several (*Cont'd overpage*) hawkish Republicans highly sympathetic to neocon ideology, such as Dean McGrath. For a more in-depth dissection of neoconservative membership of the George W. Bush White House, their roles, and political histories, see Halper and Clarke (2005), pp. 112-157.

The adoption of the neocon strategy as *the* response to terror was further facilitated, as Holloway details, by an 'opportunistic convergence between 'assertive nationalism' and neoconservatism' (Holloway, 2008: 36). The most prominent assertive nationalists in the Bush administration were Cheney, Defense Secretary, Donald Rumsfeld, and the US national Security Advisor, Condoleezza Rice. Already sharing 'an engrained scepticism about traditional Wilsonian commitments to the rule of law as embodied in international institutions' (Ibid) and a core belief in assertively pursuing American interests overseas, the attachment of states that harbour terrorists to the scope of 9/11 justice provided the basis for what Daalder and Lindsay (2003) refer to as 'a marriage of convenience' (Daalder and Lindsay, 2003: 369) between the administration's neoconservatives and assertive nationalists: the neocon blueprint for the war on terror serving both parties' foreign policy aims, even if Cheney and Rumsfeld saw the requisite nation-building in more temporary terms (see Daalder and Lindsay, 2003). Thus did neoconservative thinking ascend to an unprecedented level of influence over policy making, overseeing a fundamental reshaping of American foreign policy that would lead the nation to war.

With support from both the president and the assertive nationalists procured, neoconservatives within and around the cabinet were able to direct an administration response to 9/11 that was distinctly neoconservative in its tone and policy making. The first phase of that response was discursive, distilling a narrative of the terror threat (as embodied by 9/11), and American national identity, that would lay the philosophical (and emotional) groundwork for a policy response rooted in neoconservative prescriptions for unilateralism and pre-emptive warfare: ‘waging a war of words to provide the basis for a war of weapons’ (Halper and Clarke, 2005: 195)

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[5] Prior to 9/11, both in office as president and on the stump in 2000, George W. Bush's foreign policy approach was oppositional to that which had been promoted by neoconservatives – a misalignment both in scope of operation and underlying ideology. As Micklethwait and Wooldridge note, prior to 9/11 Bush had 'sided with the realist faction in the Republican Party. He sang the praises of a "humble but strong" foreign policy and criticised one of the key tenets of neoconservative philosophy: intervening in trouble spots' (Micklethwait and Wooldridge, 2005: 200-201). Even though the neoconservatives had secured victories with Bush's withdrawals from international treaties, the philosophy of the president had been more in-line with assertive nationalist philosophy, emphasising disengagement over utilising the withdrawals in support of a pursuit of expanded American hegemony through regime change.

The overarching container narrative of contemporary neoconservatism, that of a changed world post-Cold war, marked by the omnipresence of terrorising threats to America, provided the main structuring frame for war on terror discourse. Accordingly the anxiety that 9/11 had induced in the electorate and its elected representatives was consistently stoked in administration rhetoric. Naming al-Qaeda as the terror network behind 9/11, emphasis was placed on ‘[t]housands of dangerous killers, schooled in the methods of murder […] tens of thousands […] still at large’ (Bush, 2002a: Online) with homicidal designs on American citizens. No rationale was assigned to al-Qaeda’s agents beyond an irrational hatred of American freedoms and western values overall (Bush, 2001a: Online).

Iraq and the Hussein regime were increasingly referenced in relation to al-Qaeda, first as 9/11 co-conspirators (Mylroie 2001; Perle in Mufson, 2001), then as general supporters and facilitators of al-Qaeda operations and as harbourers of wanted al-Qaeda operatives (Cheney, 2001), and later as if Iraq and al-Qaeda were simply extensions of each other (Bush, 2002i: Online); a steady trickle of misdirection that ‘hard-wired the public mind to link a global assault on al-Qaeda with a territorial assault on Iraq’ (Halper and Clark, 2005: 202). As actual evidence of Iraqi complicity with al-Qaeda failed to materialise, focus shifted to depicting Iraq as hoarding and developing WMDs (see Bush, 2002c; 2002d), replete with escalating doomsday scenarios from biological and chemical attacks capable of hitting the US in 45 minutes (Bush, 2002g: Online) to capabilities for inducing full nuclear annihilation within twelve months (see Bush 2002c; 2003a: Online). As Halper and Clark conclude, ‘[i]t was thus sentence by sentence that the administration was able to translate Iraq into the essential vocabulary of “terror” […] to legitimise military force (Halper and Clark, 2005: 217).[6]

This discursive response to 9/11 fostered by the administration also indulged in cynical constructions of victimcy, with victim status subject to strategic application and withdrawal dependent upon whether the subject’s victimhood would galvanise or temper support for war. In this vein, America's citizenry was discursively reimagined as primarily a victim collective. Presidential speeches and pubic addresses consistently issued reminders of the national injury, with 9/11 proclaimed 'a fixed point in the life of America' (Bush, 2002f: Online) from which national identity and purpose was directed, whilst ongoing media coverage of 9/11's fallout maintained the image of the national wound site at Ground Zero as its referential backdrop. In this way, the experience of direct 9/11 victimhood was extended beyond the local sphere of its occurrence (see Breithaupt, 2003; Reynolds and Barnett, 2003), collapsing the definition between primary victim and secondary witness. All Americans were thus effectively recast as 9/11 victims and potential victims of fresh attacks, joined in a new collective identity based on the commonality of victim status (see Melnick, 2009; Altheide, 2009, 2010). Solidifying Pan-American victimhood was highly conducive to soliciting support for war from the electorate as it fostered an unspoken justification for a response in kind (see McChesney, 2002; Breithaupt, 2003; Reynolds and Barnett, 2003; Kellner, 2004; Melnick, 2009).

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[6] The discourse was also frequently inflected with orientalist Othering, in which America’s Middle Eastern enemies were cast as ‘evil’ (Bush, 2002a) entities, sub-humans bearing ‘no inner voice of reason, no hint of conscience’ (Bush, 2002h) when it came to killing. It was a narrative thread with intense appeal to Christian conservatives as it helped cast the war on terror ‘as an apocalyptic contest between good and evil’ (Halper and Clark, 2005: 196), reflective of the neocon predilection for viewing the world in Manichean absolutes of good and bad (see also Singer, 2004).

Another prominent feature of the administration's discursive construction of victimcy to support terror war military intervention was a gendered orientalism, in which the discourse of women's rights was co-opted for a narrative of ''Other' women as voiceless victims of a barbaric (male) 'Other' enemy' (Khalid, 2011: 16). In the build-up to the invasion of Afghanistan, the Bush administration, supported by American mainstream media and liberal feminists in the US, emphasised the subjugated status of women under the Taliban, drawing attention to the withholding of education, veil mandates, and executions for transgressions of Taliban authored gender performance (see Bush, 2001a, 2001; Shepherd, 2006; Khalid, 2011; Saleh, 2016). Iraqi women were similarly cast as victims of barbarous male 'Others' in discussion of Hussein regime rape rooms (See Bush, 2003h; Nayak, 2006; Shepherd, 2006). This construction of Middle Eastern 'Other' female victimcy helped position 'the USA as enlightened, civilised, and justified in its military interventions' (Khalid, 2011: 16) – a necessary violence to confront and neutralise a greater one. Such constructions of victimcy were just as subject to withdrawal. As Faludi (2008) discusses, the plight of Afghan and Iraqi women receded from prominence in the terror war discourse early into combat operations.[7]

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[7] Judith Butler (2004) highlights a similar withdrawal of victimcy in the withholding of obituaries for non-American war casualties. For Butler, this withdrawal of victimcy denied such victims recognition of their status as *human* causalities, and thereby propped-up a narrative of the wars as free of human cost – a discursive turn that helped (*Cont'd overpage*)

Woven into the administration’s war on terror discourse was a foreshadowing of a policy shift that would turn neocon ideological prescriptions for unilateralism and pre-emptive war into official anti-terror strategy. Presidential speeches to the nation, the German Parliament, to military graduates at West Point, and the UN General Assembly across 2002, invoked a need to act *before* threats had fully formed, because ‘[i]f we wait for threats to fully materialise we will have waited too long […] we must take the battle to the enemy, disrupt his plans and confront the worst threats before they emerge’ (Bush, 2002b: Online). Whilst urging assistance from allies, Bush made clear that ‘if they do not act, America will’ (Bush, 2002a: Online), and would do so unilaterally. These sentiments were formalised in the September 2002 National Security Strategy (NSS 2002) that would serve as the doctrinal framework of the war on terror.[8]

NSS 2002 is the fullest embodiment of neocon influence upon the administration’s 9/11 response. Ideologically grounded in the ‘neoconservative insistence that in a world transformed by post-Cold War realities and 9/11, foreign policy and national security strategy must also be reinvented’ (Holloway, 2008: 43), NSS 2002 dispensed with the established geopolitical mode of sustaining a balance of power to protect US interests and preserve the peace. Instead NSS 2002 pitched an aggressive pursuit of American interests overseas, with an expanded American hegemony positioned as antidote to the newly realised global threat of international terrorism. Accordingly, NSS 2002 made policy provision for the US to ‘enlist support’ (NSS, 2002: 6) of the international community in its security arrangements, but retained the right to act unilaterally. Moreover, the language of “enlisting support” signalled a clear lack of commitment to international frameworks and institutions, positioned instead as ‘discretionary add-ons to American power’ (Holloway, 2008: 45).

Proclaiming ‘the only path to peace and security is the path of action […] our best defence is a good offense’ (NSS, 2002: 6), NSS 2002 sanctioned pre-emptive war as a matter of self-defence, ‘identifying and destroying the threat before it reaches our borders’ (NSS, 2002: 6). Moreover, proclaiming to act ‘against such emerging threats before they are fully formed […] even if uncertainty remains to the time and place of the enemy’s attack’ (Ibid: 15), seemed to purposefully conflate pre-emptive and preventative war,

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direct public attention away from any consideration of universal human vulnerability that might break down the distance between “us” and “them” and destabilise national resolve for war. This particular aspect is discussed further in Chapter 3.

[8] For more on the Bush administration’s neocon-led discursive response to 9/11 and how it was constructed see Jackson, 2005.

allowing the administration to circumnavigate the prescriptions of article 51 of the United Nations (UN) charter, in which pre-emptive war for self-defence was recognised as legitimate, whilst preventative war against threats indeterminate in form or time of deployment would constitute an unlawful act of aggression against sovereign nations. (see Daalder and Lindsay, 2003; Chomsky, 2004; Bacevich, 2005; Gurtov, 2006; Holloway, 2008).

From discourse to policy, the administration’s response to 9/11 manifested the core neocon ideological precepts of America as a unipolar force, whose state power should be exempt from the constraints of either domestic or international institutions or frameworks that would place restraints on the pursuit of its (security) interests. Come the invasion of Iraq in March 2003, neoconservatism had ascended to a position of hegemony inside the Bush administration and in American political life at large. The principle catalysing agent of neoconservative hegemony was the hyper-sensitivity to national security issues induced in the electorate and the congressional body by 9/11. 9/11 inflicted not only physical injury on its immediate victims, but psychical wounds to the public consciousness, upending well-worn assumptions about U.S. security and the ability of U.S. military and law enforcement agencies to protect the citizenry, creating fertile ground on which to cultivate support for the forceful response neoconservatism advocated.

We have already noted how the discursive response to 9/11 advanced by the administration under neoconservative influence played upon terrorism fears to draw support. As Halper and Clark (2005) detail, public fear, driven to fever pitch when anthrax-laced envelopes arrived at government offices and media organisations, meant ‘the administration had almost carte blanche to respond as it liked’ (Halper and Clark, 2005: 145). The sensitivities of the electorate were matched amongst law-makers, with neoconservative directed proposals procuring bi-partisan support.[9] In concert, there was an associated shift in conservatism at large toward neoconservative thinking. Micklethwait and Wooldridge provide an in-depth analysis of this shift in *The Right Nation*: *Why America is Different* (2005), noting that in the wake of 9/11 the conservative collective’s concerns boiled down to two things: first, ‘America was in danger […] [and] faced the prospect of the same attackers having weapons of mass destruction' (Micklethwait and Wooldridge, 2005: 214); second, 'America was now engaged in another war between good and evil' (Ibid). Accordingly the 'more vigorously unilateralist approach came as music to the ears of conservative America' (Ibid) as it spoke out loud when many conservatives were already thinking and 'translat[ed] some of conservative America's deepest passions into a theory of foreign policy' (Ibid: 224).

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[9] As an example, the domestic counter-terrorism act of October 2001, USA PATRIOT, passed with an overwhelming majority: 357-66 in the House of Representatives, and 98-1 in the Senate. It is worth noting that neoconservative thinking has a long history of sympathies within the Democratic party. As noted earlier, neoconservatism emerged out of the Democratic party in the 1960s amongst disaffected liberals, but those roots can be traced back even further to Woodrow Wilson – a progressive liberal who believed the export of American values was in the global interest.

Complementary to conservative America's drift into alignment with neoconservatism (and the bi-partisan embrace in congress) was a well-structured and deep-rooted media promotional and support network populated by neoconservatives and sympathisers, bridging the gap between the converted congregation and those beyond the conservative corpus. Prior to 9/11, in order to disseminate and promote their alternative vision for American foreign policy, neoconservatives had built up a 'shadow defense network' (Halper and Clark, 2005: 182), spanning think tanks and policy institutes supported by deep-pocketed sponsors, amongst whom were fellow travellers in television, radio, and print media. This media network allowed prominent neocon voices to exert considerable influence over the public discourse on 9/11 and the war on terror; sympathetic media actors and institutions being the prime outlet through which the neocon case for war would be established in the public consciousness as the dominant perspective on 9/11 response.

The Murdoch media empire for instance, whilst by no means the sole sponsor of the neoconservative voice in the media,[10] was a significant contributor and provides a suitable exemplar case for illustration within the limited confines of this introduction. Murdoch's Fox News consistently 'provid[ed] a neo-conservative interpretation of events […] reporting the news within the context of a continual and ongoing crisis' (Ibid: 186) that reflected the discourse of post 9/11 America as a nation under threat, 'impl[ying] terror was always just around the corner […], continuously engaging people's emotions of fear, dread, anger and revenge' (Ibid). The Christian Right and its broadcast networks also served as a commanding tributary for the neocon discourse on 9/11 and the war on terror, blending political argument with messianic accounts of the attacks that kept the narrative of an apocalyptic showdown between good and evil reverberating through American Christendom. Meanwhile, dissenting voices were either excluded from airtime (see Faludi, 2008), or made subject to a McCarthy-esque discourse of being unpatriotic, and editorially positioned as at odds with rational and moral thinking or, at its extremes, a terrorist sympathiser[11] (see Kaplan and Kristol, 2003; Butler, 2004; Borjesson, 2005; Halper and Clarke, 2005; Finnegan, 2007; Faludi, 2008; Feingold, 2012).

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[10] As Halper and Clarke point out, 'Backed by sympathetic and powerful sponsors as the 1990s progressed, neo-conservatives were able to publish increasing amounts of material in the U.S. print media. […] [C]onservative foundations, such as the Bradley Foundation, the Olin Foundation, Scaife, and the Smith Richardson Foundation […] similarly provided the financial basis for a conservative print media that served neo-conservatism well. By the end of the 1990s, neoconservatives had receptive editors across a range of publications, including the *New York Post*, the *New Republic*, Commentary, the *National Review*, The *New York Sun*, the *American Spectator*, the *New Yorker*, the *Washington Times*, the *Wall Street Journal*, and, of course, the *Weekly Standard*.' (Halper and Clarke, 2005: 188).

A deeper delve into the discussion of how neoconservatism attained and maintained hegemony in American Political life for the majority of the post 9/11 decade can be found in Micklethwait and Wooldridge (2005) and Halper and Clarke (2005). For clarity, when I speak of a neoconservative hegemony and the hegemonic hold of neocon ideology, as occurs throughout this thesis, I am not speaking in terms of a totalitarian dictatorial style hegemony. Rather, my application of the term hegemony is in the tradition of Antonio Gramsci and his theory of cultural hegemony, in which hegemony is arrived at through having persuaded groups who wouldn't ordinarily be in alignment that the ideology presented is, on balance, beneficial to those groups (see Adamson, 2014). Likewise, under Gramsci, the achievement of hegemonic status assigned to neoconservatism is not meant to suggest that an absolute alignment of all Americans behind the neocon cause had been achieved. Rather, the hegemony of neoconservative political thought, assigned to the period running roughly from 9/11 to 2005 (tapering off most significantly from the 2006 mid-term elections), reflects a period in which neoconservatism had reached a position of being the most persuasive political narrative for the electorate at large, as evidenced by the popular support the Bush administration carried throughout that period (see Gallup: Online).[12]

Furthermore, this thesis recognises that 'no hegemonic system […] is ever absolute or uncontested (Williams 1994, 599) – that the hegemony, once achieved by neoconservatism required management and ongoing (re)negotiation to maintain its position. To paraphrase Lobasz (2008), hegemony isn't hegemonic by failing to protect its position, and being able to weather cracks in its grip or fend off challenges (Lobasz, 2008: 307). The invasion of Iraq provides a suitable example, with the decision to go to war having been subject to large scale public demonstrations in the US (as it was in the UK), but overall polling presenting a 72% support rating and a 13% rise in the presidential approval rating (Newport, 2003: online). However, 'by September 2002 only half of the U.S. population thought it had been a good idea (Micklethwait and Wooldridge, 2005: 220)

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[11] Such was the aspersion cast upon Susan Sontag for suggesting that 'a few threads of historical awareness might help us understand what has just happened, and what may continue to happen' (Sontag 2001). Details available in Faludi (2008).

[12] George W. Bush's approval ratings as President trended at a 62% average for the first administration period (Gallup: Online).

Nevertheless, neoconservatism still won out as the dominant political mode come the 2004 presidential election. With the majority of the electorate still placing national security as their primary concern and viewing the administration's war on terror approach as the best guarantor of their safety, Bush was returned to the White House with a strengthened mandate.[13] It would be defeat at the 2006 midterms, where Republicans lost control of both houses of Congress, that would ultimately mark the point at which neoconservative hegemony began to falter.[14]

Throughout the thesis, I refer to "terror war politics". My use of the term terror war politics is a means of referring, in convenient shorthand, to the combination of political narratives, ideology, and institutional practices that are bound together under the rubric of a war on terrorism. As a term, it is intended to reflect not only the official policies of national security introduced by the Bush administration in response to 9/11, but the political arguments, ideological principles and discursive practices, as previously outlined, that support that policymaking, and in turn underscores the narrativisation of the operationalising of those policies. Terror War politics is a term that aims to position the Bush administration war on terror discourse as indivisible from the institutional practices that flow from that discourse, and whilst it recognises 9/11 as a root point of orientation, it recognises 9/11's secondary relation to neocon ideology as the driving force behind the war on terror policy suite and its operationalisation.

Traces of the neoconservative directed discourse of the war on terror, and its associated policy prescriptions, would reverberate through post 9/11 American culture, with no media form immune to its penetrations. Established critical contributions to the field of post-9/11 culture are broad-reaching in focus and content. Book-length analyses are available dedicated to individual media forms, with scholars seeking to assess the contributions of individual actors within their field in relation to the representation of 9/11 and the war on terror, whilst also establishing currents of critical engagement with numerous threads of 9/11-inflected government policy. Beyond the focus on individual forms of cultural media outlet, other scholars have produced work focused on the reverberation of 9/11 through American culture at large, isolating particular trends of 9/11 response and undertaking in-depth historical and sociological enquiry. These book-length works are supported by a wealth of individual journal entries and chapter contributions to collected volumes. By no means an exhaustive account, the following texts are reviewed as a representative cross-section of the available critical material on post 9/11 culture, providing a grounding in the critical approaches that have been taken, and arguments presented, around cultural responses to (and representations of) 9/11 and its aftermath.

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[13] Bush would return to the White House with an increased number of electoral college seats and taking the popular vote, which had been lost to Al Gore in the 2000 presidential election.

[14] For greater insight into the manner in which neocon hegemony faltered, and the different exemplar manifestations of challenges to its position within the Bush administration, see Holloway (2008).

In *Rituals of Trauma: How the Media Fabricated September 11*, Fritz Breithaupt (2003) discusses the emergence of trauma, in its psychoanalytic conception, as the dominant paradigm governing the representation and interpretation of 9/11 and its ensuing wars in mainstream American news media.[15] Analysing a range of newspaper and television news coverage of 9/11 and its immediate aftermath (including anniversary documentaries), Breithaupt observes a functional relationship between the modern mass media and trauma, with the key features of trauma experience and memory – perpetual and intrusive re-experiencing, confused temporal order, heightened emotional response, and altered cognition – suggested to be mimicked by the formal qualities and narrative emphasis of 9/11 reportage, and unfolding in a manner favourable to the administration's neocon discourse of 9/11 and the war on terror.

Breithaupt points to the manner in which 9/11 news coverage, from network and 24-hour cable news outlets to daily print journalism, forced replays of 9/11 upon its audience, continually (re)cycling images of the towers' collapse. Whilst the temporal order is confused – past made perpetually present in its repetition – for Breithaupt, this (re)staging of 9/11 trauma by the media was less about representing the human tragedy and recording the full suite of horror experienced on 9/11, than it was about facilitating an arrangement of media content and an assembly of narrative that would guide a conception of the attacks supportive of a military response. That conception of 9/11 is suggested to hinge most prominently upon expanding the bounds of trauma victimhood beyond the immediate victims of the terror attacks, facilitating a national identification with 9/11 victimhood, because once 'one manages to position oneself as a "trauma" victim, one seems absolved from possible involvement' (Breithaupt, 2003: 70) in fostering the conditions that led to the attack and attention can turn to planning one's revenge.

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[15] Breithaupt qualifies his use of "media" as a term intended to cover a significant collective of players in the media landscape engaged in the practices outlined, rather than suggestive of any conception of the media as a single unified entity.

Accordingly, for Breithaupt, repeated returns to the nation's injury via the news media compromised the spatial order of reality, eroding the distance between actual experiencers and attentive secondary witnesses to join all Americans in a new collective identity based on the commonality of trauma victim status. Meanwhile, those same returns to wounding played upon audience emotions, emphasising loss, and galvanising grief and outrage – a cocktail of emotional stimuli conducive to garnering support for revanchist military responses. Effectively, even whilst the mode of reportage facilitates disturbances of temporal order amongst its reader/viewership, the generation of national victimhood is posited as closing down the temporal parameters of the 9/11 narrative, expunging the contextualising history of American involvement in the Middle East from the record of trauma. Accordingly, support for retaliatory counter violence may be solicited without having to navigate difficult questions pertaining to the nation's historic geopolitical conduct.

A mainstream news media interpretation of 9/11 as an incident of unprovoked traumatic victimhood, foisted upon an innocent nation who may justifiably respond in kind, is likewise discussed by Reynolds and Barnett (2003), whose close reading of the first 12 hours of CNN's 9/11 coverage reinforces the political utility of trauma as a representational framework for 9/11 reportage. Amongst the examples detailed is CNN's juxtaposition of two pieces of looped footage. The first directed viewers to repeatedly watch a sequence of the hijacked airliners hit the towers, the towers collapse, and injured citizens flee the debris cloud. The second replayed a video of Palestinians celebrating in the streets. These trauma-like re-immersions in the attack, juxtaposed with recurring imagery of Arab celebration, are presented as cynical editorial decisions keyed to a developing narrative frame within which the U.S. could be positioned solely as an innocent victim on the receiving end of unfathomable hatred from the Middle East. The application of the trauma paradigm to 9/11 reportage, and later to war on terror coverage, is suggested to contribute to a 'confinement of the parameters of meaningful citizen debate' (Reynolds and Barnett, 2003: 101) around the reasons for 9/11 and legitimacy of the military response that unfurled (see also Borjesson, 2005; Finnegan, 2007). For Breithaupt, the culminating effect of the 'functional affinity between mass media and that which psychologists describe as "trauma"' (Breithaupt, 2003: 73), as observed in mainstream American 9/11 news coverage, is a medium traumatised by the object of its reportage – objectivity lost in the emotional intensity of the tragedy observed, and amplified in each return to the scene of the crime.[16]

Literary critic Kristiaan Versluys, similarly deploys a psychoanalytic model of trauma as the interpretive frame for his analysis of 9/11 novels and their comparative strengths and efficacy in representing 9/11. In *Out of the Blue: September 11 and the Novel* (2009), Versluys approaches 9/11 as ultimately unrepresentable, the trauma having 'shatter[ed] the symbolic resources of the culture and defeat[ed] the normal processes of meaning making and semiosis' (Versluys, 2009: 1). Literature is suggested to face a similar double bind as afflicts trauma patients engaged in psychotherapeutic talking therapy. Its practitioners must grapple with an insurmountable paradox of representing the unrepresentable, whilst attending to a necessity to bear witness in an effort to bring the trauma to language such that one might engage narrative in its therapeutic register of post-trauma narrativisation and mourning. That is to say, situating the past *as* past, and contextualised within a historic context from which to move forward without repetition (see Luckhurst, 2008).

Marked by protagonists who successively revisit either the national trauma of 9/11, their own personal traumas, or a combination of both, the 9/11 novels under analysis[17] are critiqued as attempts – by authors and protagonists alike – to mobilise narrative in pursuit of mourning from within closed loops of melancholic post-traumatic repetition. This pursuit of mourning is presented as folded into the novels' aesthetics, with plots and the formal characteristics of their unfolding critiqued as being informed by the psychical mechanism of recovery and repair: language positioned as the first agent of trauma's healing by 'integrating what happened into a meaningful narrative' (Versluys, 2009: 14). However, Versluys finds the novels' preoccupation with language, pondering questions of assigning the "right" words to name the un-nameable, as ultimately rendering the texts as portraits of melancholic entrapment.

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[16] Holloway (2008) however, cautions that such a reading makes the implicit claim that 'objective observerhood unconstrained by ideology had been the normal order of things' (Holloway, 2009: 64), and therein downplays the influence of 'deeply rooted tendencies and trends in the organisation of corporate news gathering and presentation in the US' (Ibid), born of the Reagan administrations' deregulation of the industry which had driven 'a relative (*Cont'd overpage*) homogenising of editorial opinion in conglomerate news outlets and to cuts in less profitable programming about international affairs and foreign news contexts' (Ibid: 59; See also McChesney, 2002).

[17] Don DeLillo's *Falling Man* (2007), Art Spiegelman's *In the Shadow of No Towers* (2004), Jonathan Safran Foer's *Extremely Loud and Incredibly Close* (2005), Frederic Beigbeder's *Windows on the World* (2005), John Updike's *Terrorist* (2006), and Anita Shreve's *A Wedding in December* (2006).

Johnathan Safran Foer's *Extremely Loud and Incredibly Close* (2005) is proffered as the most vivid example, with a character's prolonged efforts to speak the trauma of a bombing occurring through typing on a phone keypad, and thus presented on the page as numbers. Likewise, the novel's child narrator ultimately abandons language in his attempt to narrativise his father's death in the Twin Towers; the text transitioning into a reverse picture-book where 9/11 jumpers become superheroes, flying back up the reassembling towers. Mourning is therefore substituted for fantasy, looping character and reader back to the pre-trauma moment, ready for it to intrude again – for the picture book to run the other way in a traumatic feedback loop with no space for accommodation or resolution; a trait Versluys presents as generic to the 9/11 novel.

For Richard Gray (2011), the subsuming of trauma into literary technique and narrative aesthetic had resulted in texts 'uncertain of [their] tone, uncertain of [their] message' (Gray, 2011: 122), blighted by a 'groping after a language with which to say the unsayable' (Ibid: 133) as their formal qualities recall the suggestion that trauma freezes time and experience and therefore renders narrative impossible. As a result, Gray suggests, the works of prominent 9/11 novelists[18] either fail to do anything other than say that something terrible had happened to the nation on 9/11, or offer-up repetitions of the trauma, either through direct recreations (retellings) of the event or in analogy. For Gray, texts like DeLillo's *Falling Man* (2007), simply dissolve into ruminations on the shortcomings of their own mediums, of the writers' own voices, to render the trauma experience into language; texts as traumatised as the individuals whose experience they seek to represent, becoming extensions of the traumatic experience itself (See also Holloway, 2008).

However, oppositional to Gray, Versluys suggests that such failures of narrative to represent, place, and process 9/11 trauma are not absolute. Rather, failure offers in itself a potent representation of how 9/11 had rendered unserviceable the established frames of meaning and interpretation, with the texts chronicling the struggle to bring the trauma to narrative and find a therapeutics in its repetition. Moreover, through these formal means, Versluys suggests that the texts emphasise 'the humanity of the befuddled individual groping for an explanation' (Versluys, 2009: 13) and reclassify 'stuttering and stammering as a precarious act of defiance' (Ibid) against 9/11's purported unfathomability and resultant unspeakability. Unacknowledged is the possibility that inference of 9/11 as incomprehensible and beyond language might unconsciously contribute to the previously discussed narrative of 9/11 as void of historico-political context, and thereby furthering the aforementioned narrative of national victimhood and innocence that supports retaliatory violence. As Holloway (2008) suggests, 'driving the attention of the reader inward, into the private agonies of the traumatised self' (Holloway, 2008: 114) fostered narrative points of view that left 9/11 and the complexities of its cultural and political aftermath outlined in silhouette at best, excluding the possibility of 'any meaningful contextualising of 9/11 in public and historical space' (Ibid).

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[18] Prominent in terms of visibility in the American cultural marketplace due to critical attention and sales figures.

In the realm of art and photography, the representation and interpretation of 9/11 and the war on terror has similarly been approached by critics through the interpretive frame of trauma. In *Seeing Ghosts: 9/11 and the Visual Imagination* (2009), Karen Engle interprets the repeated returns to 9/11 imagery that gripped American post 9/11 visual culture in terms of the Freudian conception of post-traumatic repetition compulsion: 9/11 trauma fully available only *after* the fact through compulsive return. However, Engle accentuates that theoretical frame by placing a greater emphasis on the interplay between traumatic repetition and mourning, oriented around an interplay between appearance and disappearance that draws on Derridean hauntology (see Derrida, 1993), in which absence may assume the form of a presence, returning traces of the cultural past.

Oriented around an interplay between appearance and disappearance, Engle traces a spectrality to the twin towers in 9/11 visual culture at large, mapping the ethereal persistence of details of 9/11 (its physical event and its geopolitical context) that Engle describes media consensus having deemed incompatible with post 9/11 mourning. This is principally because, as Engle contends, such details complicate efforts to contain the narrative of 9/11 to the incident of the event itself and thereby disrupt the direction of national mourning by the State and compliant media actors into forms supportive of military retaliation (see also Butler, 2004). In the persistence of absence as presence in 9/11 art, Engle identifies a language of erasure that simultaneously directs and misdirects its audience, because the erasure is always partial, never quite effacing or erasing the event, its history, or its bodily consequences that its surface presentation may appear to conceal. For Engle, each artefact's evocation of presence in absence serves as a ghost history of the events engaged with. This is described as a 'bubbling up of historical memory' (Engle, 2009: 7) which, for the attentive viewer/reader, can turn works of 9/11 memorialisation into 'counter monuments' (Ibid: 27), pushing back against any effort to create a fixed narrative of the national trauma, and thereby disrupting such ideological appropriation or weaponisation as was occurring in the neocon 9/11 and war on terror discourse.

Thomas Stubblefield's text, *9/11 and the Visual Culture of Disaster* (2014), likewise explores the presence of absence – and indeed, absence *as* presence – as the overriding motif of both 9/11's grand visual spectacle and subsequent efforts to represent it in visual culture. Stubblefield emphasises the paradox of 9/11 as arguably the most photographed trauma event in history which seemingly yielded up little visual testimony to its human (bodily) consequences. This paucity of death imagery is traced to the mechanics of the towers' collapse, Stubblefield depicting the implosion of the towers, pulling its grizzly cargo inwards, as the first act in a reconfiguration of the realm of 9/11 spectacle away from association with violent destruction. Instead, 9/11 spectacle became aligned with absence, erasure and invisibility, serving to obscure the event in its subsequent outlets of representation in visual culture.

Akin to Engle's discussion of the formation of counter-monuments from works of memorialisation, Stubblefield presents 9/11 visual culture's spaces of absence, erasure, and invisibility as sites of political conflict. For Stubblefield, figurings of absence are capable of reaffirming national identity agitated by 9/11 and laying the emotive and philosophical groundwork for retaliatory war, whilst also conjuring 'conflicting relations of spectatorship' (Stubblefield, 2014: 7) pertaining to purported 'Others' that may erode those same reaffirmations and serve to temper revanchist sentiment.

When it comes to cinematic representation and interpretation of 9/11 and the war on terror, Terrence McSweeney's *The War on Terror and American Film: 9/11 Frames per Second* (2014) argues that American cinema of the post 9/11 decade (most prominently Hollywood cinema) was a key propagator of a hegemonic master narrative of 9/11 that would serve as the collective understanding of the event. That master narrative, reflecting neoconservative rhetoric, emphasised 9/11 as void of historical context, simply an unprovoked attack on an innocent nation by avatars of unfathomable evil. Moreover, that narrative presented 9/11's violence as both marking the end of American innocence and galvanising national unity in support of a military response, whilst pitching legitimacy for excesses of violence on grounds of injury incurred and the liberation of oppressed peoples exploited by terror-supporting governments (see also Butler, 2004; Halper and Clark, 2005; Faludi, 2008; Holloway, 2008; Kellner, 2009).

McSweeney's analysis presents films offering variations on these core narrative threads, with *World Trade Center* (2006) assessed as propagating the narrative of 9/11 as an unpredictable attack, whilst the response of New York's citizens is positioned as a lesson to the world about human (for which read American) compassion in the face of irrational evil. *The Hurt Locker* (2008), despite viscerally recreating Iraq war conditions for American bomb disposal soldiers, is noted to be absent any discussion of the reason for America's military presence, and therein the ordinance being cleared. Instead, narrative emphasis is placed on the soldiers' personal trauma experiences, constructing them as extensions of America's 9/11 victimhood, whilst depicting the war as a humanitarian mission of Iraqi citizen salvation. Similarly, the Hollywood adaptation of *Extremely Loud and Incredibly Close* (2011) is described as erasing 9/11's geopolitical context in favour of emphasising individual victimhood and its repercussions for family relationships. The bulk of post 9/11 American Cinema is ultimately charged with reproducing an uncritical narrative of American victimhood and occluding geopolitical complexities and political and historical context.

In relation to specifically representing the physical reality of the 9/11 attacks, McSweeney details a paradoxical relationship between the event and its cinema, as a robust strain of Hollywood self-censorship of World Trade Center imagery (including a five-year gap before 9/11 was dramatised in *World Trade Center* and *United 93*) is offset by a compulsive recycling of visual motifs referential to 9/11 and the ensuing war on terror by filmmakers. McSweeney draws on trauma theorist Cathy Caruth's (1995) description of trauma's latent manifestation in repeated and intrusive hallucinations, dreams, and compulsive behaviours, to conceptualise American cinema of the post 9/11 decade as inherently palimpsestic: the recurring presence of falling buildings, scattered debris, dust, hysteria, and plane crashes leaving 9/11's mise-en-scene sub-dermally visible – the texts marked by the attacks even when not directly acknowledged.

Accordingly, For McSweeney, these films are pop-culture manifestations of Freudian post-traumatic repetition and repression: compulsive returns to 9/11 that simultaneously retreat from direct processing of the events, yet nevertheless indulge in narrative exercises that attempt to work through and gain mastery over the trauma. However, those efforts at mastery are adjudged to have manifested as a recurrent recuperative re-writing of 9/11 and its ensuing conflicts. Focusing on American heroism, innocence, righteousness and redemption over coming to terms with the trauma or the reality of its political and historical contexts, these films are suggested to offer only comforting fantasy, 'perpetuat[ing] a hegemonic narrative that ironically *becomes* a reality to those who embrace it.' (McSweeney, 2014: 27)

Steven Prince, in *Firestorm: American Film in the Age of Terrorism* (2009), covers a broader swathe of American cinema, placing emphasis as much on Independent cinema and documentaries as Hollywood's output. Like McSweeney, Prince critiques American film content that replicates established narratives, but takes greater pains to surface instances of divergence, omission, distortion and even reinvention, to critique the meaning of 9/11 proposed by the films under analysis. A repeated point of emphasis is that Hollywood filmmaking about 9/11 and its aftermath, even when directly confronting events – as in the aforementioned Hollywood signature 9/11 film, *World Trade Center* (2006) – too frequently shunts 9/11 into the narrative background in favour of personal stories focussed on moral uplift or heroism, concurring with Zizek (2006) and Stanley (2006) that consequently audiences aren't told anything they don't already know.

For Prince, it is American documentary film at large that is suggested to offer the most critically engaged accounts of 9/11, its ensuing conflicts, and the inter-relation between the two. Prince finds a balance of output between films that offer a narrow-focus soldier's view of ground operations – ethnographic and observational in approach – oriented around the ground troops' perspective on the American presence in Iraq, and counter-narrative exercises which seek to present the perspectives of Iraqi citizens on the American presence in their country. Contrasting the overarching emphasis on uplift and redemption which Prince details afflicting Hollywood's 9/11 and terror war filmmaking, Prince presents its cousin form as offering a persistently pessimistic view of post 9/11 America, and the efficacy and value of its military response – accounted for to a degree by the differing commercial considerations between Hollywood filmmakers and documentarians.

Evaluating American television's engagement with 9/11 and the war on terror, Prince details a rapid response from network and cable television to include references to 9/11 and terrorism within established series, which, by fall 2002, gave way to an embedding of terrorism and anti-terror State activity into successive series and made-for-TV movie premises.[19] Prince contends that network and cable television tailored its depictions of terrorism in a manner broadly supportive of the war on terror, offering uncritical depictions of military-intelligence capabilities, 'massag[ing] the actual history of error, apathy, and miscommunication' (Prince, 2009: 237) that helped enable the success of the 9/11 plot. *24* (2001-10; 2014) is singled out as the most overt advocate for the war on terror and its operational strategies (pre-emptive violence, torture, unilateralism), with its terror war evangelising noted for deftly exploiting the same post 9/11 fears of attack that the Bush administration was itself propagating as it solicited support for war in response to 9/11.

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[19] See *Threat Matrix,* 2003-04*; The Grid,* 2004; *E-ring* 2005-06; Sleeper Cell, 2005-06; and *The Unit,* 2006-09 as representative examples discussed by Prince, and which are noted to follow, and attempt to build off, the ratings success of Fox's *24* (2001-2010; 2014).

Prince highlights 24's real-time narrative gimmick, complete with persistent imagery of clocks ticking down to disaster and stretched out over a 9-month broadcast window, as reflective of, and contributing to, the national sense of post 9/11 American life as a terror state. That same ticking-bomb countdown motif for instance, repeatedly deployed in *24* to justify its protagonist's use of torture, mirrored in drama that same motif's invocation in political discussion pertaining to the ethicality of torture and extraordinary rendition. More nuanced, critical engagements with terror war policy and narrative are notably limited in number or longevity, with *Sleeper Cell* (2005-06) being Prince's only example of anti-terror TV drama to suggest alternatives to a totalitarian response to terrorism. For Prince, *24,* and others that followed (and imitated) in its wake, exemplified a promotional symbiosis between terror war's narrativists in politics and popular culture that was prominent in the post 9/11 decade.

Contrasting Prince, Melissa Ames (2020) combines analysis undertaken across multiple genres – drama, reality television, and news entertainment television shows – with close-reading of a representative selection of individual episodes, to argue for post 9/11 primetime television as a site of concerted critical engagement with 9/11-inflected societal concerns of 'surveillance culture and privacy rights; the pressure of identity performance in the social media era; and shifting social, domestic, and familial expectations for men and women' (Ames, 2020: 14).[20] However, Ames finds an ultimate political timidity, charging the texts covered with either failing to revise their narrative structures and thematic pre-occupations to accurately reflect geopolitical realities or to adequately offer alternatives to prevailing myths of post 9/11 national unity, pan-American victimhood, deficient masculinity, and dangerously uncontained female power.

For Ames, this timidity leaves the texts ultimately contributing to, and reinforcing, the post 9/11 cultural climate of anxiety and fear that David Altheide has explored across several key works (see Altheide, 2004; 2006; 2009; 2010) – a contribution deemed to undermine and/or undo opportunities that Ames finds within the texts for viewers to emotionally work through the terrorist attacks and resultant societal anxieties. Meanwhile, Ames notes the reality genre channelling virtually every cultural anxiety that reared its head in 9/11's wake, from gender role performance anxieties in shows like *Wife Swap* (2004-13; 2019-20) and *Trading Spouses* (2004-07), to surveillance culture and privacy concerns with *Big Brother* (2000-present). On the whole, the parsing of 9/11 and the war on terror in primetime television is concluded to ultimately represent a 'steady stream of fear-based programming' (Ames, 2002: 37), sustaining the cultural anxieties 9/11 produced rather than providing a palliative.

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[20] *Alias* (2001-06), *Heroes* (2006-10), *24* (2001-10; 2014), *Lost* (2004-10), *Grey's Anatomy* (2005-present), *Fringe* (2008-13) and *Madam Secretary* (2014-19) are amongst the primetime dramas that feature prominently.

A representative cross-section then of critical contributions to the field of post-9/11 culture, what is notable about the texts focussed on literature, cinema, and television, is the paucity of dedicated book-length analyses of specific genre-based contributions to post 9/11 culture, with crime genre particularly lacking visibility. Whilst McSweeney (2014) and Ames (2020) stand out for providing some genre-specific analysis, these are single chapters within a broader medium-focused approach, attending to cinema and television respectively. The absence of dedicated genre analysis is most glaringly apparent when it comes to literature. Versluys and Gray's focus on the elite art novel is symptomatic of a general trend in critiques of post 9/11 literature, with genre texts either purposefully singled out for disregard (Versluys, 2009; Keniston & Quinn, 2010), or blithely ignored to the degree that one could be forgiven for thinking genre novels had failed to even register 9/11's existence.

Randall's (2011) treatise on the presence and resonance of 9/11 and its politics in literature generally – *9/11 and the Literature of Terror* – states that 9/11 took some time to arrive in literary form, citing the US publication in 2004 of Frederic Beigbeder's *Windows on the World* as the first response to 9/11 in novel form. Published in April 2002, and having been revised prior to publication in order to specifically 'infiltrate it with 9/11' (Davies and Connelly, 2015: 162), Connelly's *City of Bones* not only attests to the short-sightedness of Randall's focus on the high-end art novel, but to the general failure of the critical establishment to acknowledge the contributions of genre fiction to popular culture's mapping of the significance of 9/11 and interrogation of its political fallout, domestically and internationally. As Michael Connelly himself suggested to me during a 2015 interview, 'Crime novels examining aspects of 9/11 and the changes it wrought in terms of self-examination, politics, spywork, law, national pride and isolation were coming out within months of the event [but went] mostly unnoticed by the critical establishment (Ibid: 163).

Yet, despite a plethora of 9/11 inflected crime narratives that emerged in the immediate wake of 9/11, and indeed have continued to emerge through to the present day, book-length critical treatments of 9/11 literature have consistently failed to take stock of the crime genre's engagement with 9/11 and the war on terror, be it representation of the event itself, its figuring as a historic moment, or the political consequences in the form of the war on terror (see Holloway, 2008; Versluys, 2009; Keniston and Quinn, 2010; Gray, 2011; Randall, 2011; Araújo, 2015; O'Gorman, 2015).

In terms of the TV crime genre, the critical field is similarly bereft. In Melissa Ames' (2020) aforementioned discussion of post 9/11 televisual trends, whilst genre works are covered, primetime fictional crime narratives elicit scant mention and no concerted content analysis. Indeed, Ames' work is representative of a general trend for critical treatments of primetime television drama's engagement with 9/11 and the war on terror to avoid a sustained genre focus, and indeed, of a relative invisibility of crime texts therein (see Dixon, 2004; Melnick, 2009; Birkenstein et al., 2010 for representative examples). There have, however, been a scattering of publications in academic journals across the last two decades, including my own contributions (Davies, 2015, 2019; Davies and Connelly, 2015)[21]. Two salient examples that demonstrate the vitality of the crime genre – at least in its literary form – as a medium for critically engaging with the post 9/11 security environment are Andrew Pepper's *Policing the Globe: State Sovereignty and the International in the Post-9/11 Crime Novel* (2011), and John N. Duvall's *Homeland Security and The State of (American) Exception(Alism): Jess Walter's 'The Zero' and The Ethical Possibilities of Postmodern Irony* (2013).

Pepper's article utilises a critical analysis of Sara Paretsky's, *Blacklist* (2004), John le Carré's *A Most Wanted Man* (2008), and Don Winslow's *The Power of the Dog* (2005). Pepper's article directly refutes the contentions of Kristiaan Versluys (2009) and Keniston and Quinn (2010) that genre novels end up suppressing the trauma of 9/11 'for ideological and propaganda purposes' (Versluys, 2009: 13) and do so by providing overly neat or formulaic resolutions that render readers and viewers 'passive' and 'atroph[y] their critical faculties' (Keniston and Quinn 11), and that as such the genre form is unsuitable for providing an account of an event and its politics that these critics deem ‘unpossessable’ (Versluys, 2009: 1). Duvall’s assessment of Jess Walter’s *The Zero*, without referencing Pepper, offers a further rebuttal to those critics’ dismissal of genre novels, arguing against the view in certain quarters of the academy that 9/11 had delivered the death of irony and postmodernism, leaving them unsuitable tools of critical engagement with 9/11 and its aftermath.

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[21] Acts of Memory: Narratives of Trauma and 9/11 Politics in Michael Connelly's City of Bones (2015) and Dismantling Bodies: Terror War Politics and the Wound Aesthetic of CSI: Crime Scene Investigation (2019) are drawn from the discussions in Chapters Two and Three of this thesis respectively. Michael Connelly Interview: 9/11, City of Bones, and Lost Light (2015), whilst not reproduced in this thesis has served as a secondary resource in the establishment of the arguments herein, as did interviews conducted with crime and thriller novelists Lee Child and Barry Eisler – see Davies, C. J. and Child, L. (2014) and Davies, C. J. and Eisler, B. (2014).

Pepper contends that the emphasis on bearing witness that has haunted the 9/11 novel has left those high-art entries in 9/11 culture favoured by Versluys and Keniston and Quinn ‘singularly ill equipped to illuminate the complex geopolitical arrangements that the events of 9/11 brought sharply into focus’ (Pepper, 2011: 404). Pepper argues that crime and espionage fiction has excelled in offering a politically engaged response to the post 9/11 security environment, with the novels discussed serving as a testimony to the inherent capacity of fictional crime novels to ‘explain and illuminate how responses to 9/11 have retrenched and expanded already existing transnational security initiatives and problematise traditional accounts of state sovereignty’ (Ibid: 405).

Duvall’s article refutes the claims of a post 9/11 death of irony and a turn toward seriousness that discard the lightness of postmodernism as a frame for exploring and critically engaging with the political and cultural aftermath of 9/11. Duvall critiques Jess Walter’s darkly comic and absurdist crime novel, *The Zero* (2006), in which a hero-cop experiences post-traumatic memory disorder in the wake of surviving having shot himself in the head. Duvall positions *The Zero* as an answer to the criticisms levelled at the 9/11 novel by critics like Gray (2009, 2011) and Rothberg (2009), arguing that this crime novel deploys the supposedly out of favour irony and postmodernism to turn its genre conventions to a blurring of the bounds of the fictional and the real, that is both representative of the Bush administration’s narrativising of the global war on terror, and critical of its ‘conflation of personal and collective grieving’ (Duvall, 2011: 281) that worked to ‘mobilize public support for the notion of just wars in Afghanistan and Iraq and for curtail[ing] civil rights at home (Ibid).

Following in spirit with Pepper (2011) and Duvall’s (2013) robust defence of the contributions that crime genre texts have made to mapping the impact of 9/11 and its political aftermath, this thesis will establish a case for crime genre practitioners in literature and primetime TV drama, having succeeded in providing an account of 9/11 trauma and the war on terror that avoids the shortcomings that critics have found in other popular culture representations of 9/11. As noted in the literature review, a common refrain in criticism of the 9/11 novel, and of 9/11 movies like *United 93* (2006) and *World Trade Center* (2006), has been that in their efforts to articulate a response to the physical, emotional and psychological traumas of 9/11, the texts either fail to do anything other than say that something terrible had happened to the nation on 9/11, or simply offer up repetitions of the trauma, be it through direct recreations (retellings) of the event or in analogy (see Faludi, 2008; Versluys, 2009; Prince, 2009; Gray, 2011). Indeed, as has been discussed, for some critics the texts dissolve into commentaries on the shortcomings of their own mediums, of the writers' own voices, to render the trauma experience into language. Effectively, those critics have suggested, the texts become as traumatised as the individuals whose experience they seek to represent, becoming extensions of the traumatic experience itself (see Versluys, 2009; Gray, 2011), in the process assimilating trauma into the personal and the private, leaving the deeper-lying historical and political causes and consequences of the 9/11 attacks unacknowledged and unexamined.

By contrast, the crime narratives under analysis here all avoid the 9/11 novel's tendency to stall at the point at which trauma is simply experienced as all-consuming precisely because it is left unexplained. In our texts the criminal investigations instead drive post-traumatic narrative production: trauma's cycles of repetitive but fragmented memory recall providing the organising framework through which plot progresses, through a series of loops, to reveal story before culminating in the denouement. Unlike the 9/11 novel or those high profile 9/11 movies, *United 93* and *World Trade Center*, with trauma folded into the narrative model and aesthetic, the texts under discussion in this thesis make trauma – and the process of its narrativising – subject to the interrogative process of criminal investigation: trauma's evidentiary traces are picked over for clues to concealed motives, for the influence of parties with vested interests in a particular framing or shaping of trauma's narrative. The wound sites of those narratives consequently become subject to unfettered re-visitation and accompanying scrutiny by the probing eye of the detective who becomes the focal point of that looping sequence of traumatic returns, circling ever back to the wound site in search of connections to pre-trauma history that might re-contextualise such wounding historically, so as to engage critically the nation's trauma and its political moment.

The key interpretive and evaluative frame utilised across the thesis is that of the trauma paradigm, which, as noted in the literature review, was the predominant framing device around 9/11 and the war on terror for post 9/11 culture. As elaborated upon in detail in Chapter One, the trauma paradigm of post 9/11 culture bears within it a number of relational sub-frames, including those drawn from psychoanalytical and psychotherapeutic theories of trauma, such as repetition compulsion, repression, memorialisation, mourning, and the melancholic, and others that emerge from psychoanalytic applications of trauma specifically to political culture, such as wounding, victimcy, and Othering. These sub-frames overlap and inter-relate in different ways and find expression in multiple forms. For example, in the context of 9/11 and the war on terror, wounds (physical, emotional, cognitive, psychological) are a mark of trauma having been experienced, and in the neoconservative discourse to be traumatised is to be unquestionably assigned the status of victim (Breithaupt, 2003). To be traumatised, then, is to be victimised, to be a victim, but then the state's discursive response to 9/11 trauma sees different ideologies intrude upon that equation to either exploit, re-frame, reshape, or disavow that victimcy, tuning its parameters in the narrative of national trauma to meet political imperatives. That victimcy might also experience sub-categorizing to delineate it from other derivations of victimcy serving alternative political ends, as touched upon in relation to the form of victimcy afforded the American public at large in contrast with the shape of victimcy applied to Arab 'Other' women.

Whilst my utilisation of the trauma paradigm as interpretive frame of analysis engages across the spectrum of these relational sub-frames, albeit to differing degrees of intensity, the predominant strands of theory utilised are Judith Butler's (2004, 2010) psychoanalytic reading and interpretation of neoconservative 9/11 and terror war discourse and policy prescriptions, and Susan Faludi's (2008) blend of gender theory and psychoanalysis. During the post-9/11 decade, both Butler and Faludi became the preeminent public intellectuals of the period in terms of contemporary trauma theory and specifically the trauma of 9/11 and its impact upon American foreign policy, homeland security and domestic law and order, and the shaping of cultural responses to injury incurred. Butler's trauma theory is multifaceted, but the particular strand that serves as a normative reference point throughout this thesis pertains to her discussion of 9/11 melancholia, mourning, and the precariousness of life.

Butler presents neoconservative terror war discourse as having mimicked trauma's modes of registry and recall – repetition compulsion and repression – to foster a national melancholia highly conducive to garnering support for war. Repeatedly drawing citizens back to the image and occasion of wounding, surges of sadness, shock, anger, grief, and anxiety about the nation's security are incited, stimulating resolve for counter wounding initiatives, to be carried out against peoples characterised as unfathomable Others, whose destruction is presented by the state as remedy to the newly exposed national vulnerability to terrorism. Butler contends that repeatedly cycling through this sequence fosters a melancholic state: 9/11 trauma rendered a perpetual present tense, from which revanchist sentiment is adrenalized by the curtailment of grieving – grieving in the Freudian conception being the exit route from melancholia as it facilitates mourning, where a traumatic past is secured as past. However, Butler theorises that the same sequence of perpetual returns to wounding may furnish the armaments of a politics of non-violence, countering the drive to war that the national wound, and its wound sites, were supporting under the neocon discourse.

For Butler, the task is to maintain these wound exposures, prolonging engagement with the injuries and the emotional and psychological stimulus they create in order to fully engage grieving because in grief, one is afforded the opportunity to recognise the core relationality of all bodies through an apprehension of the precariousness of life, thereby not only indulging mourning, but extending mourning to the lives of those which American counter-violence may claim in the name of anti-terrorism. Such may we recognise, as Butler states, how we are 'implicated in lives that are not our own' (Butler 2004: 28), and mount resistance to the terror war discourse that denies the humanity of its targets. Grief and post-traumatic mourning, capitalising on trauma's repetition compulsion is therefore positioned as a resource for resistance to war waging in response to national trauma, as it isolates the faultlines in terror war's guiding ideology, facilitating their prying open to highlight its epistemic flaws.

Drawing on Butler's mourning-based philosophy of trauma repetition and wound exposure as a resource for pursuing non-violent responses to trauma, the folding of trauma into the narrative model and aesthetic of the texts under analysis, driving protagonists and readers ever back to the wound in a looping progression toward the denouement, is conceptualised as progressions of narrative that position wounds and wound sites as vulnerable apertures in the narratives of wounding's prosecution. These wounds and wounds sites in turn function as subliminal figurings of those faultlines in neocon narrative treatment of America's 9/11 wounding and its undergirding ideology, through which counter-political material may be surfaced. In this manner, the emphasis on repeated (and frequently lingering) engagements with wounding are read in Butlerian terms: incessant re-exposure to wounds creating spaces within these genre texts in which wound sites become a resource for recognition of a vulnerability that is relational across bodies, opening avenues for responses to trauma shorn of the revanchist impulses that marked neocon ideological treatment of the 9/11 wound. In this manner, these crime-genre texts are presented as transforming trauma from a force that stalls narrative – as depicted in the 9/11 novel – and into one that not only powers its manifold forms but which offers opportunities to resist that melancholic stasis that neocon trauma narrative exploited to gird support for war-waging.

The later stages of this thesis turn attention specifically towards post-9/11 crime genre's engagement with the redefining of heroism and victimhood along gender lines in the war on terror discourse. Susan Faludi's (2008) blending of psychoanalytical models of trauma with gender theory to account for this tendency in post-9/11 American culture and politics at large, where restoration of traditional gender roles was promoted as a palliative to post 9/11 security anxieties, provides a frame of interpretation through which to locate the male detective hero characters of the under scrutiny within a historical lineage of American masculinity recuperation at times of crisis.

Faludi begins with a reassessment of the notion of 9/11 trauma as either unimaginable or unprecedented for America. 9/11 and its violent upending of assumptions about national security and invulnerability to attack are instead recast as a traumatic echo of foundational experiences of terror, delivered by native Americans viewed as inscrutable dark-skinned "savages", emerging out of the wilderness during the nation's settlement. Faludi contends that the foundational trauma that 9/11 recalled was not simply the experience of violent assaults, of bodily wounding, but wounding to patriarchal ego as male settlers repeatedly failed to protect the women and children under their charge. The historic failure of America's menfolk to preserve the sanctity and safety of home and family is suggested to have left a deep-seated vein of patriarchal shame squatting in the cultural subconscious. As such, whenever the nation has faced bloody incursions against its citizenry – or even the threat of such – unconscious vestiges of that patriarchal shame have surfaced in the cultural subconscious, compelling the unleashing of a compensatory gender narrative to rehabilitate the stature of the American male.

In the immediate wake of 9/11, this reflexive response is suggested to have manifested first in claims amongst conservative commentators and senior administration officials that impoverished American masculinity had invited the attacks, and that unrestrained feminism was at the root of American masculinity's depletion. These claims heralded a conservative post-9/11 gender discourse, seeking to (re)establish a hyper-masculine aesthetic of heroism, redrawn around characteristics of rugged individualism, swaggering gunfighter machismo, emotional stoicism, and bureaucracy-busting unrestraint; a model of masculinity encapsulated in Hollywood depictions of the frontier cowboy. This model of post-9/11 heroic masculinity was to be complemented by the resurrection of shrinking, fragile femininity, redolent of the homestead waifs of the frontier romance. Mapping successive iterations of this template response in American cultural history, Faludi tracks the presence of a ‘consoling formula of heroic men saving threatened women’ (Faludi, 2008: 215) as the dominant narrative device through which American masculinity has sought rejuvenation at moments of crisis in American cultural history. Moreover, those fables of female peril and rescue are shown to have supported a vigorously policing of the bounds of appropriate gender expression, from late 19th century re-writings of captivity narratives to emphasize male heroism and downplay female independence and acuity, to the reconstruction of Jessica Lynch from terror war soldier to helpless maiden to magnify the virility of American military men.

With the texts under scrutiny featuring outlaw law-enforcers whose heroic masculinity is defined by their commitment to the protection of imperilled women and children – whose frailty is offset by aggressive females that serve as sacrificial offerings at the altar of patriarchal authority – Faludi’s theories support an assessment of the extent to which these protagonists and their narratives of post 9/11 criminal prosecution critique terror war gender politics. Applied in concert with Butler’s mourning and precarity-centric trauma theory, Faludi’s theory of male shame as the root trauma of 9/11 supports a reading of the texts as surfacing out of their wound sites, reconstitutions of post-9/11 masculinity into forms that holistically integrate the psychological debris of trauma, rather than serving to disavow its presence.

The early post 9/11 American crime narratives of this thesis are approached, then, as offering resistance to the control of neocon ideology over the narrativisation of 9/11 and its sites of wounding. The wound sites of crime – bodily, geographical, and psychological – will be shown to not only serve as subliminal figurings of the wound sites of 9/11 (and those of the resulting war on terror) but as vulnerable seams in the hegemonic account of America’s injury and its revanchist counter-wounding, exposed to scrutiny through the generic framework of fictional criminal investigation. Scavenging tropes and tenets of characterisation from prior genre eras, the detective protagonists present with complex, shifting identities, marked by an unfixture that oscillates between a representation of terror war political ideals through criminal apprehension and a self-reflective interrogation of the proclaimed moral surety and justness of terror-age state violence, undermining therein the stability of the heroic, victim and criminal identities (inducing their gender associations) laid out in neocon-led war on terror discourse. Overall, the American crime narratives under discussion will be assessed as affording a window into the construction of revised notions of crime and criminality in the aftermath of 9/11, reconfiguring the narrative of 9/11 and the war on terror as an unfolding narrative of crime in and of itself.

The post-9/11 American crime narratives under scrutiny are two novels by Michael Connelly (*City of Bones,* 2002*; Lost Light,* 2003), and novels by Dennis Lehane (*Shutter Island,* 2003) and Jeff Lindsay (*Darkly Dreaming Dexter,* 2004). Also discussed are episodes from early seasons of primetime American TV forensic science-based crime dramas, *CSI: Crime Scene Investigation* (2000-2015) and *Bones* (2005-2017). The primary selection criterion behind these choices was the period in which the texts had been produced and delivered to audiences. Whilst crime narratives referential to the politics of 9/11 and the war on terror have emerged more recently – CBS's *Person of Interest* (2011-16) a salient example – my interest lay with texts that were entering the arena of post 9/11 popular culture during the two George W. Bush administrations, and whose critical engagements were therefore emerging essentially in real-time with the formulation and dissemination of the political and cultural response to 9/11 in the US. As such, my discussion of episodes of *CSI* and *Bones* are confined to those which were produced and aired between 2001 and 2008, whilst the publication dates of the novels chosen likewise adhere to this temporal framing.

Beyond the dates of production and publication, texts were sought that had achieved a high level of audience penetration, restricting selection to examples drawn from the mainstream of crime genre output: crime novels by recognised crime genre practitioners with established audiences, and crime genre television dramas that had combined high ratings with series longevity across the period studied. Although Lehane, Connelly and Lindsay's publishers do not make sales figures readily available, each author's works have graced bestseller lists and received industry accolades. *Shutter Island* was an international bestseller for Lehane, making the *New York Times* bestsellers list in its publication year, as was *City of Bones* and *Lost Light* for Connelly in 2002 and 2003 respectively, and *Darkly Dreaming Dexter* for Lindsay in 2004 (see New York Times, 2002; 2003a; 2003b; 2004).[22] Additional audience attention would be brought to *Darkly*

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[22] *City of Bones* was in the top 100 selling fiction books of 2002 (Publishers Weekly, 2003: Online) and by 2004 was reported to have surpassed half a million copies sold (Ibid, 2004a: Online). The novel also won the Barry Award for Best Novel (2003) and the Anthony Award for Best Novel (2003) (Good Reads: Online), and was named a (*Cont'd overpage*)

Dreaming Dexter when the Showtime cable network aired an adaptation of the novel under the title *Dexter* (2006-13), breaking ratings records for the network (Abbott, 2010: 161) and heralding an eight-year run across 96 episodes. Meanwhile, both *CSI* and *Bones* yielded high audience ratings for networks CBS and Fox respectively, with *CSI* ranking as America's number one rated primetime drama from 2002-2004, and whilst *Bones* did not scale the same heights, consistent series average viewing figures around 9 million from 2005-2008 (Hollywood Reporter, 2006; 2007; 2008: Online) established an audience sufficient to sustain a twelve season run across 246 episodes (Hollywood Reporter, 2007).

Aside from their headline rating figures, *CSI* and *Bones* were prioritised above other high-rating primetime crime procedurals such as CBS's *Cold Case* (2003-2010) or entries from NBC's *Law and Order* franchise (1990-present)[23] due to the intensity of the wound imagery that both *CSI* and *Bones* place front and centre as their aesthetic hook, and the intimate acquaintance with wounding's grizzly cast-off that both shows invite their audiences to make. I had been struck by how defiantly at odds this treatment of wound imagery was with the treatment of wounds of 9/11 and the war on terror in post 9/11 culture at large. As noted by critics (see Rainey, 2005; Josyph, 2006; Roth, 2007; Engle, 2009; Stubblefield; 2014), and referenced in the literature review earlier, representation of the real bodily consequences of 9/11 and its ensuing conflicts were notable by their absence in post 9/11 culture. This paradox of wounding's retreat from view in post 9/11 culture at large whilst terror war discourse repeatedly called for the wounds of 9/11 to be remembered, underscores the analysis of wounding's gory fascia in both *CSI* and *Bones.*

On one hand, this purposeful restriction of subjects to examples that are drawn from the mainstream of crime genre output represented simply a preference to maintain focus on the "popular" of popular culture. On the other hand, preferencing such texts was driven

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"Notable Book of the Year" by the *New York Times* (New York Times, 2002b). In 2014 *City of Bones* was adapted by Amazon Studies as the TV series, *Bosch* (2014-21).

Lost Light won the Audie Award for Mystery (2004), and the Falcon Award (2006) (see Good Reads: Online) and was reported to have in excess of 150,00 first-year sales (Publishers Weekly, 2004b: Online).

Shutter Island won the Barry Award for Best Novel (2004) (Good Reads: Online) and was reported to have 120,000 first-year sales (Publishers Weekly, 2004b). *Shutter Island* was adapted into the Box Office No.1 film of the same name by Martin Scorsese in 2010.

Darkly Dreaming Dexter ranks as the 12th most popular fiction book of 2004 according to Good Reads (see Good Reads: Online).

[23] Franchise entries active between 2001-08 were *Law and Order* (NBC, 1990-2010; 2022-present), *Law and Order: Criminal Intent* (NBC, 2001-07; USA, 2007-11); Law and Order: Special Victims Unit (NBC, 1999-present).

by a desire to respond to critics – like Versluys (2009), Gray (2011), Prince (2009), and McSweeney (2014) – lamenting the paucity of concerted critical engagement with the wider political and historical contexts of 9/11 and the war on terror in post 9/11 popular culture output. As mentioned, I contend that precisely the political engagement such critics seek has been readily available for audiences, but has simply been overlooked by a myopic academy preoccupied with high-art literary fiction and Hollywood cinema. To take such a position would however have been undermined were my research subjects to be confined to the limited readership of the small presses, independent cinema, and low-audience television output, regardless of the quality of the critical engagement that such texts might offer.

Complementary to the selection criteria of high audience reach and production between 2001-08, was a desire to utilise texts that exhibit a baseline of narrative relationality with the neoconservative account of 9/11 and the war on terror. Specifically, that baseline concerned the treatment and positioning of the wounds and wound sites of crime in relation to the emplotment and coherence of the story of those injuries.[24] As noted previously, and discussed in greater depth in Chapter One, the neoconservative directed account of 9/11 and the ensuing prosecutions of 9/11 under the war on terror, were anchored to the injuring incident of the attacks, with political rhetoric and media coverage consistently directing attention back to wound of 9/11 and re-energising the image of the injuring event (Breithaupt, 2003; Reynolds and Barnett, 2003; Butler, 2004). In each of the texts selected, the wound sites of crime – bodily, geographic, or a combination of both – hold a position of absolute primacy in that narratives of crime (of wounding) that unfurl through the criminal investigations chronicled. Following the direction of the texts' protagonists, readers are consistently returned to the foundational wound site(s), brought into intimate acquittance with the wounds suffered (physical and psychological) as crime narrative progresses towards its investigational denouement through a series of loops. Selecting texts with these baseline threads of narrative relationality to neoconservative anti-terror discourse provides a single coherent point of grounding for the analysis of each text's wound politics as it pertains to 9/11 and war on terror discourse, whilst establishing a structure for the path of analysis that unfurls in an iterative sequence of loops, shadowing the tracks of the detective. In this manner, I have self-consciously structured the thesis narrative, the analytical path through the texts, in aesthetic mimesis of trauma and the crime narrative's own traumatic model of narrative advancement as detailed in the opening chapter, with my critical interrogations of the fictional criminal investigations looping through the texts, through their wound sites, toward each chapter's denouement.

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[24] As I discuss in Chapter One, all crime narrative might be understood to have an element of wound orientation that guides emplotment and story coherence – detective protagonists compelled by the prescriptions of investigative endeavour to return to the primary sites of wounding and retread the tracks (tracts) of wounding. Even where non-violent crime serves as the inciting incident of a crime narrative, we might still conceive of a wound having been inflicted, albeit in the more metaphorical sense of tears in the social order of civilised society. However, in this instance the emphasis was on wounding in the physical register.

This thesis' critical exploration of the role that American crime narratives of the early post 9/11 period played as sites of concerted critical engagement with the politics of 9/11, and the resulting war on terror, takes place across four chapters. Chapter One prefaces the discussion of the main texts with a framing of neoconservative ideology after 9/11, within which I discuss how the image and occasion of traumatic 9/11 wounding was strategically deployed by neocon hawks to shape a narrative of 9/11 generating support for war. Key works of trauma theory by Cathy Caruth, Dominick LaCapra, and Judith Butler are summarised to explain how that narrative helped position trauma as the principal paradigm through which 9/11 and its aftermath was discussed in the media and engaged with in popular culture. In this chapter, trauma theory pertaining specifically to repression and post-traumatic repetition compulsion also helps establish a point of confluence between neoconservative narrativising of 9/11 and the fictions of the crime genre at large, with the repetitions attendant to traumatic experience established as the structuring force underlying the drive towards genre denouements that terminate in violence.

Chapter Two takes as its focus Michael Connelly's *City of Bones* (2002) and Dennis Lehane's *Shutter Island* (2003). Both novels have at their heart violent and harrowing deaths which traumatise the novels' protagonists, with the political and personal fallout from trauma inducing a repetitious sequence of counter-violence, a traumatic feedback loop which returns the characters to the founding incident of trauma, whilst compelling yet more trauma in its wake. Approached as meta-narratives of 9/11 trauma, these scenarios of reciprocating violent crime are critiqued as allegorical explorations of how the imperatives of a political hegemon may directly militate against trauma's abatement; both texts present the narrativisation and resolution of trauma as compromised by political imperatives of state agencies (and/or their agents).

Chapter Three focuses on two of the early post-9/11 era's most successful forensic science based primetime television crime dramas, the CBS network's *CSI: Crime Scene Investigation* (2000-2015) (hereafter *CSI*), and Fox's *Bones* (2005-2017). *CSI* and *Bones* are assessed in this chapter as crime narratives in which mortally wounded bodies, and the sites of their demise, cohere as multi-faceted analogues of 9/11 wounding and the ideological ends to which wounds were mobilised by the Bush administration. Consideration is given to how a particular wound aesthetic, established in *CSI* and advanced in *Bones,* channels the political treatment of the wound under neocon narrativisation of 9/11 and the wars in Afghanistan and Iraq. This aesthetic symbiosis produces a discrete space within the crime genre that is indicative of the hegemony that neocon war ideology exercised over 9/11 and terror war wound politics, but that simultaneously promotes and resists such hegemony.

For the final chapter, attention turns to Michael Connelly's *Lost Light* (2003) and Jeff Lindsay's *Darkly Dreaming Dexter* (2004), and their critical engagement with that post 9/11 tendency in American culture and politics to recalibrate heroic and victim identities as detailed by Faludi (2008); a recalibration that was not only heavily gendered but steeped in an idealisation of frontier machismo and feminine waifery, and which was unfolding against the notion that failings in the American character had somehow left the nation vulnerable to, and even inviting, the attacks on the World Trade Center and the Pentagon (see also Melnick 2009). Connelly's and Lindsay's narratives of post 9/11 crime and justice are approached in this chapter as interrogations of the tightly demarcated parameters within which heroism and victimhood were being redefined in the hegemonic account. Whilst appropriating the same frontier mythography as marked the hegemonic account of heroic and victimised terror war identities, both texts are assessed as using the identity tropes prevalent in that mythography to undermine, disrupt, and ultimately undo the sureties implied in its mobilisation.

~ Chapter 1 ~

9/11 Trauma, Wound Politics, and Narratives of Crime

“There is no present or future, only the past, happening over and over again, now."

Eugene O'Neill[25]

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[25] From Eugene O’Neill’s play, *A Moon for the Misbegotten* (1943).

The Trauma Paradigm and Terror War Wound Politics

In the months after 9/11, psychoanalytic and historiographical theories of trauma, quickly became an established paradigm through which 9/11 (and later the war on terror) was discussed in the media and engaged with in popular culture. Fritz Breithaupt in *Rituals of Trauma* (2003) notes that ‘one can find the basic plot of “trauma” mirrored everywhere’ (Breithaupt, 2003: 71) in 9/11 media, with the content, form, and emplotment of 9/11 coverage channelling a combination of trauma’s experiential signifiers (shock, repetition, confusion, emphasis on experience) and the sequencing of post-trauma stages of grief and mourning (afterlife of the event, identification of perpetrating ‘Others’, focus on healing, memorialising) (Ibid: 70-71; see also Chermak et al, 2003; Reynolds and Barnett, 2003). Trauma also offered a theoretical framework for cultural critics and political commentators exploring the significance and ramifications of 9/11 as a moment in U.S. political, military, and cultural history (see Butler, 2004, 2010; Faludi, 2008 as two leading contributors), as well as for strands of criticism evaluating 9/11’s representation and resonance in popular cultural across a range of media and genres (see Kaplan and Wang, 2004; Kaplan, 2005; Gray, 2009, 2011; Versluys, 2009 as representative critiques).

Literary critic Kristiaan Versluys, in his application of psychoanalytic and contemporary historiographical theories of trauma to readings of early post-9/11 literature, asserts that ‘trauma breaks a culture’s symbolic resources’ (Versluys 2009: 4), that is, the collection of contextual references by which incidents and events are understood, processed, and assimilated into the lived experience. A trauma event (here for Versluys, 9/11) constitutes for those experiencing it, be it in person or filtered through the lens of news media or second-hand accounts, a ‘signal event that reorients the culture’ (Ibid: 12). As a signal event (or limit event) the suggestion is that trauma constitutes a break point, which in turn can be construed as the point at which an on-going narrative is breached, suspended by trauma, and a point at which the status quo of lived reality (for individuals, cultures, societies) is overwhelmed. As a consequence, for Versluys, 9/11 had resulted in literature about the event which all too often became consumed by the potential shortfalls of language and the literary craft to articulate the ‘erasure of the ability to speak’ (Ibid: 79) which is ‘one of the destructive effects of trauma’ (Ibid). With its symbolic resources disrupted, the medium of representation was overwhelmed by the trauma it sought to represent, resulting in texts ‘uncertain of [their] tone, uncertain of [their] message’ (Ibid:

122), and caught in the impasse of ‘groping after a language’[26] (Gray, 2011: 27) with which to speak to an experience whose impact upon the political and cultural sphere was so seismic.

These novels, in their pre-occupation with the suitability of their medium to either offer witness to 9/11 or testify to the enormity of the trauma, became a symptom of trauma themselves: they rendered trauma’s ability to effectively eradicate its witnesses’ ability to testify accurately to the experience due to trauma’s denial of immediate access to the event itself, and the invalidation of the referential cultural markers against which it could be assessed and processed. In short, the 9/11 novels that are the subject of Versluys’ and Gray’s criticisms confirm the conundrum that contemporary trauma theorists have identified as the key limiting factor in the narrativisation of a trauma like 9/11: namely that ‘In its shock impact trauma is anti-narrative’ (Luckhurst 2008: 79). A brief delve into psychoanalytic theories of trauma illustrates this conundrum that 9/11 writing – across the range of media representation – had to navigate.

A traumatic event, as Cathy Caruth (1996) notes, is one ‘experienced too soon, too unexpectedly, to be fully known and is therefore not available to consciousness until it imposes itself again, repeatedly, in the […] repetitive action of the survivor’ (Caruth 1996: 3-4). Trauma’s primary experience then, is in effect the experience of ‘not knowing’ at the moment of inception, which has instituted a forgetting simultaneous to experiencing, rendering the experience of trauma as a gap in experience. For the psyche, trauma is an event caught between two competing acts of memory existing in tension: the Freudian concept of ‘Repression’, and the repetition compulsion.

Repression accounts for the manner in which normal processes of memory registration, creation, and recall are bypassed to instead register below the conscious level, embedding deep in the psyche and held in abeyance away from any direct and immediate referential processing. Withholding experience, repression is a means of ‘manag[ing] the unbounded psychic energy that comes from an external traumatic impact, expelling painful and unpleasurable memories and affects from the conscious system’

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[26] See Jonathan Safran Foer’s 2005 novel *Extremely Loud and Incredibly Close* for both a literary and visual example of this. Prominent critic of the 9/11 novel, Richard Gray, argues that in post-9/11 literary works, repeated references to ‘”The Thing”, “The Event”, “9/11”, “September 11”’ (Gray, 2011: 2) with their ‘vague, gestural nature’ (Ibid) were ‘a measure of verbal impotence’ (Ibid). For Gray this was generating a ‘widespread sense that words failed in the face of both the crisis and its aftermath’ (Ibid), leaving literary artists in a position where ‘The impatient words die before they reach our lips’ (Marcus and Mendel in Kandel, 2003: 191)

(Luckhurst 2008: 48), leaving them inhabiting the subconscious as ‘an unforgettable if not always remembered reference-point’ (Hartman, 1995: 540).[27]

In repression’s resistance to allowing the conscious mind access to the experience, the possibility for assimilating, processing and working through the experience, and therefore negating the trauma, is deferred. It is in the repetition compulsion – the flashbacks, recurring dreams, anxieties – that the traumatic memory is later made available to the conscious mind. Fragmentary, disembodied shards of memory and experience return against the will of the subject, experienced anew in the present, as if the subject were back there in the past, as the trauma demands understanding and witness, compelling its remembering. A cycle of re-experiencing the trauma ensues, returning the debilitating anxiety of the experience, with no avenue of resolution as remembering and forgetting are locked in an impasse. It is these conflicting acts of memory, the ‘forgetting’ of repression in the moment of experience, and the ‘remembering’ of after-the-fact repetition, around which trauma’s registry and recall oscillate.

The transformation of traumatic memory into narrative memory is premised as a process which will ‘allow the cathartic expression of any associated emotions’ (Jones and Wessely, 2007: 166) attached to traumatic experiences, thereby affording the opportunity to gain mastery over those experiences that result in the hysterias and neuroses associated with exposure to trauma. As Freud noted, it is in the narrativising, ‘bringing to light clearly the memory of the event […] arousing its accompanying affect, and when the patient had described that event in the greatest possible detail and had put the affect into words’ (Freud 1895: 57) that the gap in memory attendant to trauma’s imposition upon the psyche can be bridged. Bridging this gap reconnects the historical event of the trauma – in which the trauma experience was lost to conscious thought – with the present condition of existence “post” trauma, making the unknowable known.

Susan Brison makes a distinction between traumatic memories and narrative memories that must be reconciled in order for narrativising to occur and facilitate a resolution of the trauma incident, noting that traumatic memories are ‘more dependent on sensory representations, […] they are more tied to the body than are narrative memories. Indeed, traumatic memory can be viewed as a kind of somatic memory’ (Brison, 1999: 42).

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[27] Freud theorised that the gap in experience attendant to trauma was due to the seismic weight of the experience, ‘flooding […] psychic apparatus with large masses of stimuli’ (Freud 1922: 34 or 2925) for which it was not prepared to receive. The psyche experiences this onslaught of stimulus as ‘a break in the mind’s experience of time’ (Caruth 1996: 61) creating the experience of belated temporality common to the clinical accounts of Post-Traumatic Stress Disorder.

Narrativising thus serves to unwind the sensory and temporal chaos of traumatic memories (that experience of the repetition compulsion), reconfiguring them into a more linear progression (Luckhurst, 2008). Narrativising may build connections between the seemingly dissociated fragments of experience and sensation – the ‘unassimilated scraps of overwhelming experience’ (van der Kolk and van der Hart: 1995: 176) – and bring them under the control of the narrator, instilling therein the power to “speak” to that collection of experiences. ‘Telling the tale’ of traumatic experience initiates a ‘reconfiguring and transforming [of] the broken repertoire of meaning and expressions’ (Kaplan and Wang, 2003: 12) that trauma leaves in its wake, ‘an uncoiling of the trauma’ (Versluys, 2009: 3) into a known or revised referential frame.

Narrativising is thus made subject to, and must mediate, those conflicting acts of memory, in essence affecting to bridge the gap in experience through narrative. However, the task of narrativising trauma is paradoxical. As trauma institutes a process of simultaneous forgetting, whereby the very thing that *must* be remembered in order to be represented, can be grasped ‘only in the very inaccessibility of its occurrence’ (Caruth, 1995: 7), narrative is faced with attempting to represent an experience which in the manner of its experiencing has directly limited the subject’s ability to know it. Trauma then, on a mechanical and experiential level, presents as a disorder of memory. Moreover, the very act of thought itself, that precursor to speech, experiences blockage in the wake of trauma. If the tools of testimony are frozen, witnessing, the ability to communicate not only that one *has* born witness, but *what exactly* one has born witness to, is suspended. To all intents and purposes, having been held away from the mechanism – speech – through which immediate referential processing of trauma may be undertaken, witnessing itself is traumatised.

9/11 had no shortage of witnesses – indeed, 9/11 has been described as ‘the supreme example of a catastrophe that was experienced globally via digital technologies (Internet, cell phone) as well as by television and radio’ (Kaplan, 2005: 2) – but in the days and months that followed, and as President Bush’s global war on terror gathered momentum, establishing exactly what a nation (and the world) had witnessed became contested ground. Was 9/11 simply an act of terror against an innocent nation, enacted by cowardly criminals compelled by irrational fundamentalist religious zeal? Or was it a damning episode of ‘blowback for decades of US intervention in the Middle East’ (Paul, 2013: Online). Likewise, for the war on terror, were we witnessing a righteous pursuit of the prosecution of the architects of 9/11 in the name of homeland security? Or were we witnessing the exploitation of a national trauma, its narrative controlled and crafted to legitimise US military interventions that would resurrect a dormant political agenda bent on expanding US hegemony?

A concerted media deployment of the trauma paradigm as the overarching narrative structure for the reporting of 9/11 and its aftermath (Breithaupt, 2003) provided the opportunity for 9/11 trauma to be hijacked by (primarily) neoconservative influences in the White House. Trauma provided the blueprint by which the wounds America incurred on 9/11 could be redeployed under a concerted long-term focus of politically managed media coverage, that would support the pre-existing ideological agenda of neoconservatism being ‘taken off the shelf, dusted off, and labelled as *the* response to terror’ (Halper and Clarke, 2002: 4; see also Kellner, 2004). America’s wounding and its wound sites became part of what Altheide and Grimes refer to as ‘war programming’ (Altheide and Grimes, 2005: 618): the intermingling of ‘imagery and language of the current conflict with previous wars, and incorporat[ing] critiques of war policy within the news frame about movement toward war’ (Ibid). War programming coverage was consequently slanted toward fostering a sense of the inevitability of war and simultaneously its justification.

Bush’s war programming mobilised the image of the wound – a role ably fulfilled by Ground Zero and repeated ad nauseam – to marshal public sentiment at the horror of the attacks (Butler 2004; Altheide, 2009). This sentiment served as an emotional fulcrum with which to leverage support for the unilateralism and pre-emptive military intervention that was being presented as the means to ‘deter and defend against the threat before it is unleashed’ (NSS 2002)[28] whilst maintaining a sense of the omnipresence of that threat. As media outlets continued returning time and again to the images of destruction, Ground Zero endured as a wound held open and raw, an unspoken command to remember the damage inflicted and the loss that came with it. In this way, the wound site served as an emotive hub from which to engage viewer and reader sentiment, playing on the shock value of the attacks and laying down an emotional foundation for accompanying political rhetoric to exploit, rhetoric keyed to build a public appetite for revanchism born of that initial shock and anger.

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[28] It should be noted that manipulation of the reporting of 9/11 was not wholly confined to the incumbent government. As referenced in the introduction, Reynolds and Barnett’s (2003) dissection of CNN’s coverage of the first twelve hours of 9/11 points to apparent manipulation of its 9/11 coverage to conform to a developing narrative frame within which the U.S. could be positioned solely as an innocent victim on the receiving end of unfathomable hatred from the Middle East, and that retaliation was both warranted and that the country would be united in support.

The visual stylistics for reporting on 9/11 that CNN would apply to its 9/11 coverage – embodying post-traumatic repetition in its looped attack footage, where screen space was split between interviews and attack visuals to maintain the loop (Reynolds and Barnett, 2003) – would be aped by the tone and rhetoric of subsequent Bush administration press releases and presidential addresses leading up to, and during, the political and military response to 9/11. With calls to 'not forget this wound to our country' (Bush, 2001a: Online), and reminders that 'in the ruins of two towers, at the western wall of the Pentagon, on a field in Pennsylvania, this nation made a pledge (Bush, 2003a: Online), the Bush administration ensured that America's 9/11 wounds were foremost in the public imaginary whenever the administration attempted to establish a moral argument for intervention abroad. The same applied when there was need to bolster resolve in the face of burgeoning US military casualties, Bush reminding Americans:

> there will be no going back to the era before September the 11th, 2001 […] the surest way to avoid attacks on our own people is to engage the enemy where he lives and plans […] so that we do not meet him again on our own streets.
> (Bush, 2003e: Online).

In this manner, the wound also served as a primer to recuperate 9/11, to celebrate the effectiveness of American military muscle, initially as the nation's protectors, and later also as liberators of Afghan and Iraqi natives from the oppression of dictatorships – 'we are freeing the people of Iraq from one of the cruellest regimes on Earth' (Bush, 2003b: Online). With those dictatorships presented as harbourers or supporters of terrorist factions, those natives were indirectly cast as fellow victims of religious and political extremism in a quasi-brotherhood of the wound.[29]

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[29] This quasi-brotherhood, between the victim-collective of post-9/11 America and the acceptable familiars of the rogue states that made up the axis of evil, was most strongly evidenced in the naming applied to operations in Iraq, intervention occurring under the banner of 'Operation Iraqi Freedom'. Lisa Finnegan, in her evaluation of news coverage of 9/11 and the war on terror highlights how television network news coverage in the build-up to the Iraq conflict began to prepare America viewers for war by turning discussion about potential conflict to 'predictions about when it would happen' (Finnegan, 2007: 88) rather than if. Moreover, the public relations campaign to solicit support for the coming conflict was prefaced in the reporting as '[t]elevision networks began tagging coverage with dramatic, patriotic logos, such as NBC's "Operation Iraqi Freedom"' (Ibid: 88). Establishing Iraqi civilian-U.S. civilian solidarity to lead the narrative of the war in Iraq was a necessary editorial slant for building the sense of moral righteousness for the prosecution (*Cont'd overpage*)

The open wound, coupled with a rhetoric of democratism and underscored by the omnipresence of the threat of terrorism – ‘We are not immune from attack’ (Bush, 2001a: Online) – became the guiding totem for a post-9/11 wound politics predicated on maintaining the grimmer details of 9/11 wounding (and the wounds of the wars that followed) as an emotive abstract: to be imagined rather than seen, and to be imagined only at times politically opportune for neocon hawks whilst limiting the potential for the wound to serve as a source of resistance to war. Ground Zero’s image as a wound site was serving as a shorthand for all manner of 9/11 injuries which taste and decency, it was assumed, would require restricting to the realm of the imagination (see Stubblefield, 2014). Images of the 9/11 dead were few and far between, printed once and then suspended, as was the case with the falling people (see Junod, 2003), while US service personnel killed overseas were censored from photographic capture in death or at repatriation (Rainey, 2005; Roth et al, 2007). Civilian deaths in Afghanistan and Iraq, when covered, were to be balanced by reminders of the 9/11 attacks (Kellner, 2003: 66) to ensure that sympathies for such casualties had limited opportunity to mutate into sources of resistance to war, or disrupt the notion of terror war as “just” (Butler, 2004; 2010).

Containing the visual parameters of wounding in this manner allowed the wound site of Ground Zero to ‘len[d] itself to a hysteria that was highly conducive to emotional support for war and discouraging to the possibility of rational enquiry’ (McChesney, 2002: 94). Moreover, the combination of a White House and mainstream media corpus beholden to 9/11’s wound sites ensured, as Fritz Breithaupt notes, that the media fulfilled a role as ‘the apparatus that make possible the repetition of events, that amplify the magnitude of events, that offer events as an experience to those who were not present’ (Breithaupt, 2003: 68), extending a traumatising reality beyond the local sphere of its occurrence. A ‘functional similarity between “trauma” and the modern mass media’ (Breithaupt, 2003: 68) was thus evidenced; trauma having become folded into the aesthetic of 9/11’s reporting. ‘Forc[ing] replays on [an] audience’ (Ibid), the spatial order of trauma’s reality becomes compromised, such that ‘it becomes unclear who experiences and who does not’ (Ibid). In this manner, all Americans were effectively recast as potential victims of fresh attacks, joined in a new collective identity based on the commonality of victim status.

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of the war on terror. The war on terror was in essence undergoing recuperation as a strategic mission to ensure homeland security by means of liberation of the oppressed: terror war allowing the U.S. to relieve oppression of fellow innocent victims through the spread of U.S. style democracy that those citizens must surely want and be grateful to receive (see also Borjesson, 2005; Lobasz, 2008; Khalid, 2011; 2017).

Maintaining a sense of threat from fresh attacks required the maintenance of a suitably broad-brush depiction of the potential instigators of those attacks, one that could be unseen yet omnipresent, vague in fine detail, but bearing sufficiently clear cultural markers to maintain a broad image of enemy identity for the population at large (see Altheide, 2010; Lampert, 2009; Younane, 2006). Neoconservatives took a broad ideological threat and enhanced its magnitude to create a sense of interminable peril that could be leveraged for longer term political gain, principally the advancement of US hegemony and the long desired realisation of regime change in Iraq (see Halper and Clarke, 2005; Micklethwait and Wooldridge, 2005). Terror, trauma, and fear had become not just embedded within reportage and advertising, but embedded within the fabric of the everyday to create the sense of a new ‘terrorism world’ (Altheide, 2010: 16):

> Domestic life became oriented to celebrating/commemorating past terrorist acts, waiting for and anticipating the next terrorist act and taking steps to prevent it. Everyday life and language reflected terrorism (and terrorist) disclaimers (e.g., “since 9/11 ...;" “... how the world has changed", “... in our time”, etc.).
> (Ibid)

Not only were *all* Americans now victims, but consistent media focus on a narrative of post-9/11 unity (Melnick, 2009), generally backlit by visual markers of the chaos of the event, helped to foster the sense that a collective resolve to retaliate could be presumed to have been arrived at as ‘seeing the devastation and “horror” of the attacks gave unspoken justification to [a] retaliatory response’ (Reynolds and Barnett, 2003: 100; see also McChesney, 2002; Kellner, 2004).

It was within this melting pot of emotional and sensory stimulus, catalysed by temporal and spatial distortions, and filtered through an ideological prism, that the post-9/11 community of the wound would mutate beyond the more benign features of a social collective united through grief – that sense of cohesion, no matter how morbid, that the shared secondary trauma experience can afford a group of individuals – settling into an identity of shared victimhood. The nation was experiencing what might be termed an exaggerated empathetic response, where the ability for trauma’s ‘attentive secondary witness[es]’ (LaCapra, 2001: 78) to recognise the difference in position between themselves and the primary victim-testifier to trauma dissolves. The result is that a sense of empathy with the victim ‘gives way to vicarious victimhood, and empathy with the victim seems to become an identity’ (Ibid: 47).

With shared victimhood trumping shared empathy, a post-9/11 wound culture was able to thrive as the incident of wounding became the anchor point for subsequent narrativising of 9/11 in official (government and media) channels. In Judith Butler's estimation, in order to condemn the tactics of terrorism and formulate an identity of American victimhood, experienced by a nation that would commit itself to a supposedly globally beneficial and 'righteous cause of rooting out terror' (Butler, 2004: 6) the 9/11 narrative simply 'ha[d] to begin the story with the experience of the violence we suffered' (Ibid: 6). The tight temporal lock that ensued in "official" 9/11 narratives mandated that any attempt to "tell the tale" of 9/11 would by necessity return to the destruction of the Twin Towers, and thereby maintain that image as a continuously recycled visual reference point from which emotional, political and cultural responses would emanate. Engineering the narrative of 9/11 into a position directly relational to the injury America had experienced was absolutely essential to achieve and maintain public support for terror war.

Constricting the 9/11 narrative to begin with the attacks of 9/11 themselves, and from there on encompass only the 'post' 9/11 geopolitical context, can be understood as an act of collective cultural and political repression. The wider circumstances of pre-9/11 US foreign policy that may unlock an understanding of how 9/11 could happen, were being actively withheld. Fostering and maintaining the myth that pre-9/11 geopolitical contexts are irrelevant to the 9/11 narrative, in the words of Douglas Kellner, contributed to an 'impoverished understanding of the historical context of terrorism and war' (Kellner, 2003: 69), and simultaneously, as Judith Butler observes, 'stif[led] any serious public discussion of how US foreign policy has helped to create a world in which such acts of terror are possible' (Butler, 2004: 3).[30] As Breithaupt notes, 'Once one manages to position oneself as a "trauma" victim, one seems absolved from any possible involvement' (Breithaupt, 2003: 70) and the battle for narrative hegemony is already half won. The narcissistic wound, in essence, dictated the boundaries of the narrative of both the wound itself and the actions formulated in response.

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[30] David Holloway, in *9/11 and the War on Terror* (2008), notes a link between a seeming willingness by U.S. mass media to toe the party line emerging from the White House, and therefore renege on its republican duties – 'a scrutinising check and balance on government' (ibid: 63) – to widening the field of debate, to journalism's own pre 9/11 historical contexts. The 'sweeping deregulation of the industry by the Reagan administrations of the 1980s' (Holloway, 2008: 59) had led to 'patterns of consolidation and concentration in the corporate ownership of US media' (Ibid) that drove 'a relative homogenising of editorial opinion in conglomerate news outlets and to cuts in less profitable programming about international affairs and foreign news contexts' (Ibid). Holloway sees this corporate homogenising of editorial viewpoints as a key factor in the tendency for early media coverage of 9/11 in the U.S. to run 'descriptions of 9/11 as a baffling, inexplicable or motiveless event' (Ibid), with the prominence and repetition of these descriptions a symptom of a U.S. public and media sphere that was no longer just misinformed, but rather uninformed.

The image and occasion of America's wounding then, became for the narrativising of 9/11, and the resultant war on terror, a Pavlovian trigger deployed to adrenalize emotional and philosophical resolve toward retaliatory violence and feed a sense of national vulnerability, whenever the moral, legal, or ethical legitimacy of the war on terror was called into question.[31] Returning attention to the incident of America's wounding, under set parameters and to an increasingly prescribed timetable as Altheide (2010) describes (after great losses, on anniversaries of the attacks) established the wound as a conduit for politically charged memory acts. Cycles of remembering and forgetting ensued, where pain and grief were emotional armaments to be summoned and dismissed as necessary, suitably divorced from any restorative processes of memory registration that would facilitate a therapeutic response of post-trauma mourning (Butler, 2004)

Freud conceptualised mourning as a post-trauma state of grieving, one in which the 'existence of the lost object is psychically prolonged' (Freud, 1917: 243). Under mourning, this prolonging ultimately performs a cathartic function, aiding a return to normative emotional and social relations: 'when the work of mourning is completed the ego becomes free and uninhibited again' (Ibid: 244). Dominick LaCapra (2001) approaches mourning as a complex process of psychical regeneration, applicable to a range of traumatic experiences for individuals, cultures and societies. LaCapra's conceptualisation of mourning is of a process of psychic reconstruction, intimately linked to both the incessant returns to trauma of the kind that marked the treatment of 9/11 by both the Bush administration and mainstream US media, and the narrativisation exercises of Freudian psychotherapy.

In LaCapra's estimation, mourning requires one to seize upon the experience of the past being 'performatively regenerated' (LaCapra, 2001: 70) through traumatic repetition, and align that experience with post-trauma narrativisation. Indeed, LaCapra suggests that it is only ‘when language functions to provide some measure of conscious control, critical distance, and perspective, [that] one has begun the arduous process of working over and through the trauma’ (Ibid: 90) in a manner that may register trauma whilst simultaneously counteracting its effect. The result is a particular duality of memory, allowing the return of traumatic memory, but facilitating breaking the cycle of active forgetting associated with the conclusion of episodes of traumatic acting out.

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[31] One such example of the mobilisation of 9/11 during responses to criticism of the war on terror lies with attempts by advocates of the USA Patriot Act to rush the legislation through congress. Lisa Finnegan notes that John Ashcroft, then Attorney General, 'pushed hard for passage of the legislation, claiming that delays, debates, and questions endangered the country' (Finnegan. 2007: 50). Ashcroft directly invoked 9/11, stating that 'The danger that darkened the United States of America on September 11 did not pass with the atrocities committed that day. It requires that we provide law enforcement with the tools necessary to identify, dismantle, disrupt, and punish terrorist organisations before they strike again' (Ashcroft in Finnegan, 2007: 50). Any pause in proceedings for critically engaged consideration of the ethical, moral and legal implications of the USA Patriot Act was for Ashcroft just another lengthening of a period of exposure to attack, increasing the likelihood that fresh victims of terrorism would be created on U.S. soil.

When one can distinguish past from present and recall trauma to memory ‘while realising that one is living in the here and now with openings to the future’ (Ibid: 22) one is, theoretically, transferring from a position of melancholia (the turning away from any activity unconnected with an object of loss) and into a phase of mourning. Encompassing a conceptual state of forward momentum, informed by, but not beholden to, the past, mourning contrasts with melancholia’s characteristic state of inhabiting a constant present oriented around one’s loss – a state characteristic of the aforementioned efforts of Bush and the neocons to anchor post-9/11 discourse about 9/11 and terror war to September 11th. Melancholia’s characteristic state of debilitating grief is instead transformed in mourning into a progression through which one may reach ultimate resolution of trauma and suspend the cyclical returns to trauma’s original moment of violence.

The concept of psychically regenerative mourning where memory is engaged ‘in more critically tested senses’ (Ibid: 90) was anathema to the neocons’ desired response to 9/11 trauma. Mourning’s emphasis on clarity of chronology, narrative inclusivity, and comprehending the role of the past (and in particular the hidden past) for navigating the present posed a risk to gaining widespread political and public support for a military-led response to 9/11. As discussed in relation to the Bush administration’s mobilisation of the wound, the neocon objective of imperialist military expansion was reliant on limiting the avenues for airing uncomfortable questions about the reasons for 9/11, let alone opening a forum for answers.

Mourning’s value to the architects of terror-war stretched only as far as it could be selectively deployed as an ideological tool, directed to advance widespread buy-in to the simplistic binaries of good and evil, and “with us or against us”, that underscored terror war discourse. It is perhaps not surprising then that post-9/11 discourse surrounding 9/11 grief was regulated by the Bush administration to elicit a form of censorship over the process of mourning, focussed initially on strictly defining the manner in which mourning would be directed (Butler, 2004). In his September 20th address to the nation, Bush declared the period for grief and mourning had closed, with grief having ‘turned to anger, and anger to resolution’ (Bush, 2001a: Online) to retaliate against America’s enemies. Unsaid but implicit is the suggestion that grief affords the nation no possibility of resolution unless it is redeployed as anger and resolve toward counter violence. Framed as oppositional to resolution, grief (and by association mourning) was affiliated with fear.

Judith Butler suggests that the attachment of fear to grief stimulates anxiety about grieving and mourning, such that ‘when grieving is something to be feared, our fears can give rise to the impulse to resolve it quickly’ (Butler, 2004: 29). The avoidance or diminution of this anxiety is a characteristic basis for the ‘projection of blame for a putative loss onto identifiable others, thereby inviting […] scapegoating’ (LaCapra, 2001: 57-58) scenarios. The neocon terror war narrative not only identified the scapegoats (Fundamentalist Islam and rogue states) ‘giv[ing] anxiety an identifiable object’ (Ibid: 58), but presented a solution ‘to banish it in the name of an action invested with the power to restore the loss or return the world to a former order’ (Butler, 2004: 29-30), a mythical pre-9/11 order to be regenerated through violence. Mourning had been made subservient to ideology, joining images of America’s wounding in experiencing subjective application and withdrawal as part of a politically managed (and media assisted) strategy of narrativising the violence of the war on terror as a just response to physical and psychical wounding. Mourning was essentially being degenerated, reinstating a socio-political melancholia that maintained trauma as an eternal present.

Despite the prevalence of such practices to covertly contain the 9/11 narrative and muzzle dissent, critics of the administration and its 9/11 response continued to emerge from certain quarters of the press, the academy, and the citizenry at large (as affirmed by large scale public demonstrations against the Iraq War).[32] Pre-figuring the findings of the 9/11 Commission report, critics have drawn the Bush White House prior to 9/11 as disengaged from the threats to the U.S. that had been identified by intelligence reports and blue ribbon commissions (Hart-Rudman, 1999), and mired in inertia during the attacks themselves (Scarry, 2003). Other critics have cited a combination of government malaise born of ideological hubris, disenfranchised intelligence agency leadership, and a culture of intra-agency political in-fighting as producing a trickle-down effect that stymied opportunities to either pursue or gather intelligence prior to 9/11 (Hirsch and Isikoff, 2002; Shapiro, 2002; Kellner, 2003; Clarke, 2004). The cumulative effect described is of a bureaucratic black-hole in the administration, into which any information that could have helped prevent 9/11 disappeared, leaving the administration arguably guilty of criminal negligence.

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[32] For discussion of the post-9/11 anti-war movement in the US see Heaney and Rojas (2015), whose text explores the manner in which US the anti-war movement became incorporated into the Democratic party, its harnessing as part of its formulation of progressive neoliberalism, and the later collapse of the movement as the Democratic party saw renewed political success with Barack Obama’s assent to the presidency in 2008.

An Unfolding Narrative of Crime

Notions of crime and criminality feature prominently throughout 9/11 discourse; indeed, 9/11 itself was an event initially discussed in terms of crime and criminality by Bush himself. Before addressing the nation on September 20th, 2001 to describe 9/11 as an 'act of war against our country' (Bush, 2001a: Online), Bush had spoken of the attacks as 'acts of mass murder' (Bush, 2001d: Online), stating that intelligence and law enforcement agencies would 'find those responsible and bring them to justice' (Ibid). Despite Bush's rapid shift from the nomenclature of crime and criminality immediately after 9/11 to that of war just nine days later, contributors to the narrativising of 9/11 continued to invoke discourses of crime, criminality, and criminal culpability.

Osama Bin Laden would likewise mobilise the language of crime and criminality in the aftermath of 9/11, calling the United Nations 'nothing but a tool of crime' (Bin Laden in Tyler and Sciolino, 2001: Online) for its support of US bombing in Afghanistan. In the 2002 *Letter to America*, Bin Laden would outline the perceived crimes of the US, amongst which Bin Laden cited the 'creation and continuation of Israel' as 'one of the greatest crimes' (Bin Laden, 2002: Online), whilst insinuating that 9/11 was the price the US was paying for these crimes. Debates about the ethicality and legality of America's terror war response have seen an increasing consensus that the invasion of Iraq was illegal under international law, ergo a crime, and suggesting that 'the death of every single Iraqi combatant, not merely those of 'innocent' civilians, must be considered a crime' (Burke, 2004: 346). On the other hand, advocates of the war in Iraq have sought to define the Hussein regime itself in criminal terms, citing the regime's destruction of its own citizens in arguments that framed the war notionally as a prosecution of such crimes (Elshtain, 2002).

Meanwhile, the loosely affiliated organisations that make up the 9/11 truth movement have consistently injected crime narrative plot devices into the post-9/11 discourse about the attacks, proffering arguments for US government complicity in 9/11 that made the political capital that Bush was able to glean from the attacks part of a pre-determined strategy to re-invigorate US unilateralism and pursue regime change abroad (see Melnick, 2009; Bunch, 2007; Manjoo, 2006; Molé, 2006; Avery, 2005, 2007, 2009). However, concomitant to these discussions, notions of crime and criminality, law, and the bounds of justice, had become contested territory under the Bush administration's post-9/11 terror war legislating. Consideration of certain acts as crimes, and identification of certain individuals and groups as criminals, had entered a period of flux, becoming unfixed and exhibiting increasingly porous boundaries.

The Patriot Act of October 2001 – the Bush administrations first piece of legislation crafted and passed to specially support anti-terror intelligence and law enforcement, created the federal crime of 'domestic terrorism' (USGPO, 2001b: 376). Loosely defined as 'acts dangerous to human life that are a violation of the criminal laws of the United States or of any State' (Ibid)', the crime of 'domestic terrorism' allowed anti-terror legislation pertaining to heightened surveillance and subpoena powers to be legally re-directed into the domestic criminal sphere, covering crimes as far removed from terrorism as blackmail and child pornography (ACLU, 2002; Lichtbrau, 2003: Siegler, 2006). Concomitantly, the vagaries of an offense defined as 'appear[ing] to be intended […] to intimidate or coerce a civilian population; […] [and/or] influence the policy of a government by intimidation or coercion' (USGPO, 2001b: 376), was deemed to be suspending the constitutional rights of freedom of speech, press, assembly and religion protected under the First Amendment (Chang, 2002; Kellner, 2003; ACLU, 2003a) and criminalising those exercising their constitutional rights.

The rights to Habeus Corpus, detention status review, and any and all other protections the US Justice System had formerly allowed to non-citizens believed to pose a threat to national security were suspended through military orders appended to the Patriot Act (see Bush, 2001b). Consequently, foreign terrorism suspects could be lifted completely out of the U.S. criminal justice system (and even out of the country) and made subject to trial by military commission (See Bush, 2001b; Priest and Gellman, 2002; ACLU, 2003a; Maran, 2006; Roth, 2008). At the same time, interrogation methods were being systematically redrawn and reclassified in relation to existing legislation (international and domestic) to build a legal defence for the use of previously illegal interrogation methods, thereby side-stepping any potential war crimes charges (see Bybee, 2002; Priest and Smith, 2004; Gurtov, 2006). A complementary reclassification of war-on-terror detainees was mobilised to bolster the government's amending of its legal liabilities, with particular emphasis on avoiding the requirement to meet the threshold standards conferred by Prisoner-of-War status under section III of the Geneva Convention (see Gonzalez, 2002;

Maran, 2006; Roth, 2008). Accordingly, government and military activities formerly classified as criminal were decriminalised.

With the systematic decriminalising of previously criminal activities by the Bush administration, complemented by the falsehoods of the Iraq war (possession of WMDs, purchase of Uranium, direct involvement of the Hussein regime in 9/11), the post-9/11 period in America (culturally and politically) can be argued to have cohered as an unfolding narrative of crime, replete with character archetypes and conventions of form and storytelling characteristic to the genre. Lainie Jones notes that with 9/11 we find ‘heroes, villains, journeys, power struggles and perceptions of good and evil equal to any fiction’ (Jones, 2003: Online). Indeed, one might read the manner in which the overt political and military response to 9/11 progressed as bearing the hallmarks of the formal structure by which fictional crime narrative progresses. In crime genre narrative terms, 9/11 served as the inciting incident, the moment of criminal intervention that interrupts a state of quiescence.

Where the crime in crime narrative motivates the deployment of a Detective figure, functioning at the behest of the state to question witnesses, arrest suspects, and restore the social equilibrium that crime has disrupted, post-9/11 America had the twin assault of the 9/11 commission and the invasions of Afghanistan and Iraq respectively. While the 9/11 commission functioned to investigate the circumstances that allowed the 9/11 attacks to occur – the interrogative legwork of the Detective figure – the invasions of Afghanistan and Iraq stand in as real-world manifestations of the marshalling of legislative power and physical force by which the antagonists of crime narrative are apprehended, and, where a stand-off with police doesn’t result in death, are remanded into custody to face trial. Meanwhile, the formal conclusion of offensive military operations in Iraq on May 1st, 2003 — famously announced in Bush’s “Mission Accomplished” speech on board the USS Abraham Lincoln (Bush, 2003g: Online) — can be read as the return to quiescence at the close of the crime narrative.

Crime author Michael Connelly suggests that fictional narratives of crime have ‘always been our more immediate reflection on contemporary times’ (Hogan and Connelly, 2002: Online) offering ‘a framework for that social commentary […] that very subtly holds up a mirror to what is actually going on in the world and maybe throws in a question or two’ (Davies and Connelly, 2015: 163). Dealing as they do with violent acts, devious subordination of others, and plots that hinge on revelations of concealed criminality (Horsley, 2005), crime narratives come laden with narrative conventions ideally suited to undertake the kind of critique Connelly alludes to. Indeed, at the most superficial level, these basic tenets would suggest crime narrative as an eminently suitable medium for engagement with the politics of a post-9/11 America in which the Bush presidency found itself variously charged with acting criminally or attempting to conceal its criminality by establishing new legal boundaries that allowed for operation outside of the law.

The Bush administration's unfolding narrative of crime and the fictional crime narrative genre at large find a point of confluence in psychoanalytic theories of trauma. In a 'superimposition of the model of the functioning of the mental apparatus on the functioning of the text' (Brooks, 1977: 30), Peter Brooks advanced a traumatic model of narrative, in which the repetitions attendant to traumatic experience cohere as the structuring force underlying the plot progressions which reveal story. Brooks applied trauma to narrative as a whole, seeing 'in all the mnemonic elements of fictions and indeed most of its tropes' (Ibid: 287) an intent to repeat prior experiences for the reader. It is however the direct relation between repetition and the progression of narrative that makes Brooks' model pertinent to crime narrative in particular, and aligns the genre with post-9/11 terror war politics.

Brooks turns to the analogy of 'the detective retrac[ing] the tracks of the criminal' (Ibid: 285) to illustrate how narrative progression takes the reader through a series of loops. Just as in post-traumatic working through, where each traumatic repetition under the guidance of the therapist recovers successively more memory and detail of a traumatic event, so then does narrative, plying the detective's trade, edge toward the complete revelation of story through repetitions of emplotment. It is the act of repetition that 'allow[s] the ear, the eye, the mind to make connections between different textual moments, to see past and present as related and as establishing a future which will be noticeable as some variation in the pattern. Event gains meaning by repeating (with variation) other events' (Ibid: 287-288).

The result is the establishment of a direct causality between narrative's denouement and its inciting incident. In this manner, having assumed the guise of the inciting incident of a crime novel, the crime of 9/11, with its deaths and devastation, can be said to have propelled the restraining force of the law (the US military) into tension with the unrestraint of criminality (terrorists and terrorism). Bush administration narrativising, in which the wound of 9/11 maintained central prominence, follows that traumatic pattern of returns to a prior experience from which all future activity (here the violence of terror war) coheres as a ‘variation in the pattern’ (Ibid: 288). As such, terror war takes its meaning from an event (9/11) and its wounds that becomes a recurring narrative motif.

Similarly, not only does the crime narrative have its protagonists retrace the steps of the criminals, but as with the neocon narrative of 9/11, wound sites and the wounded are a focus of returns as crime’s geographic markers (crime scenes, autopsy tables, evidence labs, cemeteries etc.) and the primary and secondary victims of crime are revisited in pursuit of evidence and insight. In crime narrative, forward passage is always predicated on the backward, the ‘incidents of narration [read] as "promises and annunciations" of final coherence’ (ibid: 283). The revelations of plot thread the reader backwards through historical events, promoting their reinterpretation in light of new information, establishing continuity between pre-crime, crime, and the ongoing lived present, akin to the holistic integration of trauma within an ongoing life narrative that is the aim of traumatic working through in psychotherapy.

However, it is that promise of final coherence, of post-trauma resolution through holistic connection of pre- and post-wounding experience, that presents the point of divergence between crime narrative and Bush’s unfolding narrative of crime. The progression of crime narrative through returns to crime’s wound sites promotes a return to a point *prior* to the wound, as it is in the pre-crime context that motive, the “why” of crime, is rooted. With forward progress stalling repeatedly at the incident of crime, of America’s wound, the account of 9/11 inscribed by Bush and the neocons consistently fails to satisfy the “why” of crime narrative. The “why” of 9/11 crime was instead made subordinate to the “how”, which manifested in those tight narrative loops of post-9/11 reportage and political rhetoric which privileged the incident and occasion of America’s wounding, but occluded the contextual history of US foreign policy in the Middle East. Crime narrative’s trauma model then, ultimately ends up oppositional to the Bush administration’s deployment of trauma as an underlying narrative framework, with the former predicated on eventually restraining trauma’s damaging repetitions of violence, and the latter privileging those repetitions to maintain a constant traumatic present – a melancholia – from which to legitimate the unrestraining of its violence.

Lee Horsley describes one of crime fiction’s key tensions as that ‘between gothic excess and the solving, ordering process of detection itself – a countervailing power’ (Horsley, 2005: 4). Horsley’s definition can be simultaneously broadened (in terms of what can fall under its scope), and simplified, as a tension between retraining and unrestraining forces, those same states that are at odds in the outcome of the traumatic model of narrative as deployed in crime narrative and neoconservative 9/11 narrative respectively. At the core of every crime narrative is the moment of criminal unrestraint (robbery, murder, mutilation, terrorism) which, having been unleashed against assumed oppositional norms of accepted law, order, and civic life, invokes countermanding forces of restraint. Variously appearing in the form of state agents of law enforcement or private individuals associated with the law, those forces of restraint attempt to contain the disruption of the established order that unrestraint brings. The narrative is driven forward by the tension between these two forces, imposing and re-imposing themselves in turn with each unfolding plot point. In contemporary crime narratives resolution occurs most frequently in a climax of violence as the tension becomes unmaintainable, and the restraining force of the law gives in to its own unrestraining: the restraint that the law embodies is able to re-impose order only through its own transformational act of violent unrestraint that shifts identity into an unfixed space between the two.

To borrow from Rosemary Jackson's (1988) application of lens theory to understanding the semantic and structural features of fantasy literature, the unfixed space which crime narrative protagonists are left to occupy may be understood as a paraxial space. As Jackson explains, a 'paraxial region is an area in which light rays *seem* to unite at a point after refraction. In this area, object and image seem to collide, but in fact neither object nor reconstituted image genuinely reside there' (Jackson, 1988: 19). To reside in a paraxial space is to exist in a state of alterity, of dislocation, but importantly without absolute separation as one's position in relation to (alongside) the principal axis confers 'an inextricable link to the main body of the "real"' (Ibid: 19). As such, the collision between restraint and unrestraint, that merges protagonist and antagonist identity by dint of their shared application of violence, invokes a paraxis, a "feeling" of a "real" similarity between criminal and law-enforcer, equally denied by the ongoing reality of their relative positions with respect to the law.

The foreign policy and national security strategy of the Bush administration after 9/11, particularly as it pertains to post-Afghan War operations, can be understood as having been propelled by that same contradictory couplet of restraining and unrestraining forces that drives crime narrative. As detailed in the introduction, under the influence and direction neocon ideologues after 9/11, the Bush administration railed against forces deemed to function as restraints on the nation's pursuit of its security imperatives (and therein the underlying agenda of procuring expanded American hegemony), holding the administration back from unrestraining its military muscle to proactively restrain international terrorism.

Those of forces of restraint perceived to be acting against the administrations desires for unrestraint included international institutions such as the United Nations (UN) and the North Atlantic Treaty Organisation (NATO) – who resisted the administrations overtures to support for war in Iraq – and multilateral frameworks and treaties, such as the International Criminal Court (ICC), the Anti-Ballistic Missile (ABM) treaty, and article the Geneva Convention, which were deemed, respectively, to overrule American sovereignty,[33] neuter America's defences,[34] and stymie intelligence gathering through interrogation and legitimise terrorists as soldiers. The tension between these force of restraint, and the desire for unrestraint on the part of the administration found resolution in the administration's embrace of unilateralism and introduction of the 2002 National Security Strategy (NSS 2002). The administration unilaterally withdrew from the ABM treaty in December 2001, and refused to send the treaty authorising the ICC to the senate for ratification (thereby reversing former President Clinton's signing of the treaty), and initiated war in Iraq without a UN mandate or NATO support.

Moreover, as noted in the introduction, NSS 2002 sanctioned pre-emptive war as a matter of self-defence but purposefully conflated pre-emptive and preventative war. This allowed the administration to circumnavigate the prescriptions of article 51 of the UN charter, in which preventative war against threats indeterminate in form or time of deployment would constitute an unlawful act of aggression against sovereign nations. Such flexing of definitions to bypass or usurp legal authority carried over into the operational tactics of the war on terror. Terror war detainees would be denied classification as prisoners of war – reclassified as unlawful enemy combatants and thereby suspending the protections afforded under the detention standards and protocols of the 1949 Geneva Conventions. Torture would be redefined to lift so-called "coercive" interrogation methods out of the prohibitions of federal and international law (see Bybee, 2002), whilst abduction and rendition of terrorism suspects to sites beyond federal jurisdiction for just such interrogation would be legitimised on that grounds that rendition was a manifestation of NSS 2002's provision for pre-emptive strikes against emerging threats (Goldenberg and Harding, 2005; Holloway, 2008).

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[33] The ICC had previously been described by John Bolton, Under Secretary of State for Arms Control and International Security Affairs under Bush, as representing a 'desire to assert the primacy of international institutions over the nation-states' (Bolton quoted in Ricks, 2001: Online)

[34] Reflecting neoconservatives' views of international treaties as unwarranted curbs on American power and their preoccupation with WMDs, Bush declared the ABM treaty a hinderance to America's 'ability to develop ways to protect our people from future terrorist or rogue state missile attacks' (Bush, 2001h: Online).

The unfolding narrative of crime that was Bush's time in office had, like crime narratives themselves, found the resolution of its tensions in the triumphant unrestraining of violence as land wars in Afghanistan and Iraq rode shotgun to the abuses of power at Abu Ghraib, Guantanamo, and extraordinary rendition. The force of restraint, the administration positioned itself as in relation to terrorism – the agency that would restrain the global advance of al-Qaeda's terror network – had assumed the guise of the thing it was containing, initiating an identity shift into that third space, or 'paraxial space', ascribed to the protagonists of many contemporary crime narratives, where identity as hero and villain either merges or blurs.

As we have described, as plot points are unearthed in all crime narratives, readers (or viewers) are commanded to re-read what has gone before. This re-reading oft times motivates a reinterpretation of the status of the narrative's actors as they pertain to the forces of restraint – the norms of established authority – and unrestraint, i.e. criminality and anything disruptive or oppositional to those established norms. Over the course of a crime narrative several re-adjustments of reader perspective are required as the restraining and unrestraining forces shift, merge, and occupy each other's spaces as a result of new evidence and clues, whose revelation lays a path to the unveiling of the hidden agent(s) of disruptive force. For a time, those figures may remain blurred, their criminality ambiguous as they occupy that uneasy third or paraxial space of indefinition. In many contemporary crime narratives, as with those that are the subject of this thesis, an additional layer of disorientation is imparted through maintenance of a level of uncertainty as to the extent of the protagonist's ultimate separation from the agents of unrestraint that criminals and their crimes represent.

Literary criticism has variously advanced arguments for crime narrative as either 'using "crime" to pursue a reactionary and conservative agenda' (Hermann et al, 2010: 10) or providing a means to 'give voice to a radical, oppositional political perspective' (Pepper, 2001: 10). The Marxist literary critic, Franco Moretti, describes the whole Sherlock Holmes canon as 'a hymn to culture's coercive abilities' (Moretti, 2005: 143), where Holmes' craft, positioned as a representative of established cultural norms stands as an extension of the hegemonic powers and reach of the ideals of the ruling class. In the Holmes canon, crime was an invading pathogen rending an atypical fissure in the ordinarily healthy body of

Victorian society. The solving of crime by unmasking the criminal antagonist provided reassurance of the general health and resilience of the body of Victorian society, able to heal from such encroachments because crime is so obviously atypical. In this respect, Holmes' medicine can never fail to take effect, and the return to primacy of the established social order is ultimately finalised in the banishment of its scapegoat transgressors (see Cawelti 1977; Bennett and Royle, 2004; Messent, 2012).

Other critics have argued for a shift in the relationship between the crime-fighter and the dominant socio-political order (see Pepper 2001, Messent 2012), highlighting the emergence of the 'hardboiled' sub-genre in 1920s America as a point where the crime novel became 'a tool to dissect society's flaws and failures, and to expose the wrong turns that a capitalist economy, and the political structures to which it was allied, had taken' (Messent, 2012: 373). Consequently, the 'relationship between the protagonist and his surrounding social world took on a highly critical – and sometimes radical – edge' (Ibid), where the established order was held up for 'serious, and usually damning, review' (Ibid). Crime became no longer 'the product of occasional and atypical tears in the otherwise secure moral fabric' (Pepper, 2001: 10) of civil society, but 'an inevitable part of the institutional superstructure of American life' (Ibid). That disorienting aspect of shifting identity that crime narrative deploys in its story telling, thus latterly became (and continues to be) more obviously enmeshed within the characters of the crime-fighters themselves.

It is no big reach to suggest, as Messent does, that crime narratives, and their principal protagonists, have proven eminently proficient in reflecting, upholding, and yet also critiquing the values and ideals of the eras and cultures they emerge from (Messent, 2012). The result, as has been alluded to, has been the emergence of a certain bi-polarity in crime narrative's principal heroic figures, that may be described in more simple terms as a fluctuation in the crime-fighter's role between that of upholder of dominant social and political conventions of an era and a more politically charged destabiliser of those conventions. In this light, one might consider detective work as exercising the intrusive and probing questioning of criminals and victims alike as a surreptitious means of critiquing the social, cultural and political architecture from which crime and criminals arise.[35] Edgar

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[35] Even where one may argue that a text restores the existing social order in its conclusion (as Bennet and Royle (2004) argue is the case with Poe's *Purloined Letter*), the dissecting process of the investigation passes the microscope over the social and political structures within which the narrative's players operate. Poe's *Purloined Letter* for instance, may resolve in sparing the blushes of the Royals, and re-asserting the power of the Queen over the purloiner, but Dupin's analysis (and indeed the necessity of utilising Dupin's analytical skills at all) presents the reader with the moral lapses of the ruling class – the investigation has still had to take place, the relationships and intrigues of its (*Cont'd overpage*)

Allen Poe offered perhaps the neatest reference to the crime narrative's underlying capacity for duality when in *The Murders in the Rue Morgue* (1841) the unnamed narrator muses upon the possibility of a 'double Dupin – the creative and the resolvent' (Poe, 1841: Online), a description echoed by Dupin symbolically placing his own hand within the bloody print left by the murderous ape at the scene of the victim's demise, imparting therein a sense of a simmering capacity for unrestraint lurking beneath the surface of the detective.

Circumventing established thresholds of legality by redrawing the bounds of law pertaining to detention and interrogation can arguably be said to establish the Bush administration as a figure of moral and legal duality notionally akin to the paradoxical figures of many crime narratives. On the one hand, the administration stands as an upholder of the dominant political order of (neo)conservatism, and its associated moral standards, within the broader hegemony of US democracy. Simultaneously, the administration represented an agitation against US Democracy's checks and balances. As former White House advisor, Sidney Blumenthal (2006), details, Bush presided over an empowering of the executive branch under the political theory of the "unitary executive" – a view asserting 'that the President had complete authority over independent federal agencies and was not bound by congressional oversight or even law in his role as commander in chief' (Ibid: 7). The President thus claimed the authority to sanction the bypassing of any aspect of law and the constitution he felt to be restraining his ability, and thereby that of the administration at large, to bring the broader weight of the law to bear against the country's pressing threats.

This notion of a double presidency complements the broader sense of post-9/11 America under the Bush administration as a disorienting time and place for anyone "reading" the "official" narrative of 9/11 and the war on terror emanating from the White House. It was a narrative in which citizen safety had been enhanced by anti-terror legislation, yet in which terror lurked omnipresent, requiring constant vigilance for suspicious behaviour. It was a narrative in which terrorists hated our freedoms, yet the preservation of those freedoms demanded their relinquishing, and in which citizens found themselves united under the flag and against terror, but suspicious of war and its ultimate aims.

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players brought under scrutiny. As mild as it is, the ruling elite receive a critique of the conduct of their personal affairs that erases some of the distance between the classes.

In the description of a paranoid post-9/11 society, where Islamist subversives lurk hidden among the fauna of the everyday to indoctrinate the impressionable and unleash carnage upon the unsuspecting, there is a more than passing resemblance to the paranoia that early post war anti-communism instilled in American society (Schreker, 1998; Morgan, 2004). That sense of the politics of prior eras of American political and cultural life re-emerging in contemporary scenarios, manifesting notionally similar anxieties and consequently patterns of behaviour posited as the panacea to those anxieties, provides another point of synergy between the crime genre and the politics of post-9/11 terror war, ostensibly a sense of progression through regression.

Discussing the relevance of the crime narrative for post-9/11 audiences, and its value as a medium of socio-political reflection and critique, Michael Connelly draws attention to the title of the last crime novel he published prior to 9/11, *A Darkness More Than Night* (2001):

> The title […] is taken from the Raymond Chandler essay about crime novels and what instigated the rise in their popularity. Paraphrasing, he said they came from a time when the streets were alive with a darkness that was more than night. He was talking about disorder and mistrust of our police departments and government agencies. I think the events of 9/11 shrouded the world in a darkness that was certainly more than night. It became an anything can happen world. No one was safe. We became people looking over our shoulders at what might be coming up behind us. They didn't find Osama bin Laden for ten years. Where was he? What was he planning? Terrorist cells were forming all over the world. We were filling a prison in Guantanamo with people we thought might be terrorists. We were water-boarding people to get information. All of this made the aura of darkness found in the crime novel something palpable in the real world. We as a country went into this dark world and did dark things in the name of justice and protection and vengeance.
> (Davies and Connelly, 2015: 166)

For Connelly, then, there was a clear symmetry to be found between terror war politics and its incumbent anxieties, and the conventions of the crime genre at large. What is notable is that Connelly found the most compelling imagery for describing the critical sensibilities of his early post-9/11 work, not *just* within his own back catalogue, but specifically within a text that had in turn prompted the author to delve back into an earlier era of the crime genre in search of a guiding totem for that novel’s more contemporary exploration of the psychological ramifications of regular exposure to violence.

Connelly’s backward turn evokes Ray Brown’s observation – drawing on Cawelti (1977) – on genre’s self-reflective developmental practices, that genre ‘develops through the conventional by use of the inventional, then folds back upon itself and consciously reuses the formulas and conventions to create a new power of convention and formula' (Brown, 1990: 103). That is to say that the crime genre draws knowingly on its own textual past, self-consciously recycling the conventions of prior eras. It is this ‘interplay between a known form and the constant variation of that form’ (Horsley, 2005: 5) that has maintained the crime genre’s pertinence as a medium of social, cultural and political critique: the path of progression through regression facilitates a scavenging from within its own back-catalogue of the most suitable literary tools with which to engage its latter-day subjects, and resynthesize them within contemporary contexts.

The conception of the crime genre as eminently self-reflective in its evolution aligns with Frederic Jameson’s conception of genres as ‘contracts between a writer and his readers’ (Jameson, 1975: 135), encompassing ‘tacit agreements’ (Ibid) about the broad parameters of the form. Within that contract there exists sufficient space for genre practitioners to exercise the thrill of the different, which finds expression in the intra-genre variations of formal and literary techniques from which sub-genres may emerge: it is the thrill of the “different” mediated through the safety of the “same”. The application of crime narrative’s investigative progressions of plot, with the aforementioned patterns of re-reading, re-writing, and organising, assure the maintenance of the form’s availability as ‘a social and political act in its own right’ (Ibid: 162), that forms part of that broad genre contract. Crime narrative is therefore always marked by a continuity that locates its texts within a common lineage, rejecting any notion of the availability of an absolute break with the past.

The task of the detective, retracing the steps of the criminal in search of contemporary insight, has been the task of political commentators and analysts faced with contextualising the Bush administration’s terror war politics. Rather than representing a point of historical rupture, 9/11 and the war on terror has, for critics such as Melvin Gurtov, reinforced continuity as ‘the leitmotif of US foreign policy’ (Gurtov, 2006: 1), with the policies and practices of the Cold War offering the clearest lines of precedence for ‘the unilateral pursuit of national interests’ (Ibid) that underlie the war on terror. The frames of ‘freedom v. oppression, the world divided, the necessity of readiness to use overwhelming military force’ (Tirman, 2006: 2) that are found in the language of the 2002 National Security Strategy (NSS 2002) are ‘directly borrowed from Cold War thinking’ (Ibid).

Just as terror war politics was re-animating the political playbook of the hardboiled fiction and noir cinema of the Cold War era, the texts under consideration here can be understood to have followed similar cycles of re-animation. Connelly’s sense that ‘the events of 9/11 shrouded the world in a darkness […] more than night’ (Davies and Connelly, 2015: 166), leaving behind ‘an anything can happen world’ (Ibid), finds purchase in his own appropriation of noir cinema and literature’s ‘mood of cynicism, pessimism and darkness’ (Schrader, 1972: 8) in the early post-9/11 Harry Bosch novels. 2002’s *City of Bones* finds the LAPD Detective, in Connelly’s own words, questioning ‘when 3,000 people can be murdered in a few minutes, what’s it matter that he is plugging away trying to solve one murder of a long-forgotten child’ (Davies and Connelly, 2015: 162). As solving that single decades old murder sparks a chain-reaction of suicides, murders, and career ruination, the energy expended by an indifferent police department and a manipulative (and manipulable) media to frustrate Bosch’s investigation is juxtaposed against the apparent ease with which death occurred on 9/11. The novel is a steady decay toward pessimistic fatalism, culminating in a disillusioned Bosch’s resignation from the LAPD that recalls the ‘monochromy of “sullen despair” and “hopeless frustration”’ (McCann, 2000: 199) that Sean McCann sees as recurring feature of the 1950s successors to the hard-boiled detective story.

Transitioning into 2003’s *Lost Light*, Connelly’s portrayal of Bosch as a private investigator, shorn of the privileges of state affiliation, presents an erosion of the divide between private and public worlds under anti-terror legislation, as Bosch himself is redrawn as a national security threat. Monitored, bullied, and ultimately renditioned for interrogation by FBI anti-terror agents, *Lost Light* telegraphs critiques of the erosion of civil liberties under the Patriot Act that contributed to a sense that the nation ‘became people looking over our shoulders at what might be coming up behind us’ (Davies and Connelly, 2015: 166) as the terror threat was augmented by a sense of threat from the government itself.

In a novel that climaxes with Bosch’s own descent into ambiguous criminality, *Lost Light* recalls the transition to a revised aesthetic of hard-boiled crime narrative during the 1950’s paperback boom. Citing the works of writers like David Goodis and Jim Thompson, McCann notes how the hardboiled crime narrative was remade by ‘abandoning the detective protagonist and his ambivalent struggle to balance cops and crooks, law and desire, state and citizen' (McCann, 2000: 199). Instead, these writers embraced morally ambiguous protagonists working both sides of the law, such that 'the genre's typical protagonist became a freak, a loser, a sociopath' (Ibid: 199). Dennis Lehane's *Shutter Island* (2003) operates from a similar position, with its chief protagonist US Marshall, Teddy Daniels, fluctuating between hero and killer in Lehane's tale of trauma induced psychological dissociation that plays out against the backdrop of the hunt for an escaped murderer.

The feeling of pulling away from the traditional protagonists of cops and private eyes to privilege the "freaks" and "sociopaths" arguably finds its greatest Bush-era echo in Jeff Lindsay's series of *Dexter* novels. Lindsey's protagonist is Dexter Morgan, blood spatter analyst for Miami-Dade police, whose forensic role functions as a mask (and resource) for vigilante activity, Dexter meting out justice unavailable through the courts. What makes Lindsay's character stand out is that Dexter is an unashamed serial killer, consciously aware of his homicidal urges. Lindsay makes it clear that Dexter is first and foremost a killer, he just happens to have a job that gives him access to people arguably (at least in Dexter's world view) deserving of death.

The national preoccupation with America's wounding, and the fear of its repetition that was so ably exploited by the Bush administration for terror war support, found purchase in the aesthetics of forensic themed primetime network TV crime dramas that followed *CSI: Crime Scene Investigation*'s (*CSI*) emergence as a surprise ratings hit in the 2000-2001 season. Along with *CSI* (2000-2015, 2021), NBC's *Crossing Jordan* (2001-2007), CBS's *CSI: Miami* (2002-2012), *CSI: New York* (2004-2013), and Fox's *Bones* (2005-2017)[36] see the destruction and desecration of bodies take centre stage as the aesthetic and narrative hook upon which plots turn and criminal identity is revealed. In each show, the resolution of crime is generally reached through close-up studies of deceased victims, which the shows' cinematography invites the audience to become intimately acquainted with.

The *CSI* franchise in particular channelled noir cinematography's attention to lighting and camera angles. The premier show in the franchise centres almost exclusively on the graveyard shift at the Las Vegas crime lab, which dictates the deployment of noir's staple aesthetic of scenes lit for night, where light intrudes at oblique angles and in odd shapes that destabilise the image (Schrader, 1972: 9). To this end viewers are generally introduced to crime scenes under the short-reach glow of cool neon, with detail picked out by finely focused torch beams that cast long shadows and divide the screen, lending an unfixability to the image, and generating a sense of otherworldliness associated with crime and its perpetrators. That instability of image conveys a fragility or precarity to the scene, the city, and all of its inhabitants, enhancing the sense that the violence now revealed could reach out and introduce further unsettlement at any moment.[37]

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[36] Bryan Fuller's critically acclaimed *Hannibal* (2013-2015) for NBC and Kevin Williamson's *The Following* (2013-2015) for Fox are arguably network TV's most recent slate of crime dramas that have taken *CSI*'s shock aesthetic to its extreme, but with the forensics aspect almost entirely side-lined in favour of pure carnival grotesque – although *Hannibal* retains its scientific links through criminal profiler Will Graham drawing conclusions from the bloody tableaus on display.

Aside from recycling stylistic turns of prior genre iterations, in their engagement with the politics of 9/11 and the war on terror the crime narratives under analysis in this thesis all exercise a reach beyond the normative parameters of their genre, exploding its boundaries and appropriating stylistic and formal features that might ordinarily be more associated with Horror, Western, and Military Action thriller texts. As Judith Butler suggests, reproducibility – as genre intends by dint of being genre – 'entails a constant breaking from context' (Butler, 2010: 10) and the construction of new contexts such that the frame (here the crime genre) 'breaks apart every time It seeks to give definitive organization to its content' (Ibid). The malleability that genre's reproducibility suggests is reflected here by the inclusion of references to such texts as Ridley Scott's war film *Black Hawk Down* (2001), Alan Le Mey's Western novel, *The Searchers* (1954) (and John Ford's subsequent movie adaptation of 1956), and John Lee Hancock's Hollywood Western, *The Alamo* (2004).

Raymond Chandler suggested that crime narrative is a form that 'has never become fixed […] is still fluid, […] still putting out shoots in all directions' (Chandler in Gardiner and

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[37] Noir itself was, like the crime genre in general, already a form leaning heavily on its forbears. Paul Schrader refers to noir as descriptive of a specific period of film history, generally 'refer[ing] to those Hollywood films of the Forties and early Fifties which portrayed the world of dark, slick city streets, crime and corruption' (Schrader, 1972: 8). The period itself was an 'unwieldy period' (Ibid) that 'hark[ed] back to many previous periods: Warner's Thirties gangster films, the French "poetic realism" of Carne and Duvivier, Sternbergian melodrama, and, farthest back, German Expressionist crime films' (Ibid: 8-9). Schrader further describes film noir as a form that could stretch from 1941's *The Maltese Falcon* to 1958's *A Touch of Evil,* with 'most every dramatic Hollywood film from 1941 to 1953 contain[ing] some *noir* elements' (Ibid: 9). Its influences were not just of its medium's prior eras; instead stylistic influences came from the printed medium of the hardboiled crime fiction of authors such as Dashiell Hammett, Raymond Chandler, and James M. Cain to name but three of the more instantly recognisable voices of the medium. In particular, it was the 'romanticism with a protective shell' (Ibid: 10) of the American "tough", a portrait of cynicism, narcissism, and defeatism that charged the dialogue and demeanour of noir's protagonists – channelled straight out of their literary counterparts.

Walker, 1997: 70). By re-appropriating the conventions of prior crime genre iterations, appropriating formal and stylistic tropes of other genres, and synthesizing them within the contemporary post-9/11 political context of their production, the texts under scrutiny here all resist fixture and maintain that flexibility Chandler claims for crime narrative. The 9/11 inflected crime narrative is an evolution of the form that has maintained crime writing's status as the premier outlet for 'explosive cultural material' (Nickerson, 1997: 756).

~ Chapter 2 ~

Narrative and Mourning after 9/11

***City of Bones* (Michael Connelly, 2002) and *Shutter Island* (Dennis Lehane, 2003)**

Introduction

This chapter takes as its focus Michael Connelly's *City of Bones* (2002) and Dennis Lehane's *Shutter Island* (2003). Both novels feature violent crimes and harrowing deaths which traumatise the novels' protagonists to varying degrees, with the political and personal fallout from those traumas fostering sequences of retaliatory counter-violence, traumatic feedback loops, which return characters to the foundational trauma whilst compelling further trauma in its wake.

Kaplan and Wang refer to trauma as disrupting a 'culture's symbolic resources' (Kaplan and Wang, 2003: 12), that is, the resources of language, history and the imaginary that provides the referential frame – the 'network of significations' (Versluys, 2009: 4) – against which trauma must be placed in order for an individual, culture or society to negotiate its impact and meaning. Both *City of Bones* and *Shutter Island* are approached in this chapter as texts that are concerned with attempts to restore that network of significations in the face of disruptive trauma, and specifically the mobilisation of narrative to 'restore the broken link' (Ibid: 4) between traumatic events and the meaning-making apparatus of individuals and cultures. In both novels, the trauma attendant to violent crime re-orients the worlds of the characters, provoking the protagonists to engage narrative in order to try and contextualise their traumas as part of an ongoing lived experience, reconnecting pre and post-trauma history, and thereby attempt to not only make meaning out of trauma, but temper trauma's repetition compulsion.

The traumatising scenarios of violent domestic crime in *City of Bones* and *Shutter Island* are discussed in this chapter as meta-narratives of 9/11 trauma that, in the first instance, question the extent to which an absolute truth can be arrived at in the narrativisation of a trauma by its immediate experiencers. Moreover, presenting narratives where the political imperatives of state agencies (and/or their agents) consistently assert control over trauma's narrativising – a consequence of which is an unfolding sequence of further traumatic violence and/or death – both novels are read as interrogations of how the imperatives of a political hegemon may directly militate against trauma's abatement. Indeed, through consideration of narrative threads focussed on state exploitation of the psycho-sensory experiences of trauma to manage the narrativising of the criminal activities of its own agents, Connelly and Lehane's novels allegorise how the narrativising of 9/11 was hijacked by neoconservative ideology to foster the philosophical conditions within which the violence of the war on terror could cohere as a just and legitimate response to the violence of 9/11.

Consideration is given to how both novels utilise the emplotment of fictional criminal investigation, where narratives of traumatic events (here murders) must be pieced together retrospectively from multiple sources, for a self-reflective study of how the conditions of memory attendant to trauma's experience, registry, and recall provide opportunities for such hijacking of trauma by the narrative bias of ideology. Accordingly, psychoanalytic theories of repression and repetition compulsion, in which trauma is hidden at inception, then re-presented in fragmented form, afford a critical framework against which to read the novels' engagement with the fragility and fallibility of recovered traumatic memory in the transition to narrative record of trauma. Furthermore, since trauma in *City of Bones* and *Shutter Island* stems from the commission of crime, it is the processes of detection that guides the characters' overall efforts to narrativise trauma. In this respect, the twists and turns of investigation are conceived as standing in for psychotherapeutic narrativising and working through of trauma: new clues and revelations prompt protagonists to re-read and re-write the trauma narrative, looping those traumatised figures back into the experience of trauma in an approximation of LaCapra's (2001) acting out/working through dynamic of post-trauma narrativisation therapy. However, both novels will be shown to conceive of the achievement of a therapeutic post-trauma mourning, where the repetition of trauma may be suspended, as an impossibility when pursued against the imperatives of ideologues for whom an ongoing traumatic present is politically expedient, a scenario in which the possibility of engaging narrative to make meaning out of trauma becomes an impossibility.

Over the course of these two crime narratives a number of thematic and formal motifs emerge through which the texts draw out and punctuate their critical analyses of impediments to post-trauma narrativising and mourning under the political hegemony of neocon ideology after 9/11, including: hidden or veiled capacities for violence and ambiguous criminality; unstable, unfixable and shifting identities; the mechanics and paradoxes of trauma's registry and recall subsumed into the aesthetic of the texts; the creation and favouring of states of uncertainty and questionable realities; temporal displacements; and the persistence of literal and figurative sites of wounding. These motifs form an underlying backbone of recurrent tropes that will be shown to persist in various forms and contexts across the breadth of the texts that make up the thesis as a whole.

I

Hijacking Trauma – Exploiting Gaps in Memory

‘Memory is a complicated thing, a relative to truth but not its twin.’

Barbara Kingsolver

City of Bones

Michael Connelly's first post-9/11 crime novel, *City of Bones* (2002), was an early entry in the 'complex vein of American political and cultural expressive practices' (Melnick, 2009: 1) of post 9/11 culture, where established referential frames from popular culture have been marshalled to restore the connections between individual experience, history, politics, and a traumatised present. As noted in the introduction, originally intended for an early 2002 publication, Connelly held *City of Bones* from publication until April that year in order to, as Connelly says, 'infiltrate it with 9/11' (Davies and Connelly, 2015: 162), weaving the impact of an event that 'touched every person in the country at least psychologically' (Ibid: 161) into the outlook of its characters, and therefore ensuring the novel's relevancy for a post-9/11 audience

Merging the conventions of crime genre narrative progression with psychoanalytical models of trauma, *City of Bones* offers a narrative of crime that reflects critical debates surrounding the management of the narrative of America's 9/11 trauma by neocon ideologues to not only solicit support for the waging of terror war, but for positioning revanchism as the only legitimate response to American injury. Within this, *City of Bones* critiques the consequences for healing and self-examination when the therapeutic capacities of post-trauma mourning are made subordinate to revanchist ideology.

The narrative core of *City of Bones* concerns a criminal investigation, led by Los Angeles Police Department (LAPD) Detective, Hieronymus "Harry" Bosch, into the circumstances of the death of 12-year-old Arthur Delacroix, whose bones have been unearthed by a dog-walker in Laurel Canyon on New Year's Day 2002, twenty-two years post-mortem. The criminal investigation pieces together the narrative of the boy's murder, providing a testimony by proxy to the boy's trauma that is intended, in the revelation of its culprit and their prosecution, to bring about closure for the boy's family, a conceptual scenario of post-trauma mourning to be realised, through which the family can move on from trauma and resolve the haunting revenant of his unsolved disappearance. However, in the course of narrativising this boy's death, buried secrets of those variously associated with the child are exhumed and incite further violence as characters either struggle to keep those stories buried, or face the fallout from their revelation.

One such episode of violence concerns Bosch experiencing the trauma of his colleague and lover, police-officer Julia Brasher, dying in the line of duty. Brasher's death is accidental, but self-inflicted. During the apprehension of a person of interest (Johnny Stokes, a childhood friend of Delacroix) in an underground car-park, Brasher shoots herself in the shoulder in a botched attempt to frame Stokes and allow her to kill him in retaliation. The bullet however ricochets off the bone and into her heart. Subsequent contesting of the narrative of Brasher's death provides an allegorical microcosm of the Bush administration's efforts to manage the narrativising of 9/11 into a position directly relational to the attacks, maintaining 9/11's wounds as the emotional centre from which violence could cohere as a legitimate response to that wounding. Indeed, the narrative of Brasher's death that the LAPD wish to propagate will seed (and effectively sanction) an episode of vigilante retribution, carried out by a fellow police officer.

Witnessed by Bosch, the scene of Brasher's death is littered with experiential touchstones that correspond to psychoanalytic descriptions of the manner in which traumas are experienced. Connelly describes how Bosch's ability to see the traumatic act is compromised at the point of inception. Having had a cleaning agent sprayed in his eyes by Stokes, Bosch's vision is 'blurred at the edges' (Connelly, 2002: 238), reducing the visibility in an already darkened underground car park further. Brasher's flashlight lies on the floor, illuminating Stokes but leaving Brasher only dimly lit. In the moment of Brasher's weapon discharging, 'things seemed to slow down' (Ibid: 242), and Bosch is blinded for a second time as the muzzle flash suddenly introduces an extreme of light into the scene, accompanied by a 'shattering blast' (Ibid: 242) distorting Bosch's hearing as 'the echo reverberated through the concrete structure, obscuring its origin' (Ibid). The entire sensory information connected to the experience is fragmented as it reaches Bosch's psyche.

At first Bosch is unable even to properly register the incident, confused as to where the shot came from as Brasher is on the ground and Stokes has his back to her. Brasher's voice, her ability to speak to the experience of her trauma and relay it to Bosch, is taken away in the moment of the gunshot, chemical shock rendering her able to speak only single words, before the paramedics' oxygen mask clamps down over her face, silencing her again. The whole incident has occurred for Bosch as a series 'of fleeting images, the percussion of blows, sounds, and movements of the body – disconnected, cacophonous' (Culbertson, 1995: 174), experiences both heightened and dampened simultaneously as the 'cells are suffused with the active power of adrenalin, or coated with the anaesthetising numbness of noradrenalin' (Ibid: 174)

Following Brasher's death Bosch is interviewed by Detective Gilmore from the Officer Involved Shooting (OIS) team to establish how Brasher died. Having 'put off thinking about the garage' (Connelly, 2002: 260) Bosch now finds that 'the images of what he had seen kept replaying in his mind' (Ibid) – a traumatic repetition returning the event to him in a fragmentary loop of those ‘fleeting images [...], disconnected, cacophonous’ (Culbertson, 1995: 174). Indeed, the interview in itself approximates post traumatic repetition, with Gilmore demanding ‘we’re going to go over this again’ (Connelly, 2002: 258), and incessantly returning the discussion back to the beginning of Bosch’s account. The back and forth discussion between Bosch and Gilmore in which Bosch attempts to narrativise Brasher’s death, translating his traumatic memories into narrative memory, provides a first illustration of the manner in which the trauma experience, already compromised in its processing by the visual and audible conditions of its registry, finds its narrativising confounded by the memory conditions attendant to trauma’s modes of registry and belated recall.

In response to the simple question ‘What did Officer Brasher do?’ (Connelly, 2002: 258) Bosch makes the statement that ‘Somehow she shot herself’ (Ibid). The use of ‘Somehow’ shows that the events Bosch experienced are not going to be afforded a clear and definitive explanation through their recall. The trauma is an unknown quantity, its detail elusive. Accordingly, accurate representation of trauma in its translation to language falls at the first hurdle, because the word ‘somehow’ makes everything that follows an extension of that experience of not knowing that Cathy Caruth cites as trauma’s primary experience (Caruth, 1996).

Bosch’s supposition, that Brasher must have shot herself ‘because there was no one else there but her, me and Stokes. I didn’t shoot her and Stokes didn’t shoot her’ (Connelly, 2002: 258), makes logical sense, but Bosch is unable to provide any actual memory evidence to support it. Asked why Brasher would shoot herself, Bosch concedes ‘I don’t know’ (Ibid: 260), acknowledging ‘I saw it from the rear. Her back was to me’ (Ibid: 158). Questioned as to how Brasher could shoot herself in the left shoulder holstering a gun on her right hip, Bosch once again concedes ‘I don’t know. […] I only know what I saw. I told you what I saw’ (Ibid). Bosch cannot translate the reality, the *truth* of the experience, to language in a way that will reveal a definitive narrative, because the truth of the experience for Bosch was the experience of not knowing. The trauma experience of Brasher’s demise was the experience of uncertainty: of poor light, compromised senses, and sudden unexpected shocks, of which the visual evidence of a gun discharging, the hand that held it, and the circumstances of its discharge were withheld from its living witnesses by the experiential circumstances of its registry.

No certain rendition can be gleaned from Bosch’s testimony because he experienced nothing – no actual ‘thing’, it was missed at inception. For Bosch, the trauma of Brasher’s death conforms to Caruth’s notion of traumatic aporia, where ‘the most direct seeing of a violent event may occur in an absolute inability to know it’ (Caruth 1996: 91-92), producing the paradoxical situation in which the speaking of the trauma coheres as a reinforcement of a conception of trauma as unspeakable, an event ‘grasped only in the very inaccessibility of its occurrence’ (Caruth, 1995: 7).

The trauma event of Brasher’s death, in its paradoxical cacophony of sensory impacts, at the heart of which is an event that in its experiencing eludes direct experience and becomes ‘no thing’ to which one can speak, has the effect of making the narrative of Brasher’s death one of multiple, fragmented narratives, founded on suppositions of what the sum of the memories available *could* add up to. Over the course of the OIS interview, as Gilmore finds the gaps in Bosch’s memory, four different narratives are proffered, aping what Luckhurst describes as Trauma’s ‘collaps[ing] [of] distinctions between knowledge, rumour and speculation’ (Luckhurst, 2009: 79): Brasher was disarmed and shot by Stokes; Brasher shot herself in a struggle with Stokes for control of her weapon; Brasher discharged her gun accidentally as she re-holstered it; and Brasher shot herself on purpose. This heterogeneity of narrative testifies to the manner in which trauma ‘issues a challenge to the capacities of narrative knowledge’ (Ibid: 79), and which trauma ‘In its shock impact […] is anti-narrative, [yet] […] also generates the manic production of retrospective narratives that seek to explicate the trauma. (Ibid.)

This multiplicity of narrative becomes the basis for trauma’s contestation; the gaps in Bosch’s recall turn back upon the narrativising as Gilmore probes the vagaries of Bosch’s narrative. Gilmore turns the conversation to a critical examination of the narratives Bosch has offered against Bosch’s individual circumstances at the time of the shooting. Querying how reliable Bosch’s vision could be in a dark garage just minutes after being blinded by cleaning fluid, Gilmore surmises that Bosch must have gone ‘from blind man to Eagle Scout – able to see everything – inside of five minutes.’ (Connelly, 2002: 262). Bosch’s previous claim to ‘Only know what I saw’ (Ibid: 260) is implicitly presented as a claim to have seen nothing, and therefore to be unable to “know” anything, as Bosch’s statement makes “seeing” and “knowing” dependent upon each other. Under the weight of Bosch’s undeniably compromised physical condition, and having already planted the seed that an accidental shooting during a re-holstering of Brasher’s gun doesn’t match the physical evidence, the potential for the gun discharging during a struggle for control of the weapon (Bosch simply unable to discern the fine detail) gains credence.

As the details are further hashed over, Gilmore attempts to lead Bosch into acknowledging the possibility that Brasher's death resulted from a struggle for control of her gun by attaching this possible confrontation to the list of things Bosch *missed* through his compromised vision: 'So you're saying you didn't see the struggle for control of Brasher's gun before the shot occurred.' (Ibid: 262). The lack of credible recollection to prove this didn't happen bolsters the viability of this version of the narrative. Implicit in Gilmore's statement is the suggestion that just because Bosch did not see a struggle for the gun, it does not mean that one did not take place. Questioning the reliability of all other scenarios depicted closes down Bosch's heterogeneous trauma narrative. The result is a monoglossia derived from a heteroglossia, in the mode of neoconservative narrativising of 9/11 which focussed on the irrationality of the 9/11 hijackers in order to promote America as purely a victim of unhinged extremism.

The back and forth between Bosch and Gilmore, with Bosch's narrative credibility slowly being chipped away and made subservient to Gilmore's account, illustrates the manner in which the narrative / anti-narrative dynamic of trauma provides the conditions in which an ideology may ape trauma's narrative confounding characteristics to assert an anti-narrative force. Ideology, in its conformity to a rigid set of principles or viewpoints (to the detriment of all others) echoes the description of trauma's effect on the psyche of inducing a 'narrowing of the field of consciousness' (Van der Hart and Freidman, 1989: 6) around a fixed idea. This narrowing motivates the production of an exclusive narrative practice, closing out narrative avenues and contextual details which do not conform to the fixed ideas of the ideological frame. As Connelly concludes:

> It was important for […] the department to conclude that Brasher was shot during a struggle for control of her gun. It was heroic that way. And it was something the department public relations team could take advantage of and run with. There was nothing like the shooting of a good cop – a female rookie, no less – in the line of duty to help remind the public of all that was good and noble about their police department and all that was dangerous about the Police Officer's duty. […] to announce that Brasher had shot herself accidentally – or even something worse – would be an embarrassment for the department. […] Gilmore had to change [Bosch's] account or failing that, taint it.
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> (Connelly, 2002: 263-264)

The narrativising of Brasher's death sees ideology stand in for trauma, exploiting trauma's production of gaps in memory that confound narrativising by stepping into those gaps and expanding the narrative to form a bridge, masquerading as truth. This faux bridging by necessity maintains and bolsters those gaps in an attempt to instil selective forgetting in the face of trauma's command to remember, a command that manifested in that initial multiplicity of narrative. Connelly's depiction of the contest between Bosch and the LAPD over the narrative of the trauma of Brasher's death is redolent of cultural critic Judith Butler's analysis of how the narrativising of 9/11 in political rhetoric and media coverage set the parameters of the narrative of 9/11 to configure the U.S. as solely a victim, whilst managing the narrativising of the subsequent war on terror to make it directly relational to the injury inflicted on 9/11.

Butler (2004) describes how an alliance between government interests and certain facets of the media – what David Altheide refers to as the 'military-media complex' (Altheide, 2010: 16) – established a consensus on what terms like terrorism would mean after 9/11. Violence named as terrorism was clearly distinguished from violence that might be sanctioned by the state through the declaration of war. In such scenarios, Butler tells us, a particular understanding of what constitutes justifiable violence emerges as a component part of the narrative frame, as it did with neocon narrativising of 9/11: the war on terror became a just deployment of military power as self-defence, even when it was discharged pre-emptively, or when its tactics violated international treaties on human rights and domestic prohibitions on torture. (Butler, 2004). In the LAPD's construction of Brasher the victim-cop, the emotional and philosophical ground is laid for the continuance of violence in the prosecution of criminals, and the veneration of those who would discharge the mandate of the state.

Following in this vein, we can see that an uncensored narrative in which Brasher deceitfully engineers a scenario through which to justify an unlawful killing, invests the trauma of Brasher's death with the potential to destabilise existing ideological assumptions the LAPD holds and projects internally and externally, both in terms of the morality of its officers and the ethicality of their conduct (and by extension the ethicality of the LAPD as a whole). Just as the post-9/11 'military-media complex' (Altheide, 2010: 16) was engaged in the 'pervasive communication […] that danger and risk are central features of everyday life' after 9/11 (Ibid: 11), the crux of Gilmore's interview with Bosch is to establish for LAPD Public Relations a narrative of Brasher as an undisputed victim of an everyday 'War on Crime' that the LAPD's officers are invested in, and in which they keep the citizenry safe at great personal cost to themselves. By extension, any action Brasher may have taken is presented as performed in the execution of her duty to protect the citizenry and bring criminals to justice.

Just as the narrativising of 9/11 under the neoconservative agendas within the Bush administration sought to close off the questioning of American culpability by constraining the temporal parameters of the narrative, the re-creation of Brasher solely as a victim works to suppress consideration of how the pre-trauma context of her life may have provided the impetus for her death. Instead, the locus of culpability remains trained on the spectre of inexplicable criminality. During Gilmore's interrogation Bosch recalls 'Brasher's questioning him a few nights earlier about the scar on his left shoulder. About being shot and what it had felt like' (Connelly, 2002: 260). With a gunshot wound the mirror of his own, the possibility that Brasher inflicted the wound upon herself belatedly dawns on Bosch.

Gilmore's line of questioning had of course already discarded giving credence to any such consideration – Brasher attempting to frame Stokes is never even suggested as an explanation, even a far-fetched one. It is perhaps because any consideration that Brasher could be involved in criminal activity would require a nuanced counter argument from Gilmore to delegitimise it, and in engaging that possibility, Gilmore would be required to delve back into Brasher's pre-trauma personal history. Any delving into Brasher's past may then prove to be an activity that unearths inconvenient truths that would impede the confinement of the narrative to the incident of death, and the construction of Brasher as LAPD victim poster-girl. Moreover, any engagement in a critically distanced and nuanced argument against the notion that Brasher was attempting to act in a criminal manner, would lend credibility to the opposing argument. The suggestion of nonsensicality or irrationality of a particular viewpoint can instead be conferred through the direct limiting of one's critical engagement. To this end, when Bosch is unable to offer any reason as to why Brasher may have shot herself on purpose, Gilmore simply drops that line of questioning, instead shifting focus to a critique of the physics of the shooting in an attempt to debunk the viability of an argument for self-inflicted death.

The avoidance of inconvenient or uncomfortable truths about the potential for hidden criminality in LAPD officers is the most politically beneficial aspect of the constraining of Brasher's narrative: it absolves the LAPD's pre-recruitment psychiatric screening processes of any culpability in Brasher's demise, and in turn prevents any associated speculation that Brasher may not be an isolated case. With the questions about

Brasher's capacity for criminality clearly existing in Bosch's mind, the fact that Bosch felt unable to voice them in the interview by Gilmore, and that the LAPD feels the need not merely to leave them unanswered but altogether unspoken, not only conveys the potential and power of traumatic events (certainly within the context of this novel) to destabilise ideological assumptions – here about the morality and ethicality of the LAPD's member officers and management – but also the force with which ideology may exploit the conditions of trauma in order to rework, smooth out, and head-off any challenges to the hegemony of those assumptions. Moreover, Connelly works to establish a symbiosis between ideological hijacking of trauma narrative and control over the medium of trauma's recording and subsequent disbursement.

The interview scene begins with Connelly drawing attention to the medium through which the interview is recorded: pencil and paper. Connelly refers specifically to the eraser on the end of the pencil being drummed loudly on the table, highlighting the dominant position the medium of the record holds in the narrativising: the intrusive sound of its drumming stresses the power of the medium (and its wielder) to interfere with the recording of trauma. Bosch notes 'That's probably messing up the recording […]. Oh that's right, you guys never put anything on tape' (Ibid: 259). The notion of "recording" has therefore already been compromised by the very use of a pencil with which to write Bosch's testimony: the "recording" is messed up because the record isn't permanent to begin with.

In the hands of Gilmore, whom we have already established is a force of narrative constraint, Connelly confers the power that government bears to not only construct the frame upon which the narrative will be hung (and therefore determine the bounds of trauma's discourse and the subsequent shape of the narrative), but how this power is enacted through directly manipulating the medium of its record. As Judith Butler notes, a pre-determined narrative frame:

> actively participates in a strategy of containment, selectively producing and enforcing what will count as reality. […] the frame is always throwing something away, keeping something out, always de-realizing and legitimating alternative versions of reality, discarded narratives of the official version.
> (Butler, 2010: xiii)

The agents that will convey the product of this contested narrativising beyond the confines of the interview room have been invested by the state with the power to erase and rewrite the narrative of trauma, even as it is being testified to, if it happens to venture beyond pre-determined boundaries. The triumvirate of Gilmore, the pencil, and its eraser represent a literal embodiment of trauma and its mechanics of registry and recall: psychical repression shunts the experience into the psychic margins of the cognitively disconnected unconscious, therefore able to act to erase the event from the record even as it is occurring. Gilmore's note-taking with the pencil offers a metaphor for the subsuming of the mechanics of traumatic registry into trauma's narrativising. The pencil and paper offer a metaphorical membrane between the conscious and unconscious mind, serving at the behest of the psyche to filter out uncomfortable and damaging truths.

Taken in its totality, this scene presents an image of a narrativising power struggle hopelessly loaded against Bosch and the heterogeneous and temporally unfixed narrative which is the product of his testimony, 'illustrating the orchestrative power of the state to ratify what will be called reality' (Ibid: 66).[38] The agents of the LAPD's public relations machine simply have more tools at their disposal with which to craft and hone the narrative to suit the LAPD's institutional imperatives. Silencing oppositional voices, turning narrative to anti-narrative, is as easy as turning the pencil over and using the eraser. Under the twin onslaught of the gaps in memory attendant to trauma's modes of registry and recall, and the exploitation of those gaps by ideological imperatives to ratify a particular version of trauma narrative, truth in narrative becomes 'bound up within its crisis of truth' (Caruth, 1995: 7).

Ultimately a compromise is reached, with Deputy Chief Irving suspending the interview and informing Bosch that 'We are going to call the shooting accidental […] Officer Brasher apprehended the suspect and while re-holstering her weapon inadvertently fired the shot' (Connelly, 2002: 265). Bosch's insistence that Stokes didn't kill Brasher is conceded, but the version of her death that will reach the public will be a fabrication, which in its sanctioning by Irving reconfirms the power of the state for 'selectively producing and enforcing what will count as reality' (Butler, 2010: xiii).

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[38] For a salient example of the state's power to ratify what will be deemed reality, particularly within the context of narrativising 9/11 and the 'War on Terror', see the propagation of the Jessica Lynch rescue myth, in footage shot by military cameramen purporting to show the missing-in-action Private Lynch being rescued from a hospital, presented to the public as under the control of the Fedayeen. The narrative of a stabbed and shot Private held captive and mistreated by insurgent doctors was later debunked, the reality revealing a rescue from a facility from which the enemy had long fled and in which Private Lynch was receiving suitable care for her injuries (none of which involved gunshots or stab wounds). See Kampfner, 2003.

With the internal investigation suspended Bosch finds himself reluctantly complicit in what amounts to an act of collective repression. Directed by the state, the full breadth of trauma's narrative will be withheld not only from trauma's direct participants, but the wider public. Moreover, in the curtailing of his narrative, Bosch experiences a repetition of the psychical effects of the trauma experience as his voice is figuratively dissolved once again, curtailing the efforts to reclaim the voice that the trauma experience silenced by taking away his immediate access to the experience as it happened. Feeling 'himself get dizzy' (Connelly, 2002: 266) Bosch recalls 'the moment the paramedic put the breathing mask over Brasher's mouth as she was speaking' (Ibid: 267), the first suspension of testimony that is the symbolic precursor to Bosch's own metaphorical muzzling. The abatement of voice however bears witness to a concurrent suspension of the ability to hear, as with no avenue through which to speak to trauma, the possibility of engendering an empathetic response through which trauma testimony may be communicated and disseminated is nullified.

Shutter Island

The manner in which the parameters of trauma's narrativising may be contained and directed in order to shore up established ideological assumptions – assumptions which have been placed under threat by trauma – underlies Dennis Lehane's tale of U.S. Marshal Teddy Daniels' pursuit of his wife's killer, one Andrew Laeddis, to a mental health facility on the titular Shutter Island in September 1954. In contrast to *City of Bones*, the hijacking of trauma in *Shutter Island* emanates from the trauma victim, whose ideological convictions about criminality and mental illness have been destabilised by trauma. *Shutter Island* explores how the memory distorting mechanisms of trauma's experience and recall, allows ideology a mechanism through which to re-write trauma experiences into a therapeutically beneficial form for the traumatised subject. In this respect, Lehane's tale channels critiques of how neoconservative narrativising of 9/11 utilised a traumatic model of narrative, operating temporal constrictions and selective acts of remembering and forgetting, to provide a narrative that offered reassurance of American innocence and American occupation of a position of unquestionable victimhood, facets which laid the philosophical groundwork for legitimising the neocon ideological imperatives of pre-emptive war and American unilateralism that terror war would mobilise.

Operating under the belief that Laeddis is sequestered within a clandestine ward in the titular island's Ashecliffe Hospital for the Criminally Insane, detained as a test subject in a covert and illegal government mind control experiment that makes Laeddis too valuable to be lost to the criminal justice system, Teddy has volunteered to lead an investigation into the disappearance from Ashecliffe of murderess Rachel Solondo. This conceit functions to facilitate access to the hospital's inner workings for Teddy, allowing the hunt for Solondo to dovetail with a surreptitious investigation to locate (and preferably kill) Laeddis, and an unearthing of the hidden criminality at work at Ashecliffe which keeps Laeddis from facing justice. In locating Laeddis, Teddy believes he will expose how one injustice is a component part of a wider series of criminal breaches committed by the psychiatric profession, undertaken on behalf of a government programme to weaponise those members of its citizenry that exist outside of the normative and deploy them as agents of the Cold War.

Granted access to Ashecliffe's patients and medical staff, Teddy is afforded meetings with Dr Cawley, Ashecliffe's head psychiatrist. Over the course of their first discussion Cawley and Teddy clash over the designation of Ashecliffe's inmates, with Teddy repeatedly referring to the missing Solondo as a prisoner, only to have his terminology corrected by Cawley to 'patient' (Lehane, 2003: 56). When Cawley describes Solondo as requiring an 'elaborate narrative thread […] that is completely fictitious' (Ibid: 68) to maintain a structure to the delusions she holds about her crimes, Teddy's point of equivalence is with criminality, noting that 'criminals do the same thing' (Ibid). For Teddy, mental patient and criminal are separate only in terminology, their base unifying element is the creation of fantasy narratives: the insane create fantasy identities, the persistence of which confirms and maintains their insanity, while criminals spin a fantasy identity of innocence (simple lies) about their activities as they attempt to avoid incarceration. Therefore, existence as either lunatic or criminal involves lying about who you are and what you do or have done.

The division over terminology serves to isolate Teddy and Cawley as opposing sides of an ideological divide as to the status of criminals and the mentally ill, and the extent to which an understanding of pre-crime context may provide an explanation for the commission of those crimes. When Cawley asserts that his role with the violent and murderous offenders of Ashecliffe is to 'try to heal, to cure. And if that fails, we at least provide them with a measure of calm in their lives' (Ibid: 55) Teddy questions 'why does their sense of calm matter in relation to their victims?' (Ibid). For Teddy, the life of the criminal (regardless of prior contextual circumstance) is rendered a non-life for whom normative human empathies and sympathies are off-limits. Rendered as unfathomable sub-humans, criminals (and therefore the patients of Ashecliffe) are placed beyond any association with Teddy's conceptions of the self and society, and consequently cut out of the normative frame in which they would possess 'a life worth noting, a life worth valuing and preserving, a life that qualifies for recognition' (Butler 2004: 34).

Teddy's derision at the notion of providing Ashecliffe's patients with 'a measure of calm in their lives' (Lehane, 2003: 55) through psychiatry, what Cawley refers to as a 'moral fusion between law and order and clinical care' (Ibid: 54), aligns Teddy ideologically with the outmoded treatments Cawley rejects, where:

> […] the thinking on the kind of patients we deal with here was that they should, at best, be shackled and left in their own filth and waste. […] systematically beaten, as if that could drive the psychosis out.
> (Ibid: 54-55)

Within the post-9/11 context in which *Shutter Island* emerges and is consumed, it is no big stretch to relate Cawley's description of the treatment of the mentally ill to the 'substandard to grossly violative' (Maran, 2006: 151) conditions afforded detainees at Guantanamo Bay and Abu Ghraib, where 'Prisoners are held in small mesh-sided cells with little privacy and lights are on all the time' (Maran, 2006: 153), and where FBI agents have since testified to observing:

> Detainee[s] chained hand and foot in a foetal position to the floor, with no chair, food or water. Most times they had urinated or defecated on themselves and had been left there for 18, 24 hours or more.
> (Lewis, 2005: Online)

Teddy's focus on the victims to the detriment of a wider understanding of contextual detail in the commission of crime is redolent of the Bush administration's proclivity for steering discussions of 9/11 back to the victims. Phrases that Bush deployed in his address to the nation on September 20th, 2001, such as those that asked Americans to 'not forget this wound to our country or those who inflicted it' (Bush, 2001a: Online), or the declaration that 'Each of us will remember what happened that day, and to whom it happened' (Ibid), established a victim-centric focus that would recur in the administration's 9/11 discourse.

The victim-centric narrative Teddy espouses here would serve to dissolve that 'moral fusion between law and order and clinical care' (Lehane, 2003: 54) that Cawley strives for, and instead maintain criminality and mental illness as marks of an irrational and unfathomable mind – a mysterious 'Other' that goes beyond understanding, and therefore providing a suitable locus around which to concentrate post-trauma anxieties. As Fritz Breithaupt notes about media treatments of 9/11, under such an ideology 'the victim can legitimately claim innocence and does not have to question [the] actions that may have led to [an] attack. Rather, the victim can focus on planning counter attacks' (Breithaupt, 2003: 70) against the nominated 'Other' that 'gives anxiety an identifiable object […] and generates the hope that anxiety may be eliminated or overcome' (LaCapra, 2001: 58) in the erasure of that object. The perceived inscrutability of criminals and their crimes provides the philosophical frame within which to legitimise responding with violence, and make achieving such responses relatively guilt-free owing to the perceived inhumanity of the target.

For Teddy, the patients of Ashecliffe, then, are to be defined solely by their crimes, as if their narrative begins and ends with their criminality. The narrative of the trauma cohering in the wake of criminal acts, for Teddy, is thus a self-contained tale, the crime itself forming the frame that blocks out the reality of the pre-crime context and its influence on instituting the conditions within which the crime is realised. Teddy's derision for Cawley's work, and rejection of the value in rehabilitating criminals, functions to scaffold the narrative frame Teddy would impose, not only denying the significance of the past but also rejecting the notion of a future beyond the crime, thereby instigating what Breithaupt calls 'a heightened present in which the storing of the past *as past* does not and cannot take place' (Breithaupt, 2003: 68).

Teddy's position, then, is an archetypal post-9/11 neoconservative one, in which trauma narrative becomes stationary, a fixed point offering no possibility of forward momentum toward any integration of traumatic events into a post trauma context in which trauma is holistically integrated into an on-going narrative. The trauma assumes the dominant narrative position, to draw the consciousness and direct narrative always back to the incident of wounding, drawing back, as Bush would when invoking 9/11 in terror war politicking, to 'what happened […] and to whom it happened' (Bush, 2001a: Online). In this vein, Teddy's commitment to keeping the wound uppermost channels Bush administration narrativising of 9/11, fortifying and preserving the immediate emotional responses to trauma, and turning them into a resource for rationalising the pursuit of counter violence against the figure identified (here Andrew Laeddis) as the architect of trauma.

This constricted narrativising of crime, criminality and mental health that Teddy projects, and which underscores Teddy's pursuit of Laeddis throughout the novel, is founded upon that peculiar interplay between competing acts of memory post-trauma, which in *Shutter Island* is the death of Teddy's wife, Dolores. As in Connelly's *City of Bones*, it is the dual assault of the psyche's repression response (withholding the experience of trauma from immediate processing by registering it in the unconscious) and trauma's command to be represented (belatedly returning the experience in the repetition compulsion and therein compelling narrative), that provides a framework upon which uncertainty is introduced into trauma's narrativising. However, unlike *City of Bones*, it is not the instability of the subject's trauma narrative which can be seen to provide the means through which ideology exerts narrative hegemony. Rather, it is the specific mechanism of post-trauma repression that is hijacked by ideology.

In *Shutter Island*, at the point of trauma's repression into the unconscious, the pre-existing ideological norms held by Teddy about criminality and victimhood assume control over the narrativising. Repression's characteristic occlusion of the most challenging aspects of trauma is manipulated to withhold all aspects of Teddy's trauma experience that would challenge the hegemony of his ideology. In response to trauma's command to remember – a command uttered in repetitive dreams and flashbacks to Dolores' death that Teddy endures throughout the novel – only the ideologically conformant details of Teddy's trauma are allowed into the narrative. The narrative start point is re-oriented, omitting pre-trauma details about Dolores' life and character that would undermine her construction as an innocent victim of the unfathomable deviance of another. Concurrently, aspects of the trauma are selected for preservation in narrative that maintain Teddy's own position purely as a secondary trauma victim, thereby preserving the apparent righteousness of Teddy's pursuit of counter-violence.

This reading only comes into focus however as a result of another act of repetition, one imposed upon the reader by Lehane's key narrative twist shortly before the close of the novel. Having ridden shotgun to Teddy's dogged pursuit of the killer Andrew Laeddis, through a sprawling exploration of the island and the wards of Ashecliffe, the reader accompanies Teddy to the only remaining place on Shutter Island that Laeddis could possibly be detained: an abandoned lighthouse. Instead of Laeddis, Teddy is confronted by Dr Cawley, who informs Teddy that: ‘your name is Andrew Laeddis […] you were committed here by court order twenty-two months ago […] because you committed a terrible crime’ (Lehane, 2003: 370).

It is revealed that Dolores died at Teddy’s own hand, shot to death in a burst of anger and grief after finding Dolores had drowned their three children following a psychotic breakdown brought on by untreated manic-depression. Over the course of three chapters, the narrative of U.S. Marshall Teddy Daniels, and his pursuit of the killer Andrew Laeddis in revenge for the death of Dolores, is unwound for the reader, exposed as a fallacy constructed by Teddy to provide an account of Dolores’ death which exonerates him of responsibility. The events of the novel have been part of a carefully stage-managed psychological experiment initiated by Dr Cawley and Dr Sheehan, utilising the patients and staff as actors fulfilling roles Teddy had created – Sheehan posing throughout as Teddy’s partner Chuck Aule, while a nurse fulfils the role of the missing Rachel Solondo. Intended to utilise Teddy’s fantasy narrative to bring him into confrontation with its falsity, the investigation Teddy has undertaken into hidden criminality at Ashecliffe has been, as Cawley tells Teddy, ‘a pageant, […] a play. You wrote it. We helped you stage it. And the ending was always you reaching this lighthouse’ (Ibid: 384).

Cawley informs Teddy that the trauma he experienced upon finding his children dead at his wife’s hand triggered him to commit ‘a terrible thing, and you can’t forgive yourself, […] so you playact’ (Ibid: 371). It is that secondary trauma, the murder of Dolores as Teddy’s ‘grief […] turned to anger, and anger to resolution’ (Bush, 2001a: Online) to inflict retaliatory violence, that serves to trigger his dissociation, ensuring the experience of his crime is registered only in the margins of his psyche. The commission of a crime (murder) by a U.S. Marshal, poses a seismic challenge to Teddy’s ideological stance in which crime is always a narrative of victimhood in which criminals are merely ‘violent offenders’ (Lehane, 2003: 55), with no designation to be made between a patient suffering mental illness and a prisoner experiencing just punishment in incarceration.

An acceptance of the actual circumstances of Dolores’ death, and moreover, that mental illness – the very thing exhibited by the patients of Ashecliffe – triggered the primary crime by Dolores of the children’s murder, would require Teddy to recognise a blurring of the divide between criminals and victims. Moreover, the mitigating circumstances that motivated criminality would require acceptance into the narrative frame, and acknowledgment of their role in blurring that distinction. Teddy’s standard narrativising of crime is therefore unbalanced by the circumstances of his own actions, rendering criminality no longer an aspect of an irrational and unfathomable other to be responded to simply with counter-violence. The narrative would cease to be tied to the incident of the crime and would instead become a heterogeneous narrative of competing circumstantial and contextual drivers, with an open-ended future in which rehabilitation may be pursued over simple punishment to bring justice for the victim.

Faced with this onslaught of ideologically unsettling information, Teddy's psyche 'set[s] in motion every possible defence measure' (Freud, 1920: 301) against the breach in the protective shield that is his ideological assumptions about crime and mental health. The experience of trauma is first repressed through its registry deep in the unconscious, his mind actively withholding the experience from conscious processing as a defence measure to 'manage the unbounded psychic energy that comes from an external traumatic impact, expelling painful and unpleasurable memories and affects from the conscious system' (Luckhurst, 2008: 48). As the reality of trauma will return to Teddy belatedly in the dreams and flashbacks of the repetition compulsion, the reality of Teddy's crimes must be dissociated from Teddy's pre-crime conception of the self, dissociating Teddy the criminal from Teddy the Marshal.

To this end Teddy experiences what Pierre Janet theorised as a 'narrowing of the field of consciousness' (Van der Hart and Freidman, 1989: 6) in which the challenging aspects of traumatic reality (his wife's illness, her commission of murder, and his retaliatory crime) become an 'idée fixe, held outside the recall memory of the conscious mind' (Luckhurst, 2008: 42). The mind's need to access and process the memory of the trauma is left in tension with the repression of the very memory that is demanding understanding and witness, resulting in the fixed idea splitting the conscious mind into two separate elements: the widower Teddy Daniels, and the mentally unbalanced murderer Andrew Laeddis.

The narrativising impulse (compelled by trauma's return in flashbacks, dreams, psychosomatic disturbances and compulsive acts) provides the means through which dissociation both shores up the hegemony of Teddy's ideology and allows the therapeutic placement and processing of the trauma as it is belatedly made available to the conscious mind. The gap which repression creates between the occurrence of the event and its conscious acknowledgment, affords the opportunity for post-trauma narrativising to undertake a process of *re-writing* reality to suit a pre-existing ideological framework.

Firstly, Teddy's real name, Andrew Laeddis, has the letters re-arranged to form a new name, Teddy Daniels, a name which appropriates the names of two of his children –

Edward and Daniel – aligning him with crime's victims over its perpetrators, metaphorically allowing him to embody victimhood. The Andrew Laeddis who killed Dolores is now separated from the part that feels the grief of Dolores' death. Grief lies with Teddy Daniels, guilt with Andrew Laeddis, and it is Teddy Daniels who assumes the dominant position of narrator, engaged in 'reconfiguring and transforming the broken repertoire of meaning and expressions' (Kaplan and Wang, 2003: 12) left by trauma, rebuilding a contextual framework within which the trauma may be placed and processed in a manner that may 'affirm and counteract the impact of trauma' (Versluys, 2009: 13) despite its falsity. The reality of Dolores' death is not erased, trauma is registered in the grief of loss, but its causal circumstances are displaced into a more palatable form.

With the act of murder projected onto the dissociated figure of Laeddis, Teddy is free to mould the traumatic memories to meet his ideological imperatives, to quite literally 'remake a self' (Brison, 1999: 40) through creation of a 'dense, complex narrative structure' (Lehane, 2003: 371) through which he can attempt to re-establish control over incidents which surpassed comprehension at inception and destabilised his ideological assumptions. The story of Dolores' death is subsequently transformed in detail to its polar opposites: where the death of their children and Dolores' subsequent death are marked by drowning and the water of the lake near their summer-home, in Teddy's re-telling a fire consumes their apartment and death comes from smoke inhalation.

In order to ensure that Dolores' death renders her solely as a victim, the presence of Dolores' own victims must be expunged from the record. Indeed, the children are erased from the narrative altogether, Teddy protesting to Cawley 'my wife did not kill her kids. We never had kids' (Lehane, 2003: 373). This erasure firstly serves to shore up the legitimacy of Teddy's disdain for the excuse of mental illness in the commission of crime; with no personal associations with mental illness, Teddy is free of the burden of any empathetic response to the patients of Ashecliffe, or of having to provide an explanation for his failure to respond empathetically. Secondly, it is noted that Teddy both ignored his wife's plight and dismissed her illness. Teddy believed 'sanity was a choice, and all she had to do was remember her responsibilities' (Ibid: 375) despite being warned that 'she was a danger to the children' (Ibid). But with all traces of mental illness expunged, and no children for Dolores to imperil, any uncomfortable questions about the role Teddy may have played in creating the circumstances in which trauma could unfold goes unspoken, and the hegemony of Teddy's ideological position is assured.

Ideology has seized upon the repression instinct, positioned psychically as a protective measure, to direct the bounds of narrativising to create the philosophical conditions in which to rationalise and justify the deployment of the same violence (ultimately the death of Laeddis) with which trauma was inaugurated; a cycle of reciprocating crime is thus ensured. Just as with the narratives of 9/11 that recast the U.S. as the sole victim of unprovoked attacks, sidestepping a contentious foreign policy history in the Middle-East, the Teddy Daniels identity has been founded on repressed acts of violence, retuned to provide the basis of an identity of post-trauma victimhood from which a violent response may be legitimated. But, imitating the sequence of trauma's psychical processing, the repressed aspects of the trauma (those Teddy has written out of his narrative) return after a period of latency.

In the effort to 'giv[e] shape and a temporal order to the events recalled' (Brison 1999: 40) whilst retaining a firm link to a traumatic experience which has established itself as the founding cornerstone of identity, the truth of trauma is projected outward onto a series of proxies. The aspects of the Andrew and Dolores narrative that Teddy attempts to remove are not erased, but are rather displaced (dissociated), re-emerging as discrete characters in Teddy's fantasy. His act of murder emerges under his own real name, Andrew Laeddis, unseen and gaining corporeal form only in Teddy's nightmares, but whose presence hangs wraith like over the novel, drawing Teddy's investigation onwards. The murder of the children returns in the construction of missing patient, Rachel Solondo and her crimes, the specifics relayed to Teddy via Dr Cawley. The children themselves, Edward, Daniel and Rachel all impose their presence against the will of Teddy's unconscious by appearing in the names of Teddy, Dolores and their stand-ins. These proxies ensure that Teddy is brought into contact with the reality of the trauma that has befallen him, against the will of his unconscious, albeit on moderated terms.

It is this act of displacement however, that allows the narrativising to extend its therapeutic qualities beyond merely creating a comforting scenario of blamelessness. Rather, the presence of Laeddis and Rachel as manifestations of the grim reality of Teddy's and Dolores' crimes, functions to apportion blame upon a monstrous and incomprehensible other, whose presence fuels a myth of an idyllic unity lost in the intrusion of unexpected trauma[39] – 'a prelapsarian state of unity or identity […] understood as giving way through a fall to difference and conflict' (LaCapra 2001: 47-48). As an arsonist, the fictional Laeddis' criminality is positioned to represent something unreadable and impenetrable, the ordination of destruction simply for the experience of destruction – a figure akin to the characterisation of the 9/11 terrorists George W. Bush advanced: existing 'to plot evil and destruction' because 'they hate our freedoms' (Bush, 2001a: Online).

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[39] This notion of an idyllic unity lost in the intrusion of unexpected trauma, and being returned in a collective opposition to the agents of trauma, quickly found form through popular culture outlets. The first significant pop-culture platform that mined this territory was the *Tribute to Heroes* telethon. Cultural historian Jeffrey Melnick (2009) notes (*Cont'd overpage*)

The irrational destructive force that Laeddis and his crime represent is fittingly translated by Teddy into a demonic visage which emerges fleetingly in his nightmares:

> Laeddis was a grim specimen of humanity – a gnarled cord of a body, a gangly head with a jutting chin that was twice as long as it should have been, misshapen teeth, sprouts of blond hair on a scabby pink skull.
> (Lehane, 2003: 210)

The physical form bequeathed upon Laeddis is undeniably monstrous. In many ways, Lehane's depiction of Laeddis is echoed by the depiction Martin Amis weaves of 9/11 attacker Muhammad Atta in his 2006 short story, 'The Last Days of Muhammad Atta', where Atta's detestation for the West is suggested to be 'sculpted on [his body] from within (Amis, 2006: 1). Like Laeddis, Atta's face is described as misshapen, with a head 'dangerously engorged' (Ibid), the face 'incontinent' (ibid: 2), bearing a pronounced underbite and sporting 'breath [which] smelled like a blighted river' (Ibid: 1). The mutated shapes and contortions Lehane and Amis ascribe to Laeddis and Atta respectively render both figures as inexplicable in form as in action, thereby severing connections between such figures of criminality and normative notions of the human; Physical 'Otherness'

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that when the telethon drew together a host of American media celebrities shortly after 9/11, it served as an ideological tool, the media presenting a vision of post-9/11 national harmony, uncomplicated by prior identity politics and divisions, which transmitted an image of American strength in the face of adversity and tacitly solicited national approval for whatever may follow in response to 9/11. As Melnick states:

[…] the telethon operated from the premise that its viewers would take its black and white together orientation as a comforting translation of racial unity into national unity. Strikingly absent from the picture […] were any of the complexities of identity (i.e. Arab American or South Asian Muslims) that would be of pressing concern in the days after 9/11 (Melnick, 2009: 57).

The 9/11 trauma, then, through the telethon, happened to us all (us being all Americans, and even all the western world) and posited post-9/11 as a new narrative start point of a united American collective, born of trauma: socially, culturally and politically one. The new post-9/11 identity founded on the 9/11 trauma, as projected via the telethon, reduced the significance of America's historic and present divisions over race, socio-economics, politics and faith to a footnote whilst simultaneously avoiding sensitive questions as to the political reasons behind 9/11's occurrence.

having become a manifestation of the underlying ‘Otherness’ of the ideologies they represent.

Whilst Laeddis forms the face of unveiled miscreation, the presentation of *Shutter Island*’s Dolores proxy, Rachel Solondo, fulfils a related but more oblique expression of ideological persuasion and its translation into bodily physique. Having been “found” on the beach near the lighthouse by Ashecliffe’s orderlies, Teddy meets Rachel for the first time. Lehane initially presents Rachel as an image of a benign suburban housewife, explaining to Teddy that she hopes he isn’t there to sell something as ‘my husband makes all those decisions’ (Lehane, 2003: 194). Although supposedly having absconded to the wilds of the island, Rachel’s ‘face and legs were unblemished […] the skin free of scratches, untouched by branches or thorns’ (Ibid: 194-195).

As Teddy plays along with Rachel’s housewife act her appearance begins to take on a more insidious edge, Lehane describing a seductive yet serpentine turn of ‘white teeth […] nearly clamped together except for a tiny red tip of a tongue […] dark eyes that shone with a glaze as clear as water, languid uncoilings of her body that made her arms appear to swim through the air’ in ‘tremulous sensuality’ (Ibid: 198-199). It is in this sequence that Rachel’s psychosis initiates the first abrupt lurch, appropriating Teddy as her husband, referring to him as ‘my Jim, my soldier’ (Ibid: 198). Just as quickly Rachel’s body language transforms as Teddy sees ‘something fighting against the water clarity in her eyes’ and ‘tremors in her flesh’ (Ibid: 201) as she exclaims ‘I buried you […] in an empty casket because your body was blown all over the North Atlantic […] so who the fuck are you?’ (Ibid).

The transformation is jarring in its speed and the level of venom with which Rachel reacts transforms her posture from ‘a child’s air of expectation’ (Ibid: 194) to ‘spit[ting] at him’ (Ibid: 201) ‘Lung[ing] for him’ (Ibid: 202) and declaring ‘My husband will come and cut your fucking throat open! […] cut your fucking head off and we’ll drink the blood!’ (Ibid). The scene ends in a cacophony of screams as Rachel bucks against hastily applied restraints in a manner akin to descriptions of demonic possession:

> she surged against her restraints so hard the gurney rails clattered […] she arched her shoulders off the mattress and the cords in her neck bulged and her lips were slick with blood and spittle as she shrieked at him.
> (Ibid)

Despite the underlying visual similarities to Teddy's depiction of Laeddis that emerge, it is the hair-trigger switch from equable, mild-mannered housewife, to alluring seductress, to rabid explosions of violence that serves to establish Rachel's mental illness as irrational criminality's bedfellow. The doctors' apparent inability to control or cure Rachel, despite her tenure at Ashecliffe, solidifies the notion of innate inexplicability, which reinforces the connection between insanity and criminality that Teddy wishes to impose through his narrativising – as Cawley later notes, 'You wrote it. We helped you stage it. (Ibid: 384) – an inexplicability that is apparently insurmountable.

The sudden emergence of a violent temperament from within a seemingly placid vessel recalls Judith Butler's discussion of how one effect of the embedding of fear of terrorism into everyday discourse after 9/11 was to suggest 'how the less than human disguises itself, and threatens to deceive those of us who might think we recognise another human there' (Butler, 2004: 146).[40] The occlusion of Rachel's humanity assists in strategically 'Othering' those (Ashecliffe's patients) that would force Teddy to recognise the duality of his wife as both Rachel and Dolores. They are rendered unsympathetic, to be pitied (but ultimately pilloried) rather than empathised with, in much the same manner in which refusal to recognise the lives of non-Western terror war victims alleviated terror war's supporters of the burden of guilt over the collateral deaths associated with military bombing campaigns (see Butler, 2004; 2010).

Furthermore, within the parameters of this narrative, the anxieties stimulated by the intrusion of irrational and unexplained acts of violence are offered a means of abatement. The figures of the monstrous Laeddis and the insane murderess Rachel, allow the location of 'a particular or specific thing that could be feared and thus enable one to find ways of eliminating or mastering that fear' (LaCapra, 2001: 57). In *Shutter Island,* it is counter violence against Laeddis, and incarceration for Rachel, which presents the solution 'to resolve [anxiety] quickly, to banish it in the name of an action invested with the power to […] return the world to a former order' (Butler, 2004: 29-30). The equation goes that if interruption by violence destroyed unity, the destruction of the agent of that violence (invoked in reality with Dolores death and to be invoked in fantasy by killing Laeddis) theoretically nullifies further threats. In validating a narrative which may rationalise the pursuit of retaliatory violence in the name of restoration of a fabricated pre-trauma unity, narrative's therapeutics have become equally subservient to that narrative's underlying ideology.

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[40] In the aftermath of 9/11, this approach can be seen at work in high-profile stories of home-grown terrorism affiliated with radical Islamic fundamentalism, and British and American Muslim terrorist apprehensions. The cases of Richard Reed, the so-called "Shoe-Bomber" whose failed attempt to undertake a suicide bombing on an American Airlines passenger jet, and John Walker Lindh, a U.S. citizen captured as an enemy combatant in Afghanistan, served to heighten anxiety about the radical Islamisation of westerners, and fostered further unease toward western followers of Islam. The 2009 case of University College London (UCL) student Umar Farouk Abdulmutallab, UCL Islamic Society president from 2006 to 2007, who attempted to blow-up a passenger jet over Detroit with a bomb concealed in his underwear, renewed concerns over the influence of radical Islam in western Universities. Although an investigation determined Abdulmutallab 'had not been radicalised on campus' (Stratton, 2011: Online), UK educational institutions were urged to 'confront "aberrant behaviour" among students and refer it to the police […] be vigilant to extremism' (Ibid), under accusations that they were not doing enough to combat extremism on campus.

The reduction of criminality and mental illness to these inhuman elements shields Teddy from engagement with uncomfortable questions about his personal culpability in creating the scenario in which trauma occurred, and which in turn would challenge an identity of victimhood built upon trauma. Where the source of trauma is an irrational, inhuman and irredeemable 'Other', the causal question not only goes unanswered, but is rendered null and void because it is inherently unanswerable. The narrative enhances repression as it approximates its action, pushing the challenging and troubling realities away into the margins where critical engagement is limited. The product of such narrative repression was evident in Bush's attempt to answer 'why do they hate us?' (Bush, 2001: Online). Bush's answer, 'They hate our freedoms – our freedom of religion, our freedom of speech, our freedom to vote and assemble and disagree with each other' (Ibid), served only to define *what* was hated, with Bush seemingly unable (or unwilling) to engage with the actual 'why?'.

In *Shutter Island*, as in neocon narrativising of 9/11, a heterogeneous, complex and multi-faceted narrative, in which a duality of identity requires recognition and integration, has been whittled down to a singular narrative of unfortunate victimhood at the hands of unpredictable criminality. Repression, hijacked by something akin to neocon authoritarianism, renders narrative of trauma an anti-narrative, forcefully enacting a hegemony that will instigate the return of trauma's founding violence. In this respect, the narrativising has testified to the Freudian assertion that ultimately in narratives claiming to represent trauma 'one cannot distinguish between truth and fiction that has been cathected with affect' (Freud 1895: 264) as, reliant on the belated transposition from unconscious to conscious thought, 'how one reacts to a traumatic event depends on one's individual psychic history, on memories inevitably mixed with fantasies' (Kaplan, 2005: 1).

Teddy's narrativising of his trauma serves to impose a strict narrative frame, exerting a tight temporal lock upon Teddy's perception: his clearest reference point is

Dolores' death, after which, although Teddy may recognise the date, the details of everyday life that would acknowledge that time has substantially moved on, elude him. Attempting to counter Cawley's claim that 'You've been a patient here for two years' (Lehane, 2003: 364) Teddy is unable to answer Cawley's request to 'honestly tell me about your day before you woke up in the bathroom of the ferry' (Ibid). Instead Teddy finds his thoughts fighting against a 'fucking wire […] digging through the back of his eye and into his sinus passages' (Ibid: 364-365) in a psychosomatic manifestation of the ratcheting up of the narrative/anti-narrative tensions induced in the collision between the competing psychical forces of repression and the repetition compulsion (remembering and forgetting). The result is a tumbling stream of internal monologue filled with confused times and events as Teddy chases an answer that remains frustratingly elusive:

> Tell him what you did Sunday. […] You went to your apartment on Buttonwood. No, no. Not Buttonwood. Buttonwood burned to the ground when Laeddis lit it on fire. No, no. Where do you live? Jesus. The place on…. the place on… Castlemont. That's it. Castlemont Avenue. By the water.
> (Ibid: 365)

Whilst the memory he has conjured up is jumbled, the fantasy narrative written to absolve Teddy of responsibility is also a temporally disoriented affair, with the point of trauma having been shifted backwards to allow Dolores to die in the Buttonwood apartment fire: a fire she herself ignited, but which Teddy projects upon his dissociated self – perhaps in recognition of his culpability in the children's death through his neglect of her obviously burgeoning psychosis. Dolores' story is thus temporally contained in a manner that conveniently pre-dates her crime. And with no crime committed, Teddy is free to 'write out' the children's existence. Accordingly, those that don't exist can't really have been killed, and thus the killing hand becomes a victim's hand.

Just as Teddy's assessment of mentally disturbed criminals condemns their narrative to a static moment of the present devoid of any opening to the future, fittingly, the narrative frame Teddy has imposed sets its own termination point for himself: September the 25th 1954. At this point Teddy will either accept that he is Andrew Laeddis, and break the frame he has established, or will 'go into surgery […] [for] a transorbital lobotomy' (Ibid: 387) that will permanently trap him in psychical stasis. Whilst there are a few fleeting hours in which Teddy overcomes his fantasy and accepts the fabricated nature of his narrative, he ultimately relapses, repeating a pattern of temporal re-setting: ‘we’ve been here before. We had this exact same break nine months ago’ (Ibid: 408).

In both *City of Bones* and *Shutter Island* then, any forward momentum toward working through and resolution of trauma that post-trauma narrativising can support, has been stalled by ideology. Instead, the shutting off of the senses (including memory) under the imposition of a tightly controlled, ideologically driven, monoglossia has succeeded in reasserting trauma’s hallmark of ‘breaking the ongoing narrative’ (Brison 1999: 41). A subliminal figuring of 9/11 narrativising under the political hegemony of neoconservatism, *City of Bones* and *Shutter Island* locate the kind of neocon state ideology, adopted by the LAPD in *City of Bones* and Teddy in *Shutter Island,* as the overriding impediment to trauma’s resolution through narrative: narrative itself is rendered traumatised. With trauma’s expression in language both stunted and specious, the subject’s defining memory or experience of trauma conforms to Caruth’s conception of traumatic aporia (Caruth, 1996), in which its speaking ultimately coheres as a reinforcement of the conception of trauma as unspeakable.

However, as will be explored in part II, the distorted narratives that cohere in trauma’s wake in *City of Bones* and *Shutter Island* (directed by representatives of the state) are revealed to bear an inherent instability. The gap in memory which repression created, and which provided the occasion for ideology to direct narrative along specific socio-political lines, persists, exerting a counter-narrative force that can unsettle the hegemonic grip that the wound holds over narrative. Part II will analyse Lehane and Connelly’s explorations of the manner in which trauma’s gaps in memory function not only as the enabler of narrative control, but as a beacon signalling its fiction: the missing of experience offers the means through which mourning might actively be sought within a post-9/11 socio-political context that favoured selective forgetting over full remembering.

II

A Pursuit of Mourning through Gaps in Memory

‘Nothing fixes a thing so intensely in the memory as the wish to forget it.’

Michel de Montaigne

Shutter Island's twist ending, revealing that Teddy's hunt for Laeddis has been stage managed by two agents of the state as a means to *prevent* further violence, positions *Shutter Island* as a politically progressive text. As was discussed in Chapter One, any notion of mourning as a regenerative post-trauma force that might allow one to move on from trauma and avoid repetitions of its violence, was inherently oppositional to how the neocon contingent wished to manage the narrativisation of 9/11. To ensure the violence of terror war could maintain validity as a just response to America's 9/11 wounds, a melancholic constant present was required where exposure to the wound never ventured beyond the repeated stimulation of immediate emotional responses: horror at the injury and a desire to inflict counter injury.

Mourning was dangerous because not only could it provide the philosophical and political conditions in which non-violence might emerge in response to 9/11, but equally, where its availability is unconstrained, the "wrong" victims could be mourned, that is to say the non-American victims that arose from terror war. As Judith Butler suggests, loss makes 'a tenuous "we" of us all' (Butler, 2004: 20) and exposes in the experience of grief a relation to the 'Other' that if heeded could break down the distance that neocon narrativising of 9/11 had sought to build between America and the targets (individual and collateral) of terror war. That the shift to regenerative mourning is premised on disrupting the dominance of an ideology of the inhumanity of criminals by exposing ideologues to the shared humanity of criminals and victims, establishes Lehane's narrative of trauma as not only a counter to neocon narratives of trauma for a post-9/11 audience, but an exposé of the infirmity of neocon narrativising by exposing the weak seams where narrative and reality fail to fully match up.

In *Shutter Island*, the presence and availability of those weak seams in the narrative are a direct consequence of an ideological exploitation of trauma's active forgetting, upon which the construction and dissemination of Teddy's narrative of trauma turns. As we have established, Teddy's ideology is one which, like that of the neoconservatives after 9/11, adhered staunchly to a binarism of bad, irrational criminals and the righteous punishing hand of the state, lest the narrative become complicated by questions of moral equivocation that would challenge one's monopoly on victimhood and thereby the legitimacy of one's actions in response to violence. The gap in memory which repression created, and which provides the occasion for Teddy to remake his identity along lines that will conserve his existing ideological assumptions about crime, criminals, and the mentally ill, persists into the falsified account.

Having been projected away from the source as Teddy reconstructed his personal 'repertoire of meaning and expressions' (Kaplan and Wang, 2003: 12), but not substantially erased, the marginalised and suppressed realities of trauma persist, signalling their presence in the translation of that original gap in memory into a series of cracks and fissures in the adjusted narrative. It is through these fissures that opportunities materialise for narrative hegemony to be resisted. Reality peers out in a series of intrusions – often as dreams or hallucinations – cloaked in metaphors and similes that merge reality and fiction, blur past and present, and agitate initially clear identities into a consistently shifting and unfixable position. Destabilised, heterogeneity is afforded a way back into narrative process, fuelling endeavours to dissolve the melancholic stasis of interminable return to (and domination by) the wound in a concerted pursuit of regenerative mourning.

With Teddy having narrativised his trauma to literally remake himself from culprit to victim, Cawley and Sheehan engage Teddy in an active secondary re-writing of that narrative by allowing Teddy to fulfil the expectations that his fantasy narrative has set: Teddy as detective, gathering clues (plot points) that would convert an unknown (the 'how' and 'why' of crime) into a known in the revelation of the culprit. However, Cawley and Sheehan utilise this generic framework to facilitate opportunities for the introduction of the repressed past into Teddy's lived present, making the re-writing effectively a co-authorship between Teddy and the Doctors.

Coinciding with the requirement in criminal investigation to re-read that which has gone before and revise perspectives in light of new information, each "discovery" of a clue or piece of evidence serves as a point at which the Doctors introduce uncertainties into Teddy's unfolding narrative. These uncertainties further the intrusion of repressed reality into Teddy's lived post-trauma experience, facilitating that duality of memory that LaCapra suggests is central to mourning's acting out/working through dynamic, wherein 'language functions to provide some measure of conscious control, critical distance, and perspective […] engag[ing] memory in more critically tested senses' (LaCapra, 2001: 90). As the acting out/working through dynamic progresses, a simultaneous erosion of the ideological foundation upon which Teddy's post-trauma identity has been constructed occurs, forming a resistance to that narrow neocon-esque ideological hegemony that Teddy represents, in favour of a holistic integration of trauma through an ‘honest reckoning of the self’ (Lehane, 2003: 386) geared toward suspending trauma’s recurrence.

In the climactic confrontation between Teddy and the Doctors, Cawley states ‘I’ve been hearing this fantasy for two years now. I know every detail, every wrinkle […] I know you dream of Dolores all the time and her belly leaks and she’s soaking with water’ (Ibid: 372). It is this prior knowledge of the corroding image of Dolores, and the incongruity of the presence of water, that provides the starting point for Cawley and Sheehan’s direction of the re-writing of Teddy’s narrative. The first indication that the gap in memory resulting from the immediate missing of traumatic experience has persisted into Teddy’s false account of Dolores’ death, occurs as Teddy approaches Shutter Island aboard a ferry. Teddy confesses that his memory of Dolores requires him to ‘create her in his mind’ (Ibid: 27) but that ‘lately, white smudges would blur parts of her’. The memory of Dolores is incomplete, and Teddy must “write-in” the missing parts as he tries to create her anew when he thinks of her. Having located this literal and figurative gap in Teddy’s memory that has crossed over into his fantasy, Cawley and Sheehan stage manage Teddy’s investigation at Ashecliffe to lever that gap open wider, exerting a counter force that whittles away at the picture, resulting in the image of Dolores steadily degrading through the novel.

It is in concert with the persistence of these gaps that traces of Teddy’s repressed reality are able to impose themselves onto the narrative façade; the gaps in the false account occurring in direct relation to the facsimile of the real events which instigated the original memory gap: Dolores death. The blank spaces in Teddy’s memories of Dolores serve as fault-lines in Teddy’s constructed narrative, points of stress at which the shadow narrative of repressed reality exerts a counter force just strong enough to allow the underlying truth to nakedly peep out from the unconscious. That truth manifests in the intrusion of incongruous narrative elements at odds with what Teddy understands and relates as the facts of his trauma.

On the first night of his investigation Teddy dreams of himself and Dolores in their apartment; ‘the back of her is charred, smoldering […] small ribbons of smoke unwind from her hair (ibid: 109-110). As Teddy approaches Dolores, joining her at a window, her appearance shifts, ‘she’s no longer burned, she’s soaking wet’ (Ibid: 110). As Teddy follows her gaze out of the window a further incongruity becomes apparent, as:

> The view outside the window is not what he expects. It’s not the view they had from the apartment […] but the view of another place they

> stayed once, a cabin. There's a small pond out there with small logs
> floating in it.
> (Ibid)

The repressed memories are poking holes in the construction Teddy has built to keep reality at a distance, and what starts as a small tear in the fabric of Teddy's narrative, turning Dolores' burns to water, widens. Lehane describes how, as the dream incorporates Teddy's search for the missing Rachel Solondo, Dolores' 'belly springs a leak and the liquid flows through his hands' (Ibid: 111). It is as if when the fabricated narrative asserts itself, the repressed narrative pushes back, leveraging that aspect – Dolores – which serves as the bridge point between the two narratives to attempt to make itself known to Teddy's consciousness.

Every time the memory of Dolores degrades and transforms there is a strengthening of the power of repressed narrative to disrupt and question the narrative hegemony Teddy's ideology has asserted. This is evident when Dolores declares to Teddy from within the dream 'He's here. […] Laeddis' (Ibid: 112) and that 'You've known' (Ibid), which is accompanied by water pouring out through the hole in her belly – itself a thinly veiled reference to the gunshot to the stomach that kills her, and which was administered by Teddy when he knew himself as Andrew Laeddis. As such, the tension between the two narratives ratchets up, with the figure of Dolores assuming the role of a metaphorical dam behind which pressure is slowly building, threatening the construction Teddy has built to separate himself from the traumatic reality of their crimes, as he 'holds her and holds her' (Ibid), literally trying to hold the construct together through sheer force of will. However, the effort of trying to hold the false narrative together – that is, his attempts to keep his memory of Dolores' visage whole – exerts a toll that further compromises his ability to see her, manifesting in the return of childhood migraines described as 'temporally rob[ing] him of vision in one eye' (Ibid: 37-38). It is as if the re-writing of trauma Teddy has undertaken to shield him from reality, and the elaborations concomitant to its translation into language for communication, triggers a reaction that initiates its own compromising of the re-written narrative.

The incursions of reality into Teddy's memories introduce uncertainty into the narrative, for both the reader and for Teddy, planting questions as to the viability of Teddy's account of Dolores death when his memories have become subject to such conflicting imagery. Teddy acknowledges the lack of logic, and even questions Dolores' appearance, asking 'Baby, why you all wet?' (Ibid: 110). But once experienced, the discrepancies take hold to become a fixed notion, an ‘idée fixe, held outside the recall memory of the conscious mind’ (Luckhurst 2008: 42), and subsequently re-assert with the regularity of the repetition compulsion. Each reassertion facilitates a widening of that original gap in memory which had migrated into Teddy’s constructed reality in the form of visual blanks spaces in his memories of Dolores, and which symbolically have become physical holes in her body through which the experience of her death literally bleeds through in a stream of water. Over the remainder of the novel each interaction with Dolores provides a progressively degraded image and progressively greater quantities of water. Equally, Teddy’s interactions with the proxy figures that stand in as (and for) Dolores are connected with water, or sensations of wetness, that maintain that sensory hook into the buried reality.

Although we have noted that the depiction of Rachel Solondo as an insane criminal feeds Teddy’s ideology of incurable criminality that must be destroyed or incarcerated, Cawley and Sheehan use Rachel’s role in the narrative as an opportunity to further destabilise Teddy’s narrative of Dolores’ death by breaking down the distance between Dolores as victim and Dolores as criminal. Cawley and Sheehan take charge of how Rachel will be depicted, relating to Teddy a tale of her crimes identical to the real crimes of Dolores: the drowning of her children in a lake. With Dolores already associated with water, Cawley and Sheehan direct Teddy’s first meeting with Rachel to occur with Rachel soaking wet, and utilising an actress with striking visual similarities to Dolores, which Teddy quickly latches onto:

> …the lips and hair were both similar, enough so that if Rachel’s face got much closer he could be forgiven for thinking he was talking to Dolores. They even had the same tremulous sensuality…
> (Lehane, 2003: 110)

As the visual picture begins to merge the two women in Teddy’s mind, his senses are drawn once again to water, as Rachel talks of coming ‘back still wet from the lake’ (Ibid: 200) and Teddy’s ‘fingers slid back along her temples, and he could feel the dampness from her hair against his thumbs’ (Ibid: 201), allowing the sensory trigger associated with Dolores to now find an association with Rachel. Once again, the tension between the narrative as Teddy relates it, and the repressed reality, ratchets up, resulting in another migraine attack whose ferocity renders Teddy unconscious.

In a dream-state Teddy witnesses Rachel murder her children just as Cawley described it, and then himself acquiesces to a request for help to dispose of the bodies after Rachel offers ‘Give me a hand and I’ll be Dolores’ (Ibid: 211). In a traumatic feedback loop, the murdered children then re-appear in the dream, alive once more, only to be pursued once again by Rachel, who convinces Teddy to hand the Children over to their deaths. The merging of Rachel and Dolores increases as, with hair wet and dripping, Rachel declares ‘It’ll be different this time. […] I know my responsibilities’ (Ibid: 215); Rachel’s words echoing Teddy’s admonitions to Dolores to ‘remember her *responsibilities*’ (Ibid: 375) before she committed her crime.

These dream sequences, recycling the trauma and transporting Teddy “back there then” whilst seemingly splicing the “back there” into the “here and now” as Dolores and Rachel merge, evokes LaCapra’s (2001) depiction of the acting out / working through progression. As LaCapra presents it, ‘working through’ (Ibid: 148) is a complex progression interrelated to the process of ‘acting out’ (Ibid), in which ‘the past is performatively regenerated or relived as if it were fully present rather than represented in memory and inscription’ (Ibid: 70). Allowing trauma to be experienced as if part of the here and now, but leveraging the temporal confusion to signal the unreality of the repetition and thereby break its grip on the direction of the present, establishes working through as an aid to (and process of) mourning, something which under post-9/11 neocon political hegemony was to be staunchly resisted when it came to the 9/11 attacks.

This dissolution of the physiological distance between Dolores and Rachel resonates into Teddy’s unconscious, inducing a complementary reduction in the distance between the two women as victim and criminal respectively. When Teddy tells Cawley, still within the dream, that it *is* possible for him to love a woman who killed her children, we see that Dolores (through Rachel) is becoming available to be loved despite the crimes she is affiliated with, and ergo bearing ‘a life that qualifies for recognition’ (Butler 2004: 34), a life that may be mourned in its totality. Moreover, we see that Teddy is coming round to accepting that Dolores’ criminality was a product of illness, and that in this acceptance lies a route towards being reunited with Dolores, a reunion which will allow her to take form as a whole woman in his mind again, devoid of the gaps that have marred his memories. This reanimation appears to hinge though upon recognition of not only the existence of the crimes Dolores committed, but Teddy’s own role in creating the conditions for those crimes to occur, which appears to be acknowledged by Teddy when he meekly hands the children over to a repeat of their death.

Up to this point Teddy had resisted suggestions of a need to recognise trauma’s wider social and psychical contexts, operating his treatment of trauma from that neoconservative position, where trauma is a clean break between past and present, the result only of the unfathomable and baseless violent desires of perpetrators. Cawley and Sheehan's manoeuvring of Teddy toward reconnecting past and present into a linear timeline, in which pre trauma contexts can be subject to critical judgement as to their role in establishing the conditions for trauma to occur, undermines Teddy's neoconservative-esque approach. Such manoeuvring bolsters the novel's underlying critique of neocon management of the 9/11 narrative, particularly in terms of how, as discussed in Chapter One, neocon influences sought to maintain 9/11 itself as the start of the 9/11 story, purposefully occluding discussion of the role that U.S. foreign policy in the Middle East may have played in motivating the 9/11 attackers.

However, the success of Cawley and Sheehan's pursuit of mourning for Teddy is gauged not only in the softening of Teddy's stance toward Rachel's crimes and his acceptance of the role of mental illness, but in the manner in which Cawley and Sheehan make Teddy an active participant in his own re-writing. To this end Cawley and Sheehan exploit the role of Detective that Teddy has written for himself, which in genre tradition comes with a requirement to continually re-read (and therefore re-write) the identities of the narrative's players as each unfurling plot point reveals previously supressed information. To refocus this genre trope upon Teddy himself, Cawley and Sheehan set about deconstructing Teddy's faith in his own cognitive function, and thereby his memories of his time on the island. The process begins with introducing Teddy to a woman who claims to be the "real" Rachel Solondo, supposedly a former Doctor at Ashecliffe, whose protestations about surgical and drug experiments on patients for the U.S. government – specifically turning mental patients into emotionally blank Cold War super-soldiers – caused the state to brand her insane and attempt to confine her as a patient.

Through this other Rachel's tale of covert experiments with hallucinogenic narcotics – which subject patients to a combination of vivid dreams, increasingly powerful migraines, and deteriorating memory – Cawley and Sheehan provoke Teddy to re-assess his own mental state due to the similarities to his own psycho-physical symptoms. Small details like the different taste of the tobacco in Cawley's cigarettes are reconsidered alongside all the opportunities he has had to be drugged, such as drinking in the canteen, and taking migraine pills offered by Cawley. Teddy simply cannot be certain as to the level of impairment he has, if any, and so must track back, in crime narrative tradition, over the progress of his investigation, writing-in new scenarios that could account for these new plot points. Consequently fresh uncertainties are incorporated into Teddy's narrative of his time on the island, chief among them an uncertainty about just how much control Teddy has over his own memory making processes and, as a result, over his investigation.

As if to further underline to Teddy the fragility of memory and the susceptibility memory bears to interference from outside forces which would wish to impose a particular narrativising of events, Cawley and Sheehan forcibly erase the character of Chuck from Teddy's narrative, answering Teddy's references to his partner with 'You don't have a partner, Marshal. You came here alone' (Lehane, 2003: 326). To all intents and purposes, within the narrative the Doctors now dictate, Chuck does not exist, instead being a figment of Teddy's imagination.

Directly exposing Teddy to the ease with which memory can be manipulated by outside influences, not only to control narrative but to provide a means through which alternative narratives may be supressed or closed off, serves to provide Teddy with a lived experience that will later support the Doctor's revelation that his persona as Teddy Daniels is a construct of his own making, born of that same kind of manipulation of his own memories in the wake of killing Dolores.

To return momentarily to psychotherapeutic models of trauma and its remediation, the potential for the obscuring of truth through the imposition of external influences during the recall of traumatic memories, and their translation into narrative, is perhaps best highlighted in the case studies of Pierre Janet (1901) and his use of hypnotherapy in treating traumatic neuroses. Whilst Freud abandoned hypnosis for the very reason of wanting to limit (if not eliminate) the possibility of therapist/outside manipulation (direct or indirect) on patient narrativising, Janet's approach to trauma resolution relied on specific interjection of and by the psychotherapist. Janet had theorised that:

> a particularly shocking moment or event might produce a defensive response of a narrowing of the field of consciousness. This would become an *idee fixe,* held outside the recall memory of the conscious mind. It would accrue its own memory chain and associations, becoming a 'new system, a personality independent of the first' [Janet 1901: 492] (quoted in Luckhurst, 2008: 42).

This discrete personality – which in *Shutter Island* takes the form of the Teddy Daniels persona – has its founding in the shocking or traumatic incident, with the gamut of traumatic hysteria being the preserve of this personality, unbeknown to the subject's regular personality (which to again use *Shutter Island* would be the repressed persona of Andrew Laeddis).

For Janet, resolution was to be attained through inducing hypnosis, placing the patient in a suggestive state and remedying the founding fixed idea of that personality, and thereby removing its reason for existence. In effect Janet's psychotherapeutic process relied upon a profound manipulation of the subject's memories, seeking less to bring to the surface the traumatic memory in order to come to terms with it and work it through, than to erase its very existence. Janet's treatment involved narrativising to transform traumatic memory into narrative memory, but it was the manipulation of memories to create false narrative, recalling certain specific details accurately but obfuscating others until traumatic memory was replaced with a less shocking or painful version of the truth. It is in the direct displacement of painful memories with less shocking versions of the truth – a moderated reality – that *Shutter Island*'s allegorical links to the control of the narrative of 9/11 by the Bush administration and its compliant media partners coheres most forcibly.

Not only is Teddy exposed to an outside intrusion into the writing of his memories – someone now writing them for him – but he is made aware of the possibility that Cawley and Sheehan are actively doing so, and moreover are re-writing those memories to conform to a narrative whose content and parameters *they* will set and will use to legitimate *their* actions – which appear to be Teddy's confinement as a delusional mental patient.

Having to weave all these variables into the narrative, as he is forced to re-write the story of his experiences, introduces multiplicity of experience and explanation into what had previously been a relatively closed narrative for Teddy. Everything Teddy believes about his experience on the island has been rendered an uncertainty, as he can no longer rely on the validity of his own memories as accurate and truthful accounts. Teddy has therefore had to include himself in the process of post-trauma reconfiguration of narrative. The prior narrative he had written of his investigation up to this point is thus continuously being re-written in light of new information (and consequently re-read by the reader), and re-written with potential blank spaces littered throughout as he is unable to determine which experiences have been wholly real and which have been influenced in their experiencing by narcotics – especially as the Doctors, as far as Teddy now knows, may possess the ability to 're-create a man' (Lehane, 2003: 306) to their own template to suit their own vested interests.

Trauma has been folded into the novel's very aesthetic: the blank spaces of Teddy's uncertainty recalling Freud's late assertion that as 'there are no indications of reality in the unconscious, […] one cannot distinguish between truth and fiction that has been cathected with affect' (Freud 1895: 264). With no guiding certainties of reality available to Teddy, his lived post-trauma experience now embodies the reality-distorting effects trauma wreaks upon its own recall and narrativising: traumatic memories, upon reaching consciousness, becoming subject to revision and ambiguity in the conscious mind's processing of it, such that 'truth is bound up within its crisis of truth' (Caruth, 1995: 7).

Under the direction of Cawley and Sheehan, trauma's narrative stalling quality – its hiding within the unconscious of the experience to be narrativised – is undone as they institute a series of returns to the incident that would otherwise form a blockage. Trauma then does not function to 'halt narrative but might be regarded as the motor that drives its manifold forms' (Luckhurst, 2008: 84) – here driving one narrative forward which concurrently works to reverse and undo a false narrative that had served to obfuscate reality, and usher in a multi-faceted and heterogeneous counter-narrative. In this respect, the pursuit of mourning through a crime narrative framework in *Shutter Island* conforms to that traumatic model of narrative that Peter Brooks posited, the Detective's retracing of prior steps (the criminal's, his own) 'tak[ing] us back in the text […] to make connections between different textual moments' (Brooks, 1977: 287) such that the event of the crime 'gains meaning by repeating (with variation) other events' (Ibid: 288).

Folding trauma into the novel's aesthetic, such that past, present and future are configured into a linear sequence of cause and effect as 'specific, perceptible repetitions […] create plot' (Ibid: 288), reinforces the availability of *Shutter Island* as a text inherently oppositional to neoconservative attempts to steer the 9/11 narrative away from recognising the importance of historical contexts for understanding 9/11. Furthermore, Lehane's deployment within this sequence of Cold War and anti-communism references – HUAC, Soviet brainwashing of gulag prisoners, and American flouting of the Nuremburg Code[41] (Lehane, 2003: 304-305) – all serve to proffer an accessible ancestry for post-9/11 terror war politics that *Shutter Island* sublimates, ancestral markers that would undermine what Butler called the 'first-person narrative point of view' (Butler, 2004: 5) that had oriented itself to the date of 9/11, and in doing so had advanced the suggestion that 'there is no history of acts that is relevant to the self-understanding we form[ed] in the light of these terrible events [of 9/11]' (Ibid: 6).

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[41] Born out of the Nuremburg Trials of Nazi war criminals at the end of the Second World War, the Nuremburg Code is a ten-point list of principles for research ethics for experimentation on humans. Published by the U.S. National Institutes of Health , the code is available at: http://history.nih.gov/research/downloads/nuremberg.pdf

The Voice in the Wound

With Cawley and Sheehan having successfully destabilised the identities of the players that Teddy has cast in the narrative of his trauma, rendering everything he believes he knows a mass of uncertainty, the gap in Teddy's memory of trauma (embodied in those literal blanks in the image of Dolores) conclusively turns back against the narrative that Teddy has formed to bridge that gap. As with the other significant movements Teddy has taken under the Doctor's pursuit of mourning, the final undoing of Teddy's false narrative, that will allow unencumbered mourning to be reached, occurs in two pivotal dream sequences, occurring in quick succession toward the end of the novel.

Fleeing Ashecliffe, Teddy passes out and dreams of Rachel, Dolores and Laeddis in a disjointed kaleidoscope of imagery and characters which sees Dolores fully dissolves as a discrete entity. Tellingly, not only is Dolores soaking wet, but everyone in the dream is wet. It is as if the gap in memory that the hole in Dolores symbolises has been rent open to the point that the repressed realities can no longer be contained, and as such the water that pours from the gap in Dolores has become uncontainable, soaking everyone as the reality of her constructed nature breaks her down from the stomach outwards.

It is at this point that Rachel and Laeddis enter the dream, both naked, evoking the notion that Laeddis and Rachel are the stark (and previously unseen) reality underneath the façade that Teddy and Dolores (as Teddy has related her) represent. A four-way group sex scene unfolds, relayed in a stream of consciousness as if encompassing only two people:

> Laeddis […] took Dolores in his arms […] Rachel dropped to her knees and unzipped Teddy's trousers and took him in her mouth […] Laeddis and Dolores stumbled back together into the bedroom and Teddy could hear them in their on the bed, […] as he lifted Dolores off her knees and could hear Rachel and Laeddis in there fucking like mad, and he kissed his wife.
> (Lehane, 2003: 342-343)

Any remaining distinction between Dolores and Rachel is dissolved as Teddy 'placed a hand over the hole in her belly' (Ibid: 343), the act symbolically closing the gap in memory that contained the repressed realities of Dolores' crime and resultantly displacing the separate names of Dolores and Rachel with the simple moniker 'wife' (ibid).

The final dream sequence occurs a short time later, after Teddy is confronted by Cawley and Sheehan with the full reality of his existence as a murderer and a patient at Ashecliffe. Despite having become conscious to the ease with which post-trauma narrative can be hijacked by external agencies, the desire to resist challenges to the neocon-esque ideology that the Teddy Daniels persona embodies persists, manifesting as another ferocious migraine that disables Teddy's cognitive function. It is as if the psyche's ability to resist the onslaught of information running counter to the dominant narrative has been worn down under the re-writing process Teddy has been manoeuvred into, leaving shutting the sense off from the agitating stimulus as the only avenue of resistance.

The result however is simply to usher in another re-treading of prior experience. Sedated, Teddy lapses into another repetition dream, within which he tracks back over the key events of his life from the moment Dolores' breakdown began to manifest. Re-experienced as if happening in the present, Teddy finds his slain children, drowned in the lake, and once again, but experienced as if for the first time, shoots Dolores to death through the stomach. Yet rather than a simple walk through, the dream brings a profound recognition of Teddy's own culpability in the deaths of his children, an acknowledgment that his neglect fostered the conditions within which this sequence of traumatic events played out:

> …he'd failed her. Failed his children. Failed the lives they'd all built together because he's refused to see Dolores, really *see* her, that her insanity was not her fault, not something she could control, not some proof of moral weakness or lack of fortitude.
> (Ibid: 403)

Aware of his neglect Teddy can finally *see* Dolores. The blurs, smudges and gaps that had marred his memories to the point that he 'couldn't picture her' (Ibid: 300) forcing him to 'create her in his mind' (Ibid: 27) rather than *remember* her, are gone. In *seeing*, he sees her vulnerability to violence (in all its forms including her own) and therein his own vulnerability. This *seeing* in which Teddy apprehends his own vulnerability – and therein is awakened to a shared experience of being precarious – through the fragility and vulnerability of an Other, recalls Judith Butler's appropriation of the Levinasian concept of the 'face' to explore how apprehending the vulnerability of the "Others" of terror war may become a resource for a politics of non-violence over the violence of terror war.

The Levinasian ‘face’ is not simply the physical face of the Other, but is any form of the Other that communicates the same capacity for suffering and vulnerability around which commonality with the Other may orient. For Levinas ‘the face of the other in its precariousness and defenselessness, is […] at once the temptation to kill and the call to peace’ (Levinas in Peperzak, 1996: 167), and from this position Butler locates the ‘face’ within the sphere of ethics, suggesting that through the ‘face’ ‘others make moral claims upon us’ (Butler, 2004: 131). Butler suggests that to respond to and understand that moral claim ‘means to be awake to what is precarious in another life or, rather, the precariousness of life itself’ (Ibid: 134), which the experience of 9/11 should have heightened rather than dulled as it did under the neocon narrative of events. Teddy has been made alive to the ethical charge of non-violence through the face of the ‘Other’ – of Dolores – but more importantly recognises that his ideological construction of criminals as simply irrational non-humans prevented his heeding the claim of precarious life, and consequently supported his surrendering to violent retribution impulses based on perceived weaknesses of the ‘Other’.

Cawley and Sheehan’s efforts to harness mourning as a restorative force that will allow Teddy to integrate his traumas holistically into an on-going narrative, ensures what has been a ‘narcissistic preoccupation of melancholia can be moved into a consideration of the vulnerability of others’ (Ibid: 30) that is the ethical charge of the Levinasian face. In that final act of *seeing* that Teddy accomplished in his dream, seeing not only Dolores’ vulnerability to mental illness but his refusal to acknowledge its existence because of the challenge it posed to the ideological distance he’d placed between them – ‘if she actually were his true love, his immortal other self, then what did that say about his brain, his sanity’ (Lehane, 2003: 403) – Teddy has been able to ‘develop a point of identification with suffering itself’ (Butler, 2004: 30) of the kind that underscores Butler’s arguments for responding to 9/11 with non-violence. In Dolores’ vulnerability Teddy has seen his own anxieties and vulnerabilities reflected back. In seeing the chain of violence that unspooled as he turned away from that knowledge, Teddy has seen the extent to which in trauma and grief one is exposed to the manner in which we are ‘implicated in lives that are not out own’ (ibid: 28), and that in violence ‘a primary human vulnerability to other humans is exposed in it most terrifying way’ (Ibid).

In the *seeing* there is however also a *hearing*, a cross-sensory communication in which the voice of this woman, dismissed previously as simply ‘a dangerous prisoner’ (Lehane, 2003: 66) to be located and returned to a cell, is accepted into the narrative of trauma as a legitimate testimonial. When Teddy shoots Dolores, the accompanying sound as the gunshot ‘came out of her eyes and air popped from her mouth’ (Ibid: 407) inscribes Dolores’ testimony indelibly into the record of trauma that Teddy’s ideology would attempt to repress.

Existing as both literal hole and metaphorical gap, the wound site embodies the duality of memory that Dominic LaCapra suggests is required to break out of the closed state of melancholic repetition; the past being ‘represented in memory and inscription’ (LaCapra, 2001: 70) temporally ‘related to, but not identical with, here and now’ (Ibid: 66). As such, the wound in Dolores’ belly represents a physical reality inscribed in memory, but it is also representative of that which has been concealed *by* and *in* memory; the voices of trauma denied inclusion in the narrative. Evoking Cathy Caruth’s notion of trauma narrative as ‘the story of a wound that cries out, that addresses us in the attempt to tell us of a reality or truth that is not otherwise available’ (Caruth 1996: 4), the voices of trauma (of Dolores the mentally ill murderer, of victims Rachel, Daniel and Edward Laeddis, of Andrew Laeddis himself) have been heard *only* through the repetitive return to the wound and have been ‘paradoxically released *through the wound*’ (Ibid: 2) as Dolores has physically broken down from the belly outward.

Upon waking, the breakage of the melancholic stasis that the Teddy Daniels persona (and the charade of his criminal investigation) represented is confirmed, as Teddy (now Andrew) acknowledges that Rachel Solondo (and by extension Teddy Daniels) ‘doesn’t exist’ (Lehane, 2003: 408), was conjured because he ‘can’t take knowing that I let my wife kill my babies. […] And knowing that is too much’ (Ibid: 409). The dogged pursuit of mourning by Cawley and Sheehan in opposition to Teddy Daniels’ pursuit of retaliatory violence, through turning post-trauma narrativising back upon itself, has successfully counteracted trauma’s ‘undo[ing of] the self’ its ‘breaking [of] the ongoing narrative, severing the connections among remembered past, lived present, and anticipated future’ (Brison 1999: 41).

The past experience of Teddy’s trauma has been reconciled with his post-trauma existence, rendered as related but distinct, whilst acknowledging that he has been changed by it, and able to assimilate it – moving on yet not obliterating it from memory. Grounded in the “post”, the impact of the experience has now stabilised into a manageable form. The occlusions that previously marred forward momentum toward this state of mourning have been removed. Trauma has, in this instant, resolved into a heterogeneous and inclusive affair. Voices previously “Othered” as the unfathomable ravings of ‘delusional mental patient[s]' (Lehane, 2003: 303) are now included, airing testimony that will not only challenge the ideological base from which the Teddy Daniel's persona had manifested, but break the narrative hegemony that ideology had imposed through the dissociated fragments of Teddy, Laeddis, Rachel, and Dolores.

Cawley and Sheehan's push to hear these formerly marginalised voices contained in the wound, in order that a philosophical state of mourning may be reached, coheres ultimately as a strategy by which Cawley and Sheehan aim to break a cycle 'which perpetuates violence in the name of denying it' (Butler, 2004: 18) that has accompanied Teddy's drive to kill Laeddis. The cycle of violence they aim to suspend is not merely that inflicted by Teddy, as Teddy's pursuit of resolution through violence will ultimately terminate in his own destruction if Cawley and Sheehan cannot undo the identity that Teddy's trauma narrative has created: 'If we fail you go into surgery […] a transorbital lobotomy' (Lehane, 2003: 387). The only hope of stemming the violence permanently has lain with drawing the repressed voices of Dolores and Andrew out of the gap in memory and into a broader, more inclusive narrative of trauma that will reintroduce contextual pre-trauma details that establish the conditions which led to the trauma in the first place. The position that Cawley and Sheehan advocate is redolent of Judith Butler's suggestion in the aftermath of 9/11, that when faced with a politically-managed strategy of narrativising the violence of the 'War on Terror' as a just response to physical and psychical wounding of 9/11, that mourning and grief be pursued as the basis from which to formulate responses to incidents of trauma, 'to make grief itself into a resource for politics' (Butler, 2004: 30).

Lehane's twist ending then, coupled with Teddy's metamorphosis from a figure eager for violent restitution to contrite identification with the very body he sought to destroy, allows a reading of the novel as an allegory of the competing ideologies of mourning and violence playing out in the post-9/11 political and academic sphere into which the novel emerged. Teddy Daniels stands representative of the stance of responding with retributional violence that Bush espoused in his September 20th 2001 address to the nation, where an identity of sole U.S. victimhood was being constructed through a denigration of the value of mourning for U.S. citizens – 'grief has turned to anger, and anger to resolution' (Bush, 2001: Online) – and its prohibition for non-western victims of the war on terror.

Cawley and Sheehan meanwhile stand-in through their endeavours as the embodiment of the politics espoused by Bush administration critics who called for an alternative to the 'instinct for vengeance' (Roy, 2001: online) on display in post-9/11 U.S.

foreign policy, and to find a way in which '[v]ulnerability and mourning both might then be understood as conducive to developing wider modes of commonality' (McRobbie, 2006: 78). For Butler, it was from this basis that 'we might critically evaluate and oppose the conditions under which certain human lives are more vulnerable than others' (Butler, 2004: 30), rejecting the politics of revanchism in favour of a politics of non-violence. Butler's suggestion is analogous to Cawley's belief 'that the way to the mind is not by the way of ice picks through the brain or large doses of dangerous medicine but through an honest reckoning of the self' (Lehane, 2003: 386). Cawley and Sheehan's harnessing of the wound site to expose repressed contextual detail and face head-on the ideologically challenging and uncomfortable scenarios its integration evokes (coupled with Teddy's reconciliation of the Teddy and Laeddis personas), anchors the novel's political stance to the philosophy that 'there is something to be gained from grieving, from tarrying with grief, from remaining exposed to its unbearability and not endeavouring to seek resolution for grief through violence' (Butler, 2004: 30).

With *Shutter Island* emerging amidst an embedding of trauma as a routine part of a post-9/11 lived experience in which the tragedy was expanded 'into an interpretive scheme that connected attacks with renewal, revenge, and deference to leaders who would attack the enemy and save us from other attacks' (Altheide, 2010: 17), it is perhaps fitting that Lehane ultimately posits the usurpation of Teddy's narrative of sole victimhood, and a lived experience beholden to trauma, as a precarious proposition for its proponents. Cawley and Sheehan, in pursuing an agenda of mourning have their own individual vulnerabilities laid bare:

> I'm almost out of friends. I've been fighting a battle here for eight years and the scales have tipped in the other side's favour. I'm going to lose. Lose my position, lose my funding. I swore before the entire board of overseers that I could construct the most extravagant role playing experiment psychiatry has ever seen and it would save you […] Don't you understand, Andrew? If you fail, I fail. If I fail, it's all over.
> (Lehane, 2003: 373)

Having 'stuck our reputations on the line' (Ibid: 391), their vulnerability exacerbated by the shifting politics of their professional field, failure will not only condemn Teddy to a lobotomy, but will see the value of mourning as a response to figures and acts of violence suffer the same denigration as will befall their professional standing. The position of precarity Cawley and Sheehan occupy as they exercise a position against the flow of conventional practice and thinking within their field (a position hung between the surgical interventionists and the growing horde of pharmacists), has contemporary echoes in the early post-9/11 US academic sphere where to engage critically with aspects of the politics of the war on terror, such as U.S. support for Israel, was 'to put oneself in a position of vulnerability, if not danger' (McRobbie, 2006: 73).

Judith Butler has drawn attention to the manner in which control of political discourse within the US academy in the early post-9/11 period was exercised through associating particular viewpoints with negatively charged epithets. Butler cites the case of Harvard University President, Lawrence Summers, who reacted to several events of academic engagement with US support for Israel (which included European academics calling for ending support of Israeli researchers) by branding them as 'anti-Semitic in their effect if not their intent' (Summers, 2002: Online). Summers' words tacitly called into question the intent behind any discussion of Israeli foreign and domestic policy, and played into a general sense of the possibility for freedom of academic debate and political discourse around 9/11 and the war on terror being destabilised by the threat of negatively charged associations, such as the charge of anti-Semitism (Butler, 2004). As Susan Lurie puts it, to voice or enact dissenting opinions about war on terror politics, particularly in the early post-9/11 years, was to dissent 'in especially dangerous times, when the usual national distinctions in recognizing worthiness of protection from violence [we]re exacerbated by the 9/11 attacks and the continued fuelling of fears of terrorism in the US' (Lurie, 2013: 176). Moreover, It was a period in which, as Butler (2004) describes, 'any position that s[ought] to critically re-evaluate US foreign policy in light of September 11 and the ensuing war [wa]s [considered] anti-US or, indeed, complicitous with the presumed enemy' (Butler, 2004: 15).

Lehane's academics (and their therapies) are an embodiment of those acts of dissent against the hegemony of neocon political ideologies, and their fate subsequently traverses a similarly precarious avenue as was facing their latter-day real-life counterparts. Consequently, a sensitivity to the historical-political context of its publication, in which the move to war had progressed rapidly, exudes from within the world of the novel as Cawley pleads with Teddy to recognise the urgency of proceedings, declaring that 'We had four days' (Lehane, 2003: 387) in which to solidify an opposition to what had been 'decades of accepted practices' (Ibid: 377). Lehane imparts a sense of facing a rapidly closing window of opportunity within which 'a sense of human vulnerability, to our collective responsibility for the physical lives of one another' (Butler, 2004: 30) may be realised, as Cawley pleads with Teddy:

> This was our last gasp […], if you don't accept who you are and what you did […] we can't save you. […] Help me save you.
> (Lehane, 2003: 392)

Returning to and experiencing the wound unconditionally, so that we appreciate, interrogate, and integrate the pre-wound context into the on-going narrative of lived experience, must be seized upon *now,* lest we 'medicate human experience right out of human experience' (Ibid: 391). The consequence of individual and collective failure to apprehend 'common human vulnerability' (Butler, 2004: 31), *Shutter Island* warns, will be domination by political imperatives to conform to an identity of victimhood founded on, and beholden to, wounding, a wounding which will form the cathected basis from which its persistence 'perpetuates violence in the name of denying it' (Ibid: 18).

Perverting the Return to the Wound

In *City of Bones*, as in *Shutter Island*, the pursuit of mourning is inaugurated through the transposition of a bodily site of wounding onto a proxy site, one which allows the psychical gap in memory attendant to the missing of traumatic experience to take form in the physical realm, therein providing a tangible anchor site around which mourning's pursuit can oscillate. In *Shutter Island* this transposition is from the wound in Dolores' belly (etched in Teddy's mind) into the corporeal form of the nurse taking the part of Rachel Solondo. In *City of Bones*, it is a shallow crater under a stand of acacia trees on a hillside off Wonderland Avenue, where the titular bones of the child, Arthur Delacroix, protrude through loose eroded earth twenty-two years post-mortem. The split crust of earth stands in mimicry of the child's flesh, rent open to reveal the 'forty-four distinct locations indicating separate trauma in various stages of healing' (Connelly, 2002: 53). The subsequent criminal investigation continues the analogy, laying bare the unresolved traumas of Connelly's principal protagonists, which in turn inform their response to Arthur's death.

The "wound" in the earth that is the shallow grave stands as a signifier of memory's peculiar duality in the face of trauma. On one hand, it is the gap in memory between experience and acknowledgment that has suppressed trauma: a physical manifestation of trauma's registry in the unconscious as the grave has withheld the child's death (and the circumstances leading to it) from the conscious knowledge of others. On the other hand, it is this very gap that offers a route back to that which has been occluded, its presence compelling an act of remembrance (given form through criminal investigation) in order to bridge the void. The symbiosis of physical wounds and figurative gaps in memory, as in *Shutter Island*, once rent open, can yield up the repressed experience (here, the Child's murder) which has to all intents and purposes been "missed" at inception. Belatedly opened, the gap in the earth gives form to traumatic memory's period of latency.[42] Wed to the demand to testify that bearing witness to this wound (and the wounds it contains) makes of Harry Bosch, the hallmarks of trauma are further folded into the aesthetic of Connelly's narrative.

In its aims, Bosch's subsequent investigation into the child's death resembles LaCapra's notion of pursuing therapeutically beneficial mourning through transcription of trauma into narrative, in order to 'recognise something as having happened […] back then which is related to, but not identical with, here and now' (LaCapra, 2001: 66), thereby integrating past trauma into an on-going life narrative. The criminal investigation likewise works to draw out a narrative of that past hidden event of the murder from the present tense experience of the post-mortem examination, which reveals ante-mortem contextual details – clues leading not only to the 'who?' of the crime, but the 'why?'

Coupled with forensic analysis of artefacts unearthed with the bones, the criminal investigation draws past and present toward a point of commonality in the revealing of the perpetrator and their motives, bridging the two time periods, and integrating that past event into the on-going narrative of the child's family in the years since. The criminal investigation Bosch pursues is in effect an approximation of psychotherapeutics, a process that dissolves the unknowns that stall forward progress, drawing out the narrative of a previously withheld event, and thereby theoretically transitioning the child's family (and Bosch himself) to mourning and moving on. The child's mute testimony to trauma will theoretically be aired, acknowledged, and integrated into a multi-faceted tapestry of contextual details and voices.

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[42] That twenty-two-year period also poses the same challenge to the investigation that Freud concluded faced psychoanalysis; he posited that whilst he believed the unconscious was able to preserve pristine memories, 'there are no indications of reality in the unconscious, so that one cannot distinguish between truth and fiction that has been cathected with affect' (Freud 1895: 264). With no guiding concept of reality in the unconscious, traumatic memories, upon reaching consciousness, become subject to revision and ambiguity in the conscious minds processing of it. Coupled with a clinically proven susceptibility to direct or indirect suggestion, traumatic memories are left open to dislocation and reconfiguration, blending reality and fantasy together (a hybrid traumatised reality), which places further limits on divining the absolute truth in the recall, 'rather than leading us to some authentic origin or giving us verifiable access to the real' (Huyssen 1995: 2-3 in Bal). This is born out in *City of Bones* through the dead ends, false confessions, and shifting focus of the primary suspect throughout the novel. It is only in the final 30 pages that Bosch believes he has identified the culprit, and even then, this identification relies on a hunch that could only be confirmed by a confession from the suspect as the physical evidence in support is slight.

Bosch tells Arthur's sister, Sheila, that his skeleton shows 'injuries. A lot of them. From his whole life' (Connelly, 2002: 314-315) and that from those injuries his 'bones tell us a story' (Ibid). And so it is, as in *Shutter Island*, that through repetitive returns to sites of wounding (the body, the grave) that traumatic memory is made available to narrative: the voice of the deceased emerging literally and figuratively "through" the wound to be translated through the medium of criminal investigation and forensic anthropology. It is, after all, only with the appearance of the wound in the earth that Arthur Delacroix's death is even acknowledged (having previously been recorded as missing), and that his bones can be made subject to a pathologist's examination, whereupon the skeletal wounds "speak" the extent of the trauma prior to, and including, a cranial wound that caused his death. However, where *Shutter Island* presents a sequence of returns to the wound that provide a framework through which trauma's violence can be apprehended and placed into remission, the return to sites of wounding in *City of Bones* serve to induce conditions in which the wound site may be exploited by forces for whom an all-encompassing mourning is politically detrimental. This directly affects three of the characters whose personal histories are laid bare through Bosch's detective work, beginning with Nicholas Trent, a Hollywood set-decorator and convicted child-molester.

Trent comes to Bosch's attention following a routine background check of the residents living close to Delacroix's burial site. Before Bosch can ascertain Trent's involvement, Thornton – a detective from another division – leaks Trent's status as a person-of-interest to the media, including the specifics of his criminal record. The negative associations (despite no evidence of guilt in relation to Arthur Delacroix) result in the termination of his job, and Trent subsequently commits suicide by hanging.

The death of Trent, and the assassination of his character, is the first in a series of violent episodes that interrupt the pursuit of mourning for Arthur Delacroix. Unwittingly, Bosch's efforts to narrativise the trauma of Arthur Delacroix have ensured that wounding returns anew. Bosch's necessary revisiting of Trent's previously concealed past, in effect induces the conditions motivating Trent's suicide. However, just as Trent is a victim of efforts to hear the voice contained in Arthur's wounds, it is through the infliction of a wound that Trent is able to voice his own traumatic testimony. The ligature marks on Trent's neck, the tongue ‘distended from the mouth’ (Ibid: 138), mark the act of suicide as the medium for communication of the repressed trauma of his paedophilia conviction – ‘I buried the past’ (Ibid: 95) – even as the method takes the physical voice away.

Although Bosch later exonerates Trent of any involvement in Arthur’s death, The LAPD withholds this from the media, determining that until another culprit is found Trent will officially remain a person of interest. The voice that Trent achieved in death is therefore stifled, and enables the LAPD to control the bounds of discourse about Trent’s suicide to conform to a narrative that is politically expedient to the LAPD in yet another rendering of the state’s power ‘to ratify what will be called reality’ (Butler, 2010: 66). As such, the initial media release merely reiterates already available information:

> We know he was a paedophile with a criminal record of abusing a child. We know that he lived a stone’s throw from the burial site of a murdered child. And we know that he committed suicide on the evening he was questioned by Investigators in regard to the first two points just stated. […] Mr Trent is the subject of an ongoing investigation.
> (Connelly, 2002: 149)

This statement serves to tacitly draw a line between the two (ultimately unconnected) crimes, trying Trent by correlation and supposition. Leading with Trent’s undeniable record as a convicted child molester serves to ensure the primary association the public makes with Trent is of a recidivist paedophile, dehumanising him into a representative figure of irrational sexual desires, outside the normative frame. Reducing Trent’s humanity also serves to engender the sympathies of those members of the public who would, if the truth came out, overlook police malpractice due to the prior crimes of the victim, those like Bosch’s partner who feel ‘the world’s better off without somebody like Trent in it’ (Ibid: 147). A particular understanding of what is justifiable violence thus emerges as a component part of the narrative frame the LAPD sets, assisting in ‘preclud[ing] certain kinds of questions, certain kinds of historical inquiries’ (Butler, 2004: 4) and ‘function[ing] as a moral justification for retaliation’ (Ibid: 4), in much the same way Judith Butler describes neocon framing of the victims of terror war.

The violent resolution to Trent’s own personal trauma allows for an anti-narrative force to assert itself, as Trent’s suicide is implicitly written through the media as ‘the result of his knowing he would be found out’ (Connelly, 2002: 150) as Arthur’s murderer, thereby forfeiting his possibility of being available for mourning as child molesters' lives hold no value. By refusing to publicly clear Trent (and thereby publicly implicate Detective Thornton in his suicide) the state exerts a tacit regulation on perspective which it enlists the media to confirm, such that the narrative frame becomes part of an interpretation of violence compelled by the state (Butler, 2010).

In this respect, the management of information pertaining to Trent's suicide finds a neat point of synergy with Butler's analysis of the US military's marshalling of the media to convey tightly contained versions of the efficacy and ethicality of military operations in Afghanistan and Iraq. The story of Trent's death is like the footage replayed from bomb-mounted cameras. With their overlays of targeting graphics, such cameras confer a narrative of military precision and accuracy. Conveniently destroyed on impact, the validity of the claims the camera makes cannot be tested. Instead the camera's destruction simply (re)confirms the hegemonic grip of the state on setting the bounds of narrative, and its ability to determine which lives are valuable enough to appear within the frame and which lives, like those in and around bomb sites, don't even qualify as lives.

Withholding Trent's innocence from public consumption has a secondary repercussion for the overall pursuit of mourning for Arthur, as Bosch warns, his continued status as a suspect could be used as part of the real culprit's defence in court: 'it will look like we were hiding something. People on juries look for any reason not to trust cops' (Connelly, 2002: 226). The imperatives of the LAPD's P.R. machine and Bosch's pursuit of the killer are left hanging in tension, and just as the Doctors in *Shutter Island* are rendered vulnerable by their commitment to the cause of mourning, so too is it made known to Bosch that his insistence leaves him in a precarious position:

> Watch yourself, Detective Bosch. […] I've shown a lot of patience with you on this case and on others before it. […] [Thornton] will be dealt with accordingly. But keep in mind he was not operating in a vacuum. He needed to get the information in order to leak it.
> (Ibid: 154)

With Bosch's mobilisation of criminal investigation procedures – the digging up of historical context through questioning and forensic examination – to pursue mourning for Arthur having already left him 'implicated in lives that are not our own' (Butler 2004: 28), the threat hovers over Bosch that bucking the narrative trend will implicate him in the destruction of further lives, as Connelly reveals that the subtext of Chief Irving's message is that Thornton's partner will face investigation if Bosch doesn't fall into line.

Stimulated into tension, the conflicting narrative forces (of Bosch and the pursuit of mourning, of the LAPD and mourning's strict containment and deferral) agitate against one-another throughout the remainder of the novel: each revelation and development in pursuit of mourning returns a stalling rejoinder that reintroduces trauma and violence in a loose approximation of LaCapra's acting-out / working-through dynamic (LaCapra, 2001). In this respect, the fictive post-9/11 America of *City of Bones* offers a poetic microcosm of the political management of mourning after 9/11, in which, as Judith Butler writes, a 'prohibition on the public grieving of other's lives' (Butler, 2004: 37) was enacted to 'serve the derealizing aims of military violence' (Ibid: 37) in response to 9/11. While mourning for Trent is deferred to absolve the LAPD of culpability and promote an agenda of "acceptable victims", mourning for Julia Brasher experiences containment for similar public relations purposes.

In a graveside conversation with the department psychiatrist, Bosch fully acknowledges his suspicion that Brasher's self-inflicted wound *may* have been pursuant to Brasher committing a crime, intending to kill the fleeing Stokes, using her wound as justification:

> I keep replaying it in my head. What I saw and what I know. She pointed the gun at him. And I think if I hadn't been there and yelled that maybe she would have wrapped his hands around the gun and fired a shot into the ceiling or maybe a car. Or maybe into him. It wouldn't matter as long as he ended up dead with paraffin on his hands and she could claim he went for her gun.
> (Connelly, 2002: 273)

Re-experiencing his own trauma of Brasher's death once again, and still unable to bridge the gap in knowledge between seeing and knowing – 'I don't know if I'm even right about any of this' (Ibid) – Bosch can only ruminate, in a manner as speculative in its attribution of guilt to Brasher as the LAPD had been in their attempt to craft a narrative that conferred responsibility upon Stokes.

Brasher's death signals the inevitability of violence's return when the conditions of its discourse seek to define some acts of violence as deplorable, and establish a morally justifiable basis for others through the erasure of the humanity of its subjects. In this respect, Brasher is an archetypal victim of neoconservative terror war politics. Attempting to frame Stokes as a criminal Brasher was engaged in what Butler calls the ‘discourse of dehumanisation’ (Butler 2004: 35) in which non-Western casualties of terror war were excluded from recognition as lives worth valuing. This discourse of acceptable targets of violence, established and legitimated by the LAPD with the suppression of Trent’s innocence from the public record in order to cover up its legal breaches by taking advantage of public sentiment about paedophiles, had already established prior criminal history as the basis for exclusion from the normative frame of humanity. As Brasher crosses over into the criminal herself, her humanity recedes and her death becomes an inevitable consequence of that discourse’s hegemony.

Having stripped away its wider contextual layers, the resultant narrative of Brasher’s death serves to simultaneously devalue both her death and the mourning it could engender. This is reflected in Brasher’s quickly arranged and relatively low-key funeral. Brasher is the right kind of casualty (female, a rookie) but in the wrong circumstances: ‘A cop killing herself while holstering her weapon did not engender much of the mythology and danger of police work’ (Connelly, 2002: 268). The tacit message is that mourning for Brasher is not to be tarried with as it does little for a narrative of LAPD heroism in the righteous prosecution of a war on crime. Brasher has thus been suspended as a subject of mourning that could, were a full and inclusive narrativising of her life and death to be realised, serve as a basis from which to advance a rationale for non-violence in response to wounding, of the kind that anti-war critics of the Bush administration proffered (see Butler, 2004; McRobbie, 2006; Lurie, 2013). Indeed, with Bosch compelled to silence in order to continue his pursuit of mourning for Arthur Delacroix, mourning in this post-9/11 setting has been twice contained: first as a personal narrative act, and second as a political narrative act.

Instead, conformant as it is to the cycle of reciprocating violence and counter violence, Brasher’s death is left to become *City of Bones’* limit event. The containment of the full heterogeneous narrative of Brasher’s life and death, and the concomitant disavowal of mourning, combines with the discourse of acceptable retaliatory violence, to close down the very pursuit of mourning that sets the conditions for its own termination. In this respect the progressive politics of *City of Bones*’ is somewhat blunted, as in the fictive world of the novel the state retains its hegemony over mourning. However, mourning’s ultimate denial, and the point at which narrative conclusively fails to provide a non-violent avenue for trauma resolution, occurs with the death of ex-con Johnny Stokes.

In the final reckoning, Bosch's investigation determines that Johnny Stokes killed Arthur Delacroix as a juvenile, during an argument over a skateboard. However, in a final repetition of wounding, the possibility of hearing Stokes testify to the circumstances of the crime is prevented by a combination of trauma's disturbance of registry and recall, and the anti-narrative ideology of justifiable retaliatory violence the LAPD propagates.

In a scene that hangs heavy with imagery that would become staples of terror war embedded reporting, Stokes is located squatting in 'The Usher' hotel, formerly a 'flophouse and prostitution centre' (Connelly, 2002: 393), whose present dilapidation personifies the melancholic spaces (real and imagined) that the characters of *City of Bones* have occupied throughout the novel. With 'its windows uniformly dark' (Ibid: 395) and no floor markings to show entrance and egress, navigating The Usher is presented as a series of disorienting loops through darkened decaying corridors that leaves the hotel embodying a post-traumatic melancholic stasis. It is a festering, timeless space, translating into architecture the post-9/11 neoconservative penchant for freezing narrative and maintaining the wound as an eternal present. The Usher's tight shadowed spaces provide a suitable environment for the neocon-esque narrative of legitimate reactionary violence, as propagated by the LAPD, to exploit the sensory confusion attached to trauma, and assert its hegemony to contain the multiple narratives of crime appended to the Delacroix murder.

With every doorway 'open and a possible blind for a gunman' (Ibid: 394) and focussing too long on those doorways leaving Bosch vulnerable to 'step[ing] on a needle' (Ibid), Bosch's progress through the Usher recalls the anticipation of danger and sense of claustrophobia returned by the tight framing of grainy Marine corps helmet cameras during clearance operations in Afghan and Iraqi villages. Just as with Brasher's death in the darkened car park, violence explodes suddenly and unexpectedly, as 'Two quick and brutally loud gunshots sounded and echoed down the hall, obliterating the voices' (Ibid: 397), returning Bosch to the physical, psychical, and sensory conditions accompanying Brasher's death. The experiential chaos accompanying the gunshots, their sound and fury rebounding off the dead ends and switchbacks, redoubles the trauma effect as the violence rebounds and returns again in an echo which 'prevented him from identifying the origin of the shots' (Ibid: 397-398). Trauma's narrative confounding hallmarks have too been renewed; the cacophony of noise literally taking voices out of the air, silencing them: 'Police! Free—' (Ibid: 397). The noise of violence, in effect, functions to instil silence; thereby marshalling the experiential conditions of trauma to assert control over narrative.

After the gunfight Bosch finds Stokes in a closet, dead from multiple gunshots at the hand of Edgewood, Brasher’s partner. The manner in which Stokes’ body is presented has the distinct feel of staging to ensure he fits the template of legitimate threat: hands out front, one holding a gun. In his deceased state, ‘covered with his own blood, entry wounds on his chest and right below his left eye’ (Ibid: 398) and surrounded by the reek of burnt cordite, Stokes is arguably an even more ghoulish portrait of criminal alterity, finding an easy reference in the demonic portraits Bush administration rhetoric would paint of Taliban and Al-Qaeda fighters. Importantly, Stokes now ably fulfils the role of aggressor that Brasher had attempted to fabricate.

With Bosch’s version of Brasher’s death having been suppressed, there has been no information released to counter assumptions that Brasher’s colleagues have made that Stokes was complicit in her death. With the philosophical parameters for justifiable homicide established, Brasher’s partner has been ensured the appropriate mix of emotional stimulus and doctrinal violence with which to see the unrestraint of retaliatory violence rule triumphant as *the* response to trauma. The wounds Brasher’s death created (the emotional wound it inflicted upon her peers, the literal wound in her body) and the accepted narrative of their creation, became a component part of that discourse of acceptable retaliatory violence the LAPD began mobilising in the wake of Trent’s suicide. Stokes’ presumed culpability in Brasher’s death, combined with a prior criminality that had already delegitimised his right to recognition as human and therefore bearing a life of value – ‘A convicted felon facing prison time […] self-serving and unimportant’ (Ibid: 263) – allowed those wounds to fester in Edgewood’s consciousness. The wounds stoked outrage and rooted the philosophical conditions within which, as Butler describes the functioning of neocon fixation on America’s wounding, ‘one’s injury authorises limitless aggression against targets that may or may not be related to the source of one’s own suffering’ (Butler 2004: 3).

Even without the LAPD gag in his mouth, the resumption of violence, emerging out of the dark labyrinthine space of the hotel, is once again too soon and unexpected for Bosch to achieve a registry that could place any subsequent narrative account beyond doubt. Moreover, the possibility of accurate narrativisation is doubly confounded by the need to transpose the anarchy of traumatic memory into a sequencing that meets narrative memory’s requirement for linearity:

> He thought about the shots he had heard while on the stairway landing. [...] It was hard to judge them by memory, especially

> considering his position at the time. But he thought the first two rounds had been louder and heavier than the second two. If that was so it would mean Stokes had fired his little popper after Edgewood had fired his service weapon. had gotten off two shots after he had been hit in the face and chest – wounds that appeared instantly fatal to Bosch.
> (Connelly, 2002: 399)

Once more, what Bosch *thinks* he knows and what he can actually claim to know, do not conform. Bosch can only be certain of his uncertainty. The supposition that maybe Edgewood shot Stokes and then fired Stokes' gun to cover up the killing is left hanging.

Edgewood's execution of Strokes, if that is the reality, serves to belatedly complete the cycle of reciprocal violence and returns to the wound Brasher was in pursuit of at the time of her death; Edgewood having successfully completed the frame-up and retaliatory killing of Stokes that Brasher was attempting when she shot herself. 'His eyes were open but he was clearly dead' (Ibid: 398): Stokes' wounded body sits as a lifeless witness to the realisation that a death, occurring in the course of pursuing mourning for another, has ultimately sealed off that very pursuit once and for all, because the voice contained in *these* wounds, that could support the testimony born out in the wounds of a dead nine-year-old boy, will go unheard. Instead, with the likely killer of Arthur Delacroix deceased, the case 'would ultimately be classified as "closed by other means", meaning no trial and no conviction but carried in the solved column just the same' (Ibid: 400) – solved but not resolved.

Wounding then, beginning with the grave in the hillside, and ending with the holes in Stokes, has been simultaneously the basis for mourning's pursuit (via Bosch and his criminal investigation), and the agent of its limitation. In a microcosm of the descent to war in the wake of 9/11, violent responses to wounding in *City of Bones* repeatedly invoke prevailing norms of public sentiment that assert a moral legitimacy to violence as a response to injury inflicted, with further violence the inevitable rejoinder. That is not to suggest however, that we must read the text *itself* as endorsing the pattern, rather, in its invocations to those public sentiments, and illustrating the reciprocating nature of the violence called for, *City of Bones* highlights the paucity of challenge to the dominance of neocon framing of 9/11 in the political and cultural spheres of the first half of the post-9/11 decade.

Failure of Narrative and Resistance in Failure

The re-burial of Arthur Delacroix serves as *City of Bones*' epitaph to the failure of narrative to engender a 'process of working over and through the past […] counteract[ing] [its] compulsively repetitive, full reliving' (LaCapra, 2001: 91) when mourning is subordinated by a politics of trauma resolution through violence. Symbolically returned to the earth in much the way he was found, 'buried on a hill and in the rain' (Connelly, 2002: 402), the closing grave confirms the final muffling of Arthur's voice that was initiated in the demise of Stokes.

With such failures of narrative, mourning, wherein 'language functions to provide some measure of conscious control, […] being able to engage memory in more critically tested senses (LaCapra, 2001: 90), is condemned to failure, because mourning requires the linearity that narrative brings. The voices of trauma – of Brasher, of Trent – released indirectly through Arthur's wounds, have consequently been suppressed back into the gap in memory that trauma induces. Concurrently that gap has been bridged with a narrative of possibilities, uncertainties and falsehoods masquerading as resolution. The ideology of counter-violence in response to wounding projected by the LAPD (embodied in its narrative frame and enacted by Edgewood) has succeeded in imposing an active forgetting – a collective repression – subordinating mourning in favour of a melancholic impasse, akin to the temporal stasis neoconservative entreaties to gaze upon America's 9/11 wound instilled. And as with the real–world 9/11 wound fixation, the melancholic state afflicting the fictive world of *City of Bones* appears fated to maintain the cycle of further iterations of reciprocal violence.

Although *Shutter Island,* unlike *City of Bones*, sees compulsive returns to wounding redirected in service of the pursuit of mourning, its success is short-lived. Having awoken from the dream in which he has relived the full reality of the death of his family and acknowledged the different strands of his own culpability in their demise, Andrew Laeddis (nee Teddy Daniels) has become a manifestation of two diametrically opposed positions held in tension within one vessel. The previously dissociated figure of Andrew Laeddis – an encapsulation of criminal insanity and irrational murder – collides with Teddy Daniels, the figure of bereavement bearing an ideology of stark definitions of victim and criminal with no crossover between the two. Having awoken as the combined whole of Andrew and Teddy, Teddy now finds himself in a catch twenty-two scenario: to integrate his trauma holistically into an on-going lived experience is to survive as an embodiment of the very people his pre-existing ideological drivers were geared to condemn. In reaching mourning

Teddy recognises his similarity to people like fellow patient Peter Breen, whom when ‘Teddy looked across the table at […] he wanted to punch him in the face so hard that doctors would never find all the bones in his nose’ (Lehane, 2003: 134). Consequently, existence as the reintegrated Andrew/Teddy figure coheres as a paradox of incomprehensible death and incomprehensible survival, incompatible yet inseparable, as post-trauma ‘survival becomes […] paradoxically, an endless testimony to the impossibility of living’ (Caruth, 1996: 62).

After a brief period of reconciliation Teddy wakes once again from sleep and addresses Dr Sheehan as ‘Chuck’ (Lehane, 2003: 414), the fantasy role of Marshal Teddy Daniels resumed. Narrative, due to the ideological force acting upon it that casts criminality as the manifestation of irrational evil, has been unable to sustain the state of mourning. Dissociating Andrew from Teddy once again fulfils the ideological obligations of the pre-trauma identity that Teddy embodies. However, in doing so, it will return the violence of that founding trauma as the dominance of the Teddy persona ensures the survival of neither.

The persistence of the Teddy persona, despite the interventions of Cawley and Sheehan, serves to irredeemably sever Teddy from the normative concepts of humanity against which his own narrative established criminals as ‘Others’. Moreover, the narrative of incurable criminal insanity, that the Teddy persona represents, postulates the destruction of the figures it names as irrational and unfathomable (criminals) on the grounds of perceived threats to public safety. This is confirmed by Cawley when he tells Teddy:

> …maybe we could […] let you live in your fantasy world […] If you were harmless, But you’re violent. […] You’re the most dangerous patient we have here.
> (Ibid: 371)

Alleviated of recognition as bearing ‘a life worth valuing and preserving’ (Butler 2004: 34), Teddy can be destroyed guilt free by the Ashecliffe medical board eager to lobotomise him. Teddy is effectively “Othered” in service to the hegemony of the disavowal of mourning’s therapeutic benefits, the disavowal of the value of trauma’s working through in narrative that Ashecliffe’s board have advanced, countered only by Cawley and Sheehan.

Rendered subject to the destructive force of a transorbital lobotomy, long lobbied for by Cawley’s colleagues as the solution to the violence that the narrative of Teddy Daniels wreaks upon the island, that same violence can be returned once more as both personas will be literally obliterated by the surgeon's scalpel. Secondary destruction, that of Cawley's and Sheehan's professional standing, will commence in tandem with the destruction of Teddy's personas. The perceived necessity for the lobotomy (and the docile state induced) will act as proof of the inadequacy of narrative and mourning to arrest violence, thereby validating violence itself as the appropriate response. Essentially, the anticipatory use of violence, of the kind that results in the abatement of Teddy's singular violent acts, will validate its redeployment against similarly dehumanised targets. The result of such action will be the shuttering of any possibility of maintaining 'time for reflection and open debate, so as to avoid the dangers of vengeance' (McRobbie, 2006: 79) that Cawley and Sheehan warn of. Meanwhile, the dissenting voices that would proffer the condition of mourning as a basis from which to advance a politics of responding to wounding with non-violence, so as to break the repetitive cycle that has taken hold, are delegitimised and expelled from the narrative frame.

The failure, in both *Shutter Island* and *City of Bones,* to 'integrat[e] what happened into a meaningful narrative' (Versluys, 2009: 14), which would promote the possibility of moving on through realisation of post-traumatic 'openings to the future' (LaCapra 2001, 22), leaves both texts vulnerable to criticisms levelled at other 9/11 novels. Literary critics (Holloway, 2008; Gray, 2009, 2011; Versluys, 2009; Rothberg, 2009; Randall, 2011) have contended that literary efforts to articulate a response to the physical, emotional and psychological traumas of 9/11 inspired works that failed to move beyond simply 'registering that something traumatic […] perhaps too dreadful for words has happened' (Gray, 2009: 133). Consequently, engagement with the possibility of trauma's resolution without recourse to violence – a politically progressive position clashing with neoconservative dogma of pre-emptive war – and engagement with the means through which it may be achieved, have been adjudged to be absent or fleeting at best.

Shutter Island in particular, directly militates against the possibility of any trauma resolution within its text through Lehane's insistence upon folding trauma characteristics directly into the novel's aesthetic. In addition to the aesthetic submersion already detailed, Lehane begins the novel with a prologue, which frames the rest of the novel as a journal entry by Dr Sheehan, written 39 years post-event. Sheehan describes himself as bearing the traumatic hallmark of 'returning again and again to the events that mark me' (Lehane, 2003: 13), and plagued by memory distortions: 'If time for me really is a series of bookmarks, then I feel as if someone has shaken the book, and those yellowed slips of paper […] have fallen to the floor' (Ibid: 14). Sheehan also exhibits the trauma victim's disconnection between what is known and what one thinks is known, his phrasing marked with 'or so I think' and 'yet I know what I saw' (Ibid: 16). Buttressing this conceit with an unreliable narrator whose possibility of resolving trauma is predicated on the destabilisation of his faith in the validity of his own memories, the result is a text unconsciously working against both its own claims to the availability of an absolute truth, and the opportunities that narrativising can afford for working through trauma.

*Shutter Island'*s meta-narrative pretentions then, have resulted in a text as traumatised as its protagonists, written into a narrative dead-end of insurmountable uncertainty. Indeed, it could be argued that the narrative dead-ends of the resumption of trauma's founding violence, leave both *Shutter Island* and *City of Bones* in the same state of limbo critic Kristiaan Versluys ascribed to Don DeLillo's 9/11 novel *Falling Man* (2007): a narrative of 'trauma with no exit, a drift toward death with hardly a glimpse of redemption. […] in psychoanalytical terms, it describes pure melancholia without the possibility of mourning' (Versluys, 2009: 20).

Focusing only on authors working outside of genre-fiction, David Holloway contends that early post-9/11 literature concerned with the assimilation of 9/11 trauma fell into tropes of interiorised narratives reducing national trauma and political turmoil to the realm of the personal, a 'repressing of historical and public spaces beyond the private self into the margins of the novel' (Holloway, 2008: 116). However, Both Lehane's and Connelly's offerings have countered this narrative trend, turning the 9/11 novel's narcissistic preoccupations with personal wounding and concomitant 'flight from direct civic engagement' (Ibid: 112) back outwards as part of their discrete critical engagement with post-9/11 US politics. Indeed, Holloway, Gray, and Versluys (amongst others mentioned in the thesis introduction), fail to acknowledge an entire swath of politically engaged 9/11 texts through their avoidance of the American crime genre. Versluys acknowledges his avoidance of the genre when he bunches crime novels (American or otherwise) in with juvenile fiction as not being tallied in his count of '30 novels written dealing directly or indirectly with the attack' (Versluys, 2009: 12) – perhaps an unspoken acknowledgment that the arguments about 9/11 novels are not as secure once genre works are factored in. As this chapter attests, American crime genre texts engage critically with terror war identity politics, neoconservative hijacking of 9/11 trauma for the cause of pre-emptive war, and the ideological ends that wounding can be turned to.

In appearing to accede to the imposition of a tightly contained monoglossia, directed by the state, both novels do however carry the echo of Gray's description of 9/11 novels blighted by a 'confusion of feeling, the groping after a language with which to say the unsayable' (Gray, 2009: 133) and therefore engaging only at a surface level. However, the prominence given in each novel to the role of the state, and the scale of the state's power to induce monoglossia upon its subjects that the downbeat endings confer, offers the suggestion that it is the authoritarianism of the dominant political institutions of post-9/11 America (the neoconservatism of the Bush White House) that ensures narrative efforts to move beyond trauma fail and collapse. The surface veneer of conformity, as characters that would agitate against the state are brought to heel, instead conceals a sleight of hand jab at the establishment.

In the ultimate triumphs of trauma resolution through violence, and the hegemony of narratives that serve to justify that response, trauma has reached out beyond the personal sphere of the individual, forcing trauma's exteriorising. Brasher's death in *City of Bones*, and the unresolved dissociation of Andrew into Teddy and Laeddis in *Shutter Island,* directly impact the civic sphere of their fictions, prompting the novels' surviving protagonists to not only question the politics associated with responding to trauma, but, as I have described, be made cognizant of the extent to which the conditions of trauma may be manipulated to define the parameters of post-trauma discourse. Indeed, It is the cognizance Lehane's and Connelly's chief protagonists display, not only of their own failures to achieve mourning through unconstrained narrativising, but the extent to which succeeding events bear a causal link to those failures, that elevates the novels from portrayals of 'drift[s] toward death with hardly a glimpse of redemption' (Versluys, 2009: 20) that was levelled at DeLillo's *Falling Man* for instance. Rather, awareness of the consequences attendant to the stricture of narrative and mourning's denial, affirms these authors' mobilisation of the crime genre for wider civic engagement with the 'uncritical patriotism' (Holloway, 2008: 62) that exercised a 'confinement of the parameters of meaningful citizen debate' (Reynolds and Barnett, 2003: 101) about America's 9/11 response.

Within these novels, the exclusion of testimonies and viewpoints deemed non-conformant to political imperatives makes the suggestion that where the full experiential breadth of a nation's trauma (of its grief, of its historical contexts) is forcibly excluded from the narrativising, the working through that narrative should provide an avenue for is always going to be compromised in its ability to allow a culturally rejuvenating experience of mourning. As Judith Butler suggests, the upshot is a lost opportunity to recognise ‘relationality […] as an ongoing normative dimension of our social and political lives […] in which we are compelled to take stock of out interdependence’ (Butler, 2004: 27). As such, without unfettered access to the wound, the potential for working through the trauma of 9/11, in a manner that exposes ‘primary human vulnerability to other humans’ (Ibid: 28) and therein arresting the return to violence in response to the trauma, is negated.

What may ultimately be drawn from both novels is the sense that under the parameters of neoconservative discourse about the reasons for 9/11 and how the nation should respond, ‘a climate of intolerance and conformity at home’ (Halper and Clarke, 2004: 4) had become all-encompassing. The post-9/11 climate reflected in Lehane’s and Connelly’s novels chimes with Judith Butler’s assertion that the post-9/11 climate in America was one in which ‘to voice a certain view is to risk being branded and shamed with a heinous appellation’ (Butler, 2004: xix), where ‘to ask too many questions’ risks being ‘labelled dangerous’ (Finnegan, 2003: 42).[43] In the fictive world of these post-9/11 crime narratives, this is reflected in the threats to make an example of Bosch for an intra-departmental relationship, and the accepted ruination of Cawley and Sheehan’s careers. As Butler suggests in relation to speaking critically about terror war politics, when faced with having to speak ‘in throttled ways, in order to sidestep the terrorising identification that threatens to take hold’ (Butler, 2004: xix) from asserting against an “official” narrative, *Shutter Island* and *City of Bones* present the post-9/11 renewal of what Shoshanna Felman described as having overtaken the nation in the aftermath of the holocaust: the realisation of an ‘age of testimony[…] in which witnessing itself has undergone a major trauma’ (Felman and Laub, 1992: 41).

To testify ‘in throttled ways’ (Butler, 2004: xix), or fail to voice testimony at all for fear of castigation, is to engage in an act of repression akin to that accompanying trauma. Suppressed into the margins of personal and societal consciousness and held there by the oppressive threat of potential personal and professional denigration, witnessing is held hostage to a “sanctioned” script whose persistent temporal resets to the act and experience of the wound becomes the cathected frame for discourse. When Cawley explains that the narrative Teddy accedes to will have consequences for the future of psychotherapeutics, we can discern an underlying warning of the consequences of the triumph of a scenario of traumatised witnessing:

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[43] Lisa Finnegan notes in *No Questions Asked: News Coverage Since 9/11* that the Bush administration ‘reinforced the need for cooperation from the media at every opportunity’ (Finnegan, 2007: 42) when it came to reporting on 9/11 and the subsequent war on terror. There was, as Finnegan states, a clear diktat to the news media that ‘there was a right side and a wrong side of the line. Those on the wrong side of the line included journalists who asked too many difficult questions or who broadcast Bin Laden’s messages. These journalists were labelled dangerous and unpatriotic because they refused to obey […] [and] were locked out of the white house or had their access minimised.’ (Ibid.) Amongst the named examples Finnegan cites of White House actions against critical journalists is the experience of Washington Post journalist Dana Milbank, whose critiques of the Bush Administration led to him being ‘regularly attacked by the administration, his access was limited, and complaints about him were made to his editors’ (Ibid: 43).

> Right now the balance of power is in the hands of the surgeons, but that’s going to change fast. The pharmacists will take over, and it won’t be any less barbaric. It’ll just seem so. The same zombification and warehousing that are going on now will continue under a more publicly palatable veneer. Here, in this place, it comes down to you Andrew.
> (Lehane, 2003: 387)

To relapse into the Teddy persona, with its agenda of violence, will be to submit to an inevitable return of trauma’s founding violence, only it will be parcelled up as a just, moral, and ethically acceptable act of pre-emptive aggression – redolent of Bushist rhetoric that ‘If we wait for threats to fully materialize, we will have waited too long […] confront the worst threats before they emerge’ (Bush, 2002b: Online). Under such scenarios, *Shutter Island* and *City of Bones* suggest that full and inclusive narratives of trauma that may ‘supply a perspective by which to begin to apprehend the contemporary global situation’ (Butler, 2004: 28) of retaliatory violence are rendered nigh on impossible.

It is perhaps telling that the ‘imperilled child motif’ (Holloway, 2008: 111) that Holloway notes emerged as a recurring theme of early 9/11 novels – a means of ‘sublimat[ing] contemporary anxieties about state activity, and the state’s failure to protect its citizens’ (Ibid: 108) – and which is prevalent in both Connelly and Lehane’s texts, is codified here with an equally fatalistic bent. The child protagonists of such 9/11 novels as Jonathan Safran Foer’s *Extremely Loud and Incredibly Close* (2005), John Updike’s *Terrorist* (2006) and Cormac McCarthy’s *The Road* (2006), despite their physical, spiritual and emotional vulnerabilities, perhaps lapse into literary cliché as the ‘repository of goodness, hope, innocence’ (Holloway, 2008: 111), symbolic of the possibility of a return to a pre-trauma state of cohesion. In Lehane’s and Connelly’s post-9/11 America, the survival of the child, their perseverance despite the failure of families to wholly protect them, is instead displaced by the bleak acknowledgment that they (and by extension the societies they represent) are already beyond saving. Deceased “off-screen” years prior to the novels' openings, the imperilled children of *City of Bones* and *Shutter Island* are already lost to the ravages of violence encoded in the political will of the very institutions tasked with resolving the consequences of their demise.

Despite the failure of these novels' protagonists to achieve an inclusive narrativisation of trauma and achieve a restorative mourning, both novels offer an exploration of the avenues through which a resistance may be mounted to the narrative hegemony that defeats their protagonists. In *Shutter Island*, it was through the application of psychiatric medicine as a means to assert against ideologies that would decry the value of mourning in order to legitimise counter-violence. *City of Bones* on the other hand ultimately offers an approach that is more passive, but no less assertive. With Stokes' death signalling the abrupt closure of the Delacroix case, Bosch packs up his desk to move to another department but is stopped in his tracks by an old note from Brasher. The note reads 'Where are you tough guy?' (Connelly, 2002: 407). Read now in light of all the failures appended to the Delacroix case, the question becomes an existential one, questioning where the real Harry Bosch resides if the possibility of his voice being heard is morally compromised by the medium granting that authority.

Bosch appraises the physical scars on his body and ponders the matching 'interior scars left from punching all of the brick walls he couldn't see' (Ibid) – the walls of bureaucracy and vested political interests that have tempered his ability to channel the voices crying out from within the wounds, those testifying to trauma's lingering presence. In this instant Bosch recognises an unsettling duality that comes with carrying the LAPD 'badge':

> He had always known that he would be lost without his job and his badge and his mission. In that moment he came to realise he could be just as lost with it all. In fact, he could be lost *because* of it.
> (Ibid: 408)

The familiarity of the badge, of what it had represented for Bosch in terms of certainty of mission – the righteous pursuit of justice under the law – has become tainted by the unfamiliar; the badge a symbol of the impediment of that mission.

Being lost *because* of the badge has rendered Bosch an uncanny figure. In Freud (1919), the 'uncanny' denotes a collision between the familiar and the unfamiliar, leaving both occupying the same space simultaneously, resulting in an unsettlement that registers only on the level of feeling. The source of Bosch's uncanniness rests with his detective's badge, where the familiar made unfamiliar takes corporeal form. Made cognizant of the power the badge affords its bearers to disrupt the path to justice as much as facilitating it, the duality the badge represents seeps into Bosch, creating what Auerbach (2011) refers to as the feeling of being a stranger in one's own home. In continuing to wear the badge of the LAPD, Bosch is complicit in the narrative hegemony cranked out by the LAPD PR machine, and therefore a component part of mourning's repudiation by the state, and therefore a repudiation of Bosch himself.

This unsettling duality that Bosch finds in the badge carries the air of familiarity because of its repression. That flipside of the badge's power (and by extension that of the state) had always been present, but Bosch had repressed it, internalised it as he 'punch[ed] all of the brick walls he couldn't see' (Connelly, 2002: 407). The repressed reality though, whilst it had marked its presence in those 'interior scars' (Ibid), was made available to consciousness only with Brasher's voice emerging out of the past to ask 'Where are you tough guy?' (Ibid: 407).

Brasher's voice emerging out of the past, commanding Bosch to consider his identity, reminds us that despite the closure of mourning, the voices of trauma still cry out from the wound. However, our ability to hear those voices, to register them into the record, is confounded while ever subservience to narrative hegemony is acceded to. In the fictive world of the novel, it is the hegemony of the LAPD PR machine that bearing the badge makes Bosch complicit with. In the real-world of the novel's publication it is the hegemony of neoconservative narrativising of 9/11 and terror war under the 'military-media complex' (Altheide, 2010: 16).

Bosch subsequently decides to resign from the LAPD. Asking the desk-sergeant to call him a cab, Bosch exits the building before the desk-sergeant can finish replying: '…with the weather it might be a while. You might want to wait in - ' (Connelly, 202: 409). Rather than signifying a loss of voice, and therefore the triumph of narrative failure in the face of trauma that has persistently hamstrung Bosch's pursuit of mourning, this is the discharging of a specific speech act on the part of Bosch. 'The door closed, cutting off the cop's voice' (Ibid: 409) signals Bosch, an agent of the state, disaffiliating himself from the voice of that state, stripping away the confines that the neocon-esque narrative machinations of the LAPD would confer upon Bosch. There is a contempt in Bosch's dismissal of the cop's voice, suggesting the voice which the LAPD will allow to be heard has become so compromised in detail and integrity that it is no longer worth hearing. Instead, the novel suggests all that would be heard would be another act of memory issuing a command to forget in order to meet political imperatives favouring narrative's frustration. The badge, the signifier of the authority to both speak and be heard in the official record, for Bosch, is now 'the thing that drew the shroud of futility around him' (Ibid: 408).

Relinquishing the badge, the symbol of his ability to speak "officially", serves as a rejection of the capacity of the LAPD to speak *for* him. It is an assertive counter 'movement from passivity to mastery' (Brooks, 1977: 286) over both the inciting trauma which provoked narrativisation and the pursuit of mourning, and the force of political interest that would pervert those processes for their own imperatives. To withdraw one's voice from the narrative hegemony, transforms silence into a speech act in and of itself. If the LAPD cannot speak for Bosch, and he no longer has to fill his mouth with the words assigned by those with the power to grant him the ability to speak (via the badge), Bosch has regained authority over his own voice. Shorn of the LAPD muzzle, Bosch can testify to the cycle of traumas ignited in the wake of Arthur Delacroix's unearthing. Ceding to anti-narrative by relinquishing the "official voice" of the badge is the only way in which, conceptually, the other narratives attendant to trauma can continue to exist, as Bosch is free to openly carry them with him.

The contempt for any continuance of the voice of the state by Bosch is mirrored in the novel's abrupt ending just four lines later with Bosch stood under a moonless sky, isolated and alone. The abrupt end, as the reader accompanies the character with whom they have been encouraged to align out into the dark, away from the agents of the state, confers a sense of the novel figuratively "shrugging off" the constraints state agencies impose upon narrative after 9/11. It is as if the novel must set itself apart from the confines of trauma narrativising that neocons were imparting on the post-9/11 arena the novel was to be received into, re-affirming the political subversions of Connelly's prose. In this way, *City of Bones* proffers the suggestion that silence, reformulated into a speech act, becomes one means of 'opposing the single-mindedness of ideology and ideologically inspired terror' (Versluys, 2009: 3) that had become prevalent in 9/11 discourse.

City of Bones perhaps ultimately tells us then, that presented with a trauma as grand and seismic as 9/11, that 'reorients the culture and marks it in its deepest substratum' (Versluys, 2009: 12), the only way in which we stand a chance of mastering the trauma, in a manner which avoids melancholic dead-ends which allow for trauma to be ideologically appropriated for the cause of war is, as Nancy K. Miller said in relation to the New York Times' *Portraits of Grief*, to 'accede to the big through the little' (Miller 2003:

122-123). If ‘the only way to bring it to language is to think small, cutting it down to size’ (Ibid), withdrawing the voice from the hegemonic chorus is a way to bring trauma to the small-scale personal level. Placed into an arena where some element of personal control can be exercised, we may occupy a position from which we may more adequately ‘insist upon the re-opening of that space of vulnerability and inter-dependency, against the cowboy mentality of the American republican imaginary’ (McRobbie, 2006: 79) that drives the war on terror’s cycles of ever reciprocating violence.

In the end, *City of Bones* and *Shutter Island* tell us that resistance *is* available to war on terror narrativising of 9/11 trauma, but that it faces opposition which *may* be too much to overcome, and in the instances where it is overcome, that the victories are fleeting and small-scale, and likely require sacrifice (personally and professionally) on the part of its proponents. Resistance to mourning’s disavowal, and assertion of narrative heterogeneity, is therefore still possible, if only on the small scale, personal level: individual acts of disaffiliation from the hegemonic chorus, as exercised by Bosch in discarding the policeman’s badge.

~ Chapter 3 ~

Wound Aesthetics and the Trace Evidence of 9/11

***Crime Scene Investigation* (2000-2015) *and Bones* (2005-2017)**

Introduction

This chapter focuses on two of the early post-9/11 era's most successful forensic science based primetime television crime dramas: the CBS network's *CSI: Crime Scene Investigation* (2000-2015) (hereafter *CSI*), and Fox's *Bones* (2005-2017). My analysis of *CSI* will utilise a selection of representative episodes from *CSI*'s first four seasons, while my detailed interrogation of *Bones* is predominantly focused upon the 'Pilot' episode.

CSI and *Bones* are assessed in this chapter as crime narratives in which mortally wounded bodies, and the sites of their demise, cohere as multi-faceted analogues of 9/11 wounding and the ideological ends to which wounds were mobilised by the Bush administration. This chapter establishes how a particular aesthetic of wounding emerges from the treatment of wound sites in *CSI,* resulting in a wound-oriented mise-en-scene (advanced and reoriented in *Bones*) which not only establishes the wound site as the focal point of narrative progression, but as the vulnerable aperture through which underlying political commentary may be aspirated from the body of the text. Moreover, it is my contention that the wound aesthetic operated by *CSI* and *Bones* channels the political treatment of the wound under neocon narrativisation of 9/11 and the wars in Afghanistan and Iraq, incorporating the particular visual motifs of military managed war footage that tracked the progress of American military activity overseas. The result is an aesthetic symbiosis, producing a discrete space within crime genre's corner of 9/11 culture that is both indicative of the hegemony neocons exercised over 9/11 and terror war wound politics, and simultaneously promoting and resisting such hegemony.

Under this aesthetic symbiosis, *CSI* and *Bones*, are assessed as presenting the vulnerable human body as a source of terror war critique that serves political double duty. On the one hand, with narratives that provide visual access to the physical reality of violence that was largely excised from coverage of 9/11 and the ensuing wars (Rainey, 2005; Josyph, 2006; Stubblefield, 2014), *CSI* and *Bones'* wound-centric narratives provide a canvas against which a series of entreaties to recognise the humanity of all bodies emerges, thereby allowing their narratives of crime to proffer non-violence as the ethical and moral response to 9/11 in line with Judith Butler (2004, 2010). On the other hand, with consistent late narrative re-orientations of the wound that draw audience attention away from the body and onto the accuracy and reliability of advanced scientific technology, the wound serves instead to promote the states superior ability to respond to crime and the legitimacy of their crime fighting technique.

Additionally, this chapter highlights how the depictions of wounding and death in *CSI* and *Bones* epitomise crime genre's willingness to not only borrow from prior genre iterations, as we have established has been part of the progression-through-regression cycle of crime genre's developmental history, but from other genres and/or sub-genres whose aesthetic and narrative tenets offer effective tools with which to engage in social commentary and critique. As will be detailed, in evidence in *CSI* and *Bones* are the visual motifs of both Hollywood war epics and horror cinema, with a particular leaning toward the more sensationalist visuals of contemporary body-horrors that major in extreme depictions of bodily injury, as found in such features as James Wan's *Saw* (2004) and Eli Roth's *Hostel* (2005). Furthermore, these warzone-body-horror cinematics are re-imagined in *CSI* and *Bones*: wound close-ups synthesised with direction that emphasises advanced technology in crime-fighting, fetishizing the implements of crime's analysis as much as the subjects of that analysis. This technological fetishization is complemented by angles and positions of viewing that evoke the fields of view of forensic science: up close, personal yet impersonal, cold and clinical, delving down to microscopic level, and lingering on the wounds. The result is a hybrid crime-horror visual palette, which not only invites one to imagine every conceivable type of death and injury, but to enter into intimate acquaintance with the bodily and geographic wounds that arise.

Accordingly, attention is paid to understanding *CSI* and *Bones'* deployment of such visuals as a reaction to the withdrawal of the wound not only from 9/11 visual culture (Stubblefield, 2014; Engle, 2009), but from terror war discourse at politically opportune times, as emerged in tacit agreements by Western news media to censor graphic imagery of violence from Iraq war reporting (Allan and Zellizer, 2004; Butler, 2004). Moreover, such divergence is explored as a means through which the graphic wound imagery of *CSI* and *Bones* might be understood, paradoxically, to function therapeutically for an anxious nation newly alive to a previously unacknowledged vulnerability to attack from without its borders.

This chapter's analysis of the role of the wound in *CSI* and *Bones* reinforces Peter Brooks' (1977) conception of trauma as narrative – where trauma is the structuring force underlying narrative's progression – as a principal motif of the terror war engaged post-9/11 American crime narrative. Akin to *Shutter Island* and *City of Bones*, narrative progression in *CSI* and *Bones*, sees plot points emerge appended to wound sites (both in the realm of the real and the imagined), motivating the trauma-like re-treading over prior narrative ground. The intimate acquaintance that characters make with wound sites is accordingly built up through repeated visits to the sites of wounding, where attention to the trace elements of crime, experienced at, or recovered from, crime scenes and from within bodies, ensures that crime is solved and resolved quite literally *through* the wound. With material trace evidence recovered from wound sites serving as the source of plot within these crime narratives, driving narrative forward through loops back into the text, wound sites consistently beckon with the promise of further insight into both context and resolution of crime if one just delves deeper into the wound.

Consequently, this chapter details how for *CSI* and *Bones*, the wound functions as the container of truth and knowledge about violence in post-9/11 America. That is to say, violence's repressed historical drivers, the ideological underpinnings of retaliatory counter-violence, and the related myth-making about the righteousness of state violence to solicit public support; all facets which shadow contemporary debates surrounding the historical context of 9/11 and the manner in which terror war was sold to the nation. Consequently, each visit to the wound site within an episode of *CSI* or *Bones* is shown to render up material trace which, placed under the interpretive gazes of criminal investigation and forensic science, not only confers hidden information as to the contextualising pre-wound period, but bears a companion, shadow voice to the sorrowful voice of injury crying out from within the wound (Caruth, 1996): the unconscious political voice of the text, which the wound aesthetic allows to be heard. As will be explained, it is a voice that likewise communicates in a language of marks upon the landscape, upon the body, requiring translation through the medium of fictional criminal and forensic investigation. Moreover, it is a voice which to be heard requires the viewer to shadow the tracks of the detective: cycling back, in traumatic fashion, over, into, and through the wound sites of crime.

The underlying seams of political content in *CSI* and *Bones* are to be mined then through literal and figurative excising of wound tracts; politics emerging appended to the trace materials passed under the analytical gaze of a CSI's microscope. However, as will become apparent, entreaties to gaze upon wound sites that organise the narratives of crime in *CSI* and *Bones* ultimately dissolve into political ambiguity, with late narrative and aesthetic turns transferring the obligation for political engagement onto the audience, in a process that retreats as much as it advances, veils as much as it reveals.

I

Taking Apart: The Politics of Dismantling Bodies in *CSI: Crime Scene Investigation* (2000-2015)

‘Fear drives you to reduce something strange to something familiar so you no longer marvel at it.’

Michael Taussig

Dismantling Bodies and Wound Immersion

Between September 2001 and May 2002, whilst Hollywood's highest grossing movies were the relatively tame *Harry Potter and the Sorcerer's Stone* (2001) and *Spiderman* (2002), the number one rated drama on American primetime TV (number 2 overall) was forensic science-based crime procedural, *CSI: Crime Scene Investigation* (*CSI*) (2000-2015, 2021), in itself a rise from its number 4 (12th overall) position for 2000-2001 (USA Today, 2002: Online). Over the next three years the critical and ratings success of *CSI* would result in two spinoffs at broadcaster CBS: *CSI: Miami* (2002-2012) and *CSI: New York* (2004-2013). All three entries in the *CSI* franchise are marked by a wound-oriented mise-en-scene, in which wound sites – bodily and geographic – provide a consistent visual backdrop against which criminal investigation unfolds.

Vivid and detailed, the depiction of wounding in *CSI* operates a hybrid crime-horror visual palette which, for an early post-9/11 audience, offered the bold premise of not only providing viewers with an opportunity to vividly imagine every conceivable type of death and injury propagated on 9/11 – and subsequently recreated in response under the auspices of a war on terror – but to enter into intimate acquaintance with the rent flesh and destroyed landscapes that would arise. That intimate engagement with wound sites arrives courtesy of a directorial style that provides audience members with views of crime scene debris that mimic the perspectives of forensic investigators – lingering gazes, extreme close-ups, and tracking shots taking the viewer through microscopes that delve down to provide a view of wounding at its microscopic level. The emphasis *CSI* places on raw imagery of the aftermath of violent crime, complemented by angles and positions of viewing that evoke the fields of view of forensic science, contributes to a particular kind of wound aesthetic at work in the post-9/11 American forensic-science crime procedural, a wound aesthetic in which the wound site is not only established as the focal point of narrative progression, but as the vulnerable aperture through which underlying political commentary may be aspirated from the body of the text.

My conception of *CSI*'s wound aesthetic incorporates, and builds upon, aspects of Stephen Tatum's notion of the forensic aesthetic paradigm (2006). Characteristically 'materialis[ing] within a cordoned off or framed topography of ruin or contamination' (Tatum, 2006: 127), the forensic aesthetic describes '*material evidence or traces of some past event*' (Ibid) operating as temporal membranes through which concealed and contextualising histories of violence may bleed through into the present. In *CSI*, that material trace evidence takes the form of the wreckage (organic and inorganic) left behind at crime scenes, which, passed under the technologically augmented gaze of forensic investigators, becomes the communicating medium by which the traumas of the past and their contextualising histories (the *how* and the *why* of crime) may be given a voice in the post-traumatic present. It is in attention to this communication from within wound sites, as *CSI*'s protagonists enter into intimate acquaintance with the material trace elements of crime, experienced at, or recovered from, crime scenes and from within bodies, that the progression of narrative in *CSI* moves towards its denouement: crime is solved and resolved quite literally *through* the wound. Accordingly, sites of injury and their visual spectacle are elevated to a position of absolute primacy within the narratives, as the wound aesthetic provides the structural framework for narrative progression and emplotment.

Mediating the human encounter between a post-traumatic present and historic incidents of violent injury and death, *CSI*'s wound aesthetic, undergirded by the forensic aesthetic paradigm, has a particular thematic pertinence to both the narrativisation of 9/11 and its political aftermath, and crime genre in particular. Indeed, amongst the examples named by Tatum as falling under the rubric of topographies of ruin and contamination, is the crime scene. As noted in Chapter One, the geography of 9/11 – Ground Zero, the Pentagon – was imbued with just such a status as Bush initially appropriated the vernacular of crime and criminality in describing the 9/11 attacks as 'acts of mass murder' (Bush, 2001d: Online). Furthermore, the very notion of a 'topography polluted by contagious violence' (Tatum, 2006: 128), in which the wound emerges as a driving narrative force compelling returns to, and recreations of, wounding, resonates with contemporary understanding of post-9/11 America under the prevailing ideology of pre-emptive war having become trapped in a traumatic cycle of repetitious violence against real and imagined enemies of terror war.

Nevertheless, during the early post-9/11 years, *CSI*'s signature wound aesthetic was fundamentally at odds with what appeared to be a burgeoning consensus amongst cultural commentators that, having been exposed to a violent spectacle whose aesthetic had all the trappings of a Hollywood action-disaster feature (see Zizek, 2002), 'that the attacks were going to wean Americans (and quickly at that) from their taste for violence' (Melnick, 2009: 50) in entertainment. Director, Robert Altman, even went so far as to intimate that continuing to feature spectacles of violence in mass appeal popular culture outlets, such as Hollywood Cinema, would be irresponsible as 'Nobody would have thought to commit an atrocity like that unless they'd seen it in a movie' (Altman, 2001). The consequence was presumed to be a demand for cinematic and televisual content that would ‘account for the new media realities of the post-9/11 world’ (Melnick, 2009: 51), shunting violent spectacle to the margins of audience tastes and viewing preferences (see also Matthews, 2001; McSweeney, 2014).

For a traumatised nation, resounding to critical voices either calling for less emphasis on violence in entertainment, or postulating a wave of audience avoidance of such fare, that shows so focused on the spectacle of ruined bodies and gore strewn geography would garner double digit ratings scores, and achieve such longevity, might seem a peculiar development. However, it may be understood that eager audience engagement with (and consequent proliferation of) the stylised and graphic renderings of wounding that *CSI* (and later *Bones*) would trade in, operated in a kind of cultural symbiosis with a combination of large-scale violence’s real presence in the immediate past and its conjured, yet sanitised, presence in the terror war rhetoric and politicking of Bush and the Neocons.

It is a symbiosis not without precedent. Vicky Goldberg (1998) has identified an exponential increase in the appetite for (and subsequent production of) representations of death and wounding in popular culture as the potential for being confronted in reality by sudden end-of-life scenarios decreased through the nineteenth and twentieth centuries. Goldberg finds that real-world acquaintance with death and gross bodily injury receded from general view under a combination of medical, social, and religious changes. In medical terms, advances in public health and sanitation combined with an evolving medical field to decrease exposure to disease and advance life expectancy as new treatments emerged. Opportunities for interaction with the dead and dying decreased as ‘People died […] in hospitals, and soon in nursing homes, often at great, invisible distances from families and friends’ (Goldberg, 1998: 51), undertakers assumed control of preparing bodies for funerals, and cemeteries relocated from busy urban centres to the countryside. Meanwhile, ‘Violent death as an organized spectacle – public execution’ (Ibid: 33) retreated as Enlightenment voices ‘declared public torture and execution an “Atrocity”’ (Ibid) and the more spectacular means of execution such as drawing and quartering were eradicated and the actual executions moved behind closed doors.

However, as Goldberg contends, as much as the spectacle of actual death and wounding receded from everyday experience, anxieties about death (in concert with human curiosity) remained. As death, the dead, the dying all slipped from view, death’s presence persisted in the spectral realm of the abstract, occupying the anxiety inducing position of the lingering unknown, haunting from the future. The new ‘terrorism world’ (Altheide, 2010: 16) of post-9/11 continued this paradoxical relationship between anxiety about death and the paucity of its actual presence in the visible, real-world register. As we have noted in the opening chapter, under the narrativising of Bush and the Neocons, the threat of terrorism was made omnipresent, with citizens facing publicity campaigns urging constant vigilance for signs of terrorist activity (see Younane, 2006). The wounding of the recent past, under media deployment of the trauma paradigm (Breithaupt, 2003; Reynolds and Barnett, 2003), provided the visual and referential backdrop against which support for terror war and its proposed legal powers was being argued. Yet at the same time political and cultural forces were at work to actually remove imagery of bloodshed and death associated with 9/11 and terror war from the referential frame, in a manner consistent with the physical withholding of their horrors that the towers exercised in their collapse.

The very manner in which the towers fell had contrived to censor the bloodshed occurring, Stubblefield noting that:

> Following the logic of implosion […] the World Trade Center withheld its contents from view as it fell; its stories “pancaked” on top of one another rather than turning themselves inside out. With the vast majority of the dead dying behind the curtain wall of the towers’ facades, “the most photographed disaster in history” failed to yield a single noteworthy image of carnage.
> (Stubblefield, 2014: 4)

What human remains were recovered from the rubble of the World Trade Center were likewise held from the visual arena of the public domain. Then New York City Mayor, Rudy Giuliani, signed an Executive Order establishing a city ordinance banning non-credentialed photography at Ground Zero. The only photography sanctioned beyond those of crime scene forensics officers was undertaken by photographer Joel Meyerowitz, whose photography collection, *Aftermath* (2006) captured the architectural wreckage but not its bodily counterpart (Zizek, 2002; Kirshenblatt-Gimblett, 2003: Josyph, 2006; Meyerowitz, 2006; Kroes, 2014). The only notable exceptions to the paucity of images capturing 9/11’s bodily destruction were photographs of a severed hand by Todd Maisel – ‘The Hand, 9/11’ – printed in the *New York Daily News*, and that of deceased New York City Fire Department Chaplain, Father Mychal Judge, photographed by Reuters photographer

Shannon Stapleton as his body was recovered from the North Tower lobby (See Zelizer, 2010; Stubblefield, 2014).[44]

Meanwhile, Associated Press photographer Richard Drew's image of a man presumed to have jumped from the North Tower was printed on September twelfth on page seven of the *New York Times*, only to quickly be censored from reproduction on the grounds of being exploitative (Junod, 2003). Later references in popular culture would re-imagine such falling people as heroic figures or superheroes, shorn of the vulnerability to injury and death that the original images conveyed (see Lurie, 2013). On the terror war front, *Los Angeles Times* reporter, James Rainey, wrote in 2005 of a 'relatively bloodless portrayal of the war' (Rainey, 2005: Online) emerging through newspaper coverage of the conflicts in Iraq and Afghanistan as images of American dead and wounded were notable by their absence from U.S. newspaper coverage (see also Roth et al, 2007).

Even the repatriation of U.S. war dead was a no-go area for visual media as the Bush administration upheld a 1991 ban on such photographs, and attempts to override the ban met with accusations of breaching the privacy and dignity of families (Rainey, 2005). The privacy argument conveniently sidestepped the political benefits of withholding such images. Judith Butler noted that 'coffins of the American war dead shrouded in flags […] were not to be seen in case they aroused certain kinds of negative sentiment' (Butler, 2010: 65) that might foment and bolster anti-war discourse.[45] Consequently, the experience of 9/11 and its aftermath became 'one in which absence, erasure, and invisibility dominated the frame in equal measure' (Stubblefield, 2014: 4), as a particular "forgetting" of wounding was pressed into service for the war effort, bolstering resolve for war where "remembering" wounding may actually remember a little too much. The early post-9/11 era was consequently a time in which America's citizens were compelled to fear the incursion of terrorism into their lives, to fear death and injury to their bodies appended to such terrorism, yet a time in which portrayals of real death and injury associated with both 9/11 and terror war were relegated to the intangible realm of the imagination.

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[44] The severed hand photograph by Todd Maisel can be viewed at Alex Selwyn-Holmes blog entry at https://iconicphotos.wordpress.com/tag/911/ and Joel Johnson, Matt Buchanan and Scott Alexander's *American Photo* entry, in which Todd Maisel is interviewed: https://www.popphoto.com/american-photo/91101-photographers-stories-pt-4-whatever-it-takes.

[45] Commissioned by the BBC, a Cardiff University report on embedded reporting during the Iraq war noted shortcomings in the embedded media model vis-à-vis images of violence. Lead researcher, Professor Justin Lewis, noted in a *Guardian* column summarising the report's findings, that 'they were not able [...] to show the ugly side of war, and avoided images they knew would be too graphic or violent (Lewis, 2003: Online). The ideological consequence was reporters 'forced by current constraints to produce a kind of coverage which may for some, make war appear more acceptable' (Ibid).

As David Schmid contends about the appeal of the crimes of serial killers in popular culture, ‘exposing ourselves to representations of death, even violent death, helps alleviate our anxiety about being claimed by such violent death’ (Schmid, 2006: 18). In this vein, and to hijack Bray’s (2014) critique of Angela Strassheim’s 2009 photographic collection, *Evidence*, the fictive images of wounding in *CSI* can be understood to bring the withheld imagery of 9/11 and terror war injuries ‘to life by making images that look like the evidence we never see’ (Bray, 2014: 85),[46] *CSI* notionally re-opening what the city ordinance had closed down. The dominant visual presence of a simulated real of wounding and death that *CSI* provided access to was therefore primed to attend to the ‘need to know […] what it is, how it looks, what it does to us, what we can do about it’ (Goldberg, 1998: 51) that post-9/11 censorship of death imagery left behind for an audience made newly receptive by the anxiety of post-9/11 terror war and the prevailing terrorism-world narrative (Altheide, 2010). Moreover, the wound aesthetic at play in the simulated real of the forensics-based primetime crime procedural, can be understood to function as both a mediator between a post-9/11 audience and its worst fears of bodily destruction, and a moderated space in which those fears could be confronted in comforting and reassuring ways.

While, in Douglas Kellner’s words, ‘The strike on the World Trade Center and New York City evoked images of assault on the very body of the country’ (Kellner, 2004: 50), *CSI* was effectively providing its audience with a translation of that metaphoric bodily assault into a series of *actual* bodily assaults that demonstrated, in hyper-real terms, the vulnerability of the human body. Over the course of *CSI*’s second season (2001-2002) every scenario of bodily injury and death available either on 9/11 or in the line of duty fighting terror war was conferred upon victims of crime in Las Vegas. Such experiences ranged from gunshot and blunt force injuries causing organ failure and neurological shutdown, to exsanguination from bodily tearing, from incineration pre and post-mortem and exposure to vehicle bombs, to slow lingering deaths of individuals trapped in wreckage or experiencing secondary ailments such as septicaemia (see Appendix 2).

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[46] Bray describes how Strassheim ‘approached owners and tenants of places where violence had occurred and, on entering, sprayed Blue Star forensic solution to illuminate the scene […] she took large-format (40”x60″) black-and-white exposures […] The resultant long exposure images depict house interiors glowing in places where Blue Star has activated protein deposits, illuminating blotches, sprays, and swathes of light on walls, apparent fingerprints or drag marks.’ (Bray, 2014: 84) The result is a kind of ghost image in which the material trace – the proteins left behind from human excretions – details human passage and injury, but leaves viewers to imagine the full detail of the activities that occurred.

What each death and injury, under *CSI*'s wound aesthetic of up-close and personal exposure, provides for a newly death-anxious post-9/11 audience is what Elisabeth Bronfen (channelling Freud, 1915[47]) refers to as art's 'death by proxy' (Bronfen, 1992: x). The experience of 'death by proxy' (Ibid), as Bronfen describes it, is one of being 'confronted with death, yet it is the death of the other' (Ibid) – another body experiencing death that one may, in this case through the simulated real of CSI's wound aesthetic, experience up-close and in a manner *almost* as if it were one's own. The recreation of death in *CSI* then, with physical re-enactments, computer graphics and make-up effects that provide anatomically correct renderings of injury, and camerawork that takes a viewer inside body cavities, allows a viewing audience member to place themselves imaginatively into the body of a crime victim to experience death. That death however bears the reassuring feature of affording an opportunity one can never realize in life: 'namely that we die with another and return to the living' (Ibid: x), able to resume our position at a remove from the death experience we are partaking in.

In the episode 'Alter Boys' (2001), as the pathologist describes a victim's death by a combination of gunshot and asphyxiation, the camera takes the audience directly into the body through the point of injury. First the camera passes into the entry wound, whereupon computer graphics recreate the passage of the bullet, rattling around the chest cavity and damaging organs, before the picture resets to place the audience back in the morgue. Secondly, the camera passes through the victim's mouth, taking the audience down into the lungs to show capillaries withering and dying as the pulmonary system shuts down. As the victim dies again in simulation the camera withdraws once more, placing the audience back in the morgue with the living. Later, as forensic investigator Grissom recreates the gunshot, firing into a water tank, the camera-work places the audience into the tank and into the path of the bullet. Shown in slow motion, with the bullet ploughing through the water, distorting, and growing larger in the shot as it gets closer, the audience are momentarily shifted into an imagined space of the victim's point of view, literally facing death as if it were to be their own and seemingly waiting for inevitable injury, only to emerge once again unscathed in the company of the CSI's in the lab.

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[47] Freud, in *Thoughts for the Times on War and Death* (1915) similarly explored individuals' engagement with fictionalised death experiences in popular culture as a means to 'enjoy the condition which makes it possible for us to reconcile ourselves with death' (Freud, 1915: 291); namely by affording the opportunity to 'die with the hero […] yet we survive him, and are ready to die again just as safely with another hero' (Freud, 1915: 291).

Part of the aesthetic signature of *CSI,* such sequences provided access to the dead and injured body in a way that was contrary to the general dampening of such experience under the editorial parameters imposed on terror war reportage by the White House, as was most notable when it came to the bodies of America's war dead or Afghan and Iraqi civilian casualties. But moreover, the technique of immersion into, followed by withdrawal from, the bodily wound sites also served to moderate the death experience available. Snap-cut resets back to the morgue, and reversed camera shots tracking back out of the wound again, ensure that the audience can always re-establish a separation from death and injury experienced in, and with, the bodily other. The sense of ultimate distance from death and wounding is often bolstered in *CSI* by set choices and camera angles. In 'Alter Boys' the opening and closing shots of the body in the morgue are conducted from the doorway so that the wounded body is at a clear physical remove from the viewer, whilst in the episode 'Butterflied' (2004), the glass partition of a deceased woman's shower cubicle physically separates the audience from the body.

Such distancing not only reinforces one's sense of separation but reminds one of the unreality of the death being experienced. Indeed, both *CSI* and *Bones* consistently issue reminders, through formal and narrative choices, of the unreality of the depicted deaths. For example, in the *CSI* episode, 'Burden of Proof' (2002), the opening sequence presents a varied tableau of grizzly deaths, with bodies in various states of decomposition, only for the narrative to subvert audience expectations by revealing that the location is the CSI body farm, a very *unreal* (simulated) collection of crime scenes in which to monitor the *real* of post death decomposition under controlled conditions. *Bones* meanwhile consistently deploys computer animated recreations of victim's deaths via the fictional Jeffersonian Institute's super-computer, the 'Angelator', whose depictions of bodily wounding are de-realised by its computer-game style graphics. In this respect, representations of death and wounding of the sort *CSI* and *Bones* major in may function therapeutically, because, as Bronfen suggests:

> Even as we are forced to acknowledge the ubiquitous presence of death in life, our belief in our own immortality is confirmed. There is death, but it is not my own. The aesthetic representation of death lets

> us repress our knowledge of the reality of death precisely because here death occurs *at* someone else's body and *as* an image.
> (Bronfen, 1992: x)

Death and injury for the post-9/11 audience have been both mediated and moderated. In the traumatic mode, the wound aesthetic of *CSI* and *Bones* simultaneously confers opportunities to “remember” and “forget” trauma and its attendant anxieties, such that the trauma model generates reassurance of the *in*vulnerability of one’s own body. The body of the other, in concert with the fiction of the medium, erects, then, a distance between the possibility of, and vulnerability to, death and the self, as death is projected onto the body of another. One dies with another and returns to the living, safe and well, reassured of the unlikeliness that they themselves may experience such injury. (See also Zillman, 1998; Dickstein, 1984)

This pattern of remembering and forgetting one’s vulnerability may be understood as a poetic microcosm of how neocon wound politics appropriated the cycles of remembering and forgetting inscribed in trauma and its belated post-traumatic repetition-repression sequences. The audience re-experiences the reality of sudden and violent death on 9/11, is reminded of (made to remember) the way in which it could happen to them, only for the unreality of the medium to simulate post trauma repression (forgetting). It is a kind of playing out between politics and popular culture of the remembering and forgetting tensions in post-trauma memory making: each episode of *CSI* and *Bones* is a traumatic repetition in popular culture, bringing out the fine detail memories, the ‘secret history[ies] encrypted in the material evidence’ (Tatum, 2006: 128) of trauma, that neocon narrativising of 9/11 had been attempting to restrict to its own timetables of re-exposure at politically opportune times.

However, the wound aesthetic, like the wound itself, bears an inherent vulnerability to reversal that renders its treatment of wounding politically ambiguous. Whilst providing a safe arena in which the post-9/11 death anxieties of terror-world citizens could be projected onto surrogate bodies, *CSI*’s deployment of the wound aesthetic to tell stories about crime and its investigation by state agencies after 9/11, may equally be read as contributing to what Altheide calls the state’s ‘pervasive communication […] that danger and risk [we]re a central feature of everyday life’ (Altheide, 2004: 295. See also Younane 2006; Altheide, 2009, 2010). It is just such a communication that pervades the season two *CSI* Episode, ‘Chasing the Bus’ (2002).

The episode opens with the ubiquitous shots of the Vegas skyline before focussing in on a bus snaking through Nevada mountain roads. Aboard the bus we are introduced to a representative cross-section of Vegas holidaymakers, including grandparents proudly showing family photographs, gamblers espousing systems for beating the casinos, horny divorcees, and teenage couples. The narrative feeds the audience a dummy, tracking a suspect looking individual (later identified as a prison parolee) moving down the bus to sit near the driver, who responds with unease, suggesting violence will enter the narrative at this man's hands. Instead the bus unexpectedly accelerates, the steering shakes and the bus careens across the highway, colliding with the central guardrail in a shower of sparks before veering violently back across the road and over the hillside, face on to the camera. The final crash is not shown.

Lit by portable spotlights, the crash-site evokes Ground Zero: strewn crash debris, high-visibility jacketed emergency workers, human remains in body bags, and bloodied survivors on stretchers hooked up to drips. This is a wound site in both geographical and bodily terms. In line with *CSI*'s adherence to the wound aesthetic for its narrative framework, the crash-site assumes primacy as the narrative locus for 'Chasing the Bus'. Over the course of the episode the CSIs revisit this site of wounding multiple times, in person and in simulation, to gather and analyse material trace evidence of the bus's loss of control. Initially, attention to long stretches of rubber singed into the road, contrasted against a shorter stretch of abrasions from a trailing suspension arm, allows the CSIs to both map the passage of the bus prior to it leaving the road, and prove that the skid began before the suspension collapsed. Later, the CSI's delve deeper into the skid marks, finding an indentation in the tarmac – previously obscured by the burnt rubber – indicative of a tyre blow-out, and thereby identifying the starting point of the accident. Meanwhile, shredded tyre remains placed under chemical analysis at the CSI lab reveals traces of chloroform, which indicates sabotage. It is a cycle of exposure and re-exposure to the wound site, whereby through attention to material trace dispersed in wounding and retrieved at the wound site, the hidden narrative of events preceding the CSI's arrival at the wound site is rendered a *found* narrative, in which past and present come together to reveal concealed criminality.

The criminal element in the deaths of the passengers turns out to be relatively innocuous: an embittered bus company mechanic, fired for having marijuana in his locker, filled the tyres with chloroform in order to weaken the tyre structure and ensure a blow-out, thereby causing delays and costing the company money. The tyre deflation is made devastating by the bus company's use of cheaper suspension components sourced from a supplier that falsified the stress loads of its products. Violence then has not emerged at the hand of any archetypal criminal character. Indeed, the prison parolee aboard the bus dies in the crash. The collection of geographic and physical injury and death emerges instead out of the blue from a combination of overzealous enforcement of bus company drugs policies and a collision between corporate frugality on one side and greed on the other.

Just one episode in a season of 23, 'Chasing the Bus' extends *CSI*'s repertoire of scenarios in which some form of criminality might introduce one to a sudden and violent end. Moreover, it extends the avenues of death's intrusion beyond the obvious criminal bogeymen of the crime procedural: thieves, rapists, and murderers personally connected to their victims. Instead, criminality inflects the inanimate of rubber and steel, turning objects of the everyday into tools of potential mass destruction redolent of the narrative thrust of the Metropolitan Transportation Authority's (MTA) '*If you see something, say something*' (Chan, 2008: 226) anti-terror campaign. MTA adverts used the image of empty subway cars with unattended luggage, often tucked under seats, to transpose the terror threat from the animate of human perpetrators to the inanimate of everyday items, projecting a sense of all-encompassing threat that suggested even when alone one was at risk. As Stephanie Younane notes in her comparative analysis of US, UK, and Australian anti-terror advertising, such campaign messages were contradictory, 'Both detailed and vague, […] allow[ing] audience members to create their own image of how 'terrorists' look and talk, or where they might live' (Younane, 2006: 8). One was to feel assured that the government was aware of the terror threat and was being proactive in combatting it, yet remain anxious because the direct source of threat was nebulous and adept at concealment within the fauna of everyday life.

'Chasing the Bus' embodies the same contradiction. Government agents (here CSIs) reassuringly bear the knowledge and tools to uncover the criminal source of death and injury, but apprehending those criminals *prior* to injury is not so assured, because the criminals in 'Chasing the Bus' defy hackneyed portrayals of shady individuals on the periphery of normative society. Instead these criminals are an enmeshed part of the social and corporate scenery, playing their own part in keeping society functioning even as their actions visit violence upon it. Taken in conjunction with CSI's adherence to the wound aesthetic for each episode's underlying narrative structure, 'Chasing the Bus' is a representative example of the manner in which *CSI* tacitly reconfirmed to a post-9/11 audience that, as John Ashcroft would say in his push to pass PATRIOT Act powers through Congress, ‘The danger that darkened the United States of America on September 11 did not pass with the atrocities committed that day’ (Ashcroft in Finnegan, 2007: 50).

The possibility that violent death and injury may emerge out of the everyday was (and remains) a proposition bolstered by the primetime network scheduling model to which *CSI* and its ilk were broadcast. Going by *CSI* alone, with 22-24 episodes airing between September and May at weekly and bi-weekly intervals, interspersed with repeats which themselves would fill network space from June to August, untimely and grizzly death, experienced in intimate detail through narratives that take the viewer literally *into* the wounds attendant to crime, could absolutely be counted on to enter one’s life, one’s home, on a weekly basis.

Moreover, this broadcast schedule serves to undermine the comforting end-of-episode scenarios the primetime crime procedural operates to. At the close of each episode, the injured bodies that bear within their wounds the material trace of criminal violence’s intrusion into the everyday have been effectively locked out of sight in mortuary drawers. The disrupting criminal element, apprehended through state agency attention to that material trace, is likewise to be locked away within the prison system. The wound, its traces, the perpetrator, and their threat to society are to be forgotten at the episode’s close as a therapeutic message about the ability of state agencies to neutralise threats to society moves to the fore. This forgetting is however only temporary, as audience knowledge of the larger meta-structure of primetime scheduling ensures the anticipation of renewed intrusion of violent death the following week, fostering the remembering of bodily vulnerability. It is a traumatic model of wound exposure and re-exposure that echoes neocon terror war narrative structures: the timetabled remembering and forgetting cycles in which the wound was deployed at intervals to remind the citizenry of their vulnerability, only to be temporarily recuperated by narratives of American military and legislative ability to ensure future safety. The wound in these crime procedurals, like in neocon narrativising, never truly leaves the picture, rather persisting as a spectral background presence, imploring, to paraphrase one MTA slogan, be suspicious of anything.

Quite apart from contributing to what Altheide calls a ‘campaign to integrate fear into everyday life routines’ (Altheide, 2010: 15) that was emerging at the crossroad of popular culture, mass-media, and politics after 9/11, such patterns of exposure to graphic renderings of end-of-life scenarios as *CSI* trades in only becomes more unstable politically with repetition. Zillman (2010) notes that a consequence of such overexposure, such insistent familiarisation with the graphical outcomes of violence upon the body, is a tempering of any fear, revulsion, and shock that such images might be deployed to induce. The wound, and the fear appended to it, become so embedded within the fauna of everyday existence as to become almost inconsequential so far as mining any anti-terror political capital from its reproduction. Viewed ideologically, the loss of the shock factor associated with graphic portrayals of wounding affirms the strategic value of embedding wounding into the everyday, as war and its anticipated re-runs of wounding are validated as routine, un-extraordinary. Accordingly, the horror of wounding may be diminished as a source of anti-war political capital.

Following in this vein, the incessant reproducibility of wound exposure as a component element of the primetime forensic crime genre template can be understood to foreground an embedding of the desensitising effect of over-exposure to graphic violence into the characterisation of *CSI*'s protagonists. Indeed, emotional detachment is proffered in *CSI* as a pre-requisite for attending to the prosecution of criminality. As one example among many, in 'Chasing the Bus', after a lab technician is unable to function after witnessing the bus driver die from internal bleeding, CSI Nick Stokes coolly recalls his first time at a crime scene: 'initial call was a robbery. I get there: triple homicide, blood all over the place, mother and two kids' (*CSI*, 2002: Ep 02x18). Grissom meanwhile nonchalantly recounts the varied places he's retrieved body parts during his career, including 'a box spring mattress… found a head in a bucket of paint once' (Ibid). The crucial difference between Nick and Grissom and the lab tech is that neither suggest being thrown by these scenes. Questioned as to how one deals with such experiences, Nick's blunt reply is 'You just do' (Ibid). The injuries, the ability of other humans to inflict such damage, are neither surprising nor catalysts of emotional attachment – they just *are.*

Emotionally barren, the core protagonists of *CSI* do not embark on existential journeys during which they are scrubbed of their emotions. Rather, they arrive on our screens already scoured of such personal accoutrements that would get in the way of prosecuting crime. As Grissom proudly states in the first season episode, 'Pledging Mr. Johnson' (2000), 'I never screw up one of my cases with personal stuff' (*CSI*, 2000: Ep 01x04). They are representative post-9/11 terror-war warriors, 'calm and resolute, even in the face of a continuing threat' (Bush, 2001a: Online), sacrificing their emotions to meet the realities of a post-9/11 world in which the President warned that exposure to extremes of violence and wounding were now the anticipated backdrop to everyday working life. *CSI*, then, exercised the kind of 'crude but redemptive logic' (Holloway, 2009: 26) of necessary descent into the arena of violence in pursuit of ultimately protecting the citizenry that persistently inflected neoconservative rhetoric after 9/11.

In a case of cross-media and cross-genre aesthetic bleed, the characterisation of CSIs as not only desensitised to violence, and emotionally aloof in relation to the wounded individual, but requiring such attributes to function in a post-9/11 terror-world, bears the trace of the depiction of American popular culture's other prominent post-9/11 crime-fighter: the torturer. As Holloway details in relation to the war on terror espionage thriller, be it in the novel form or in TV shows like *24* (2001-2014), torture has frequently been presented in terms of a necessary evil, requiring emotional sacrifice by the torturer to protect national interests and pursue a just war on society's behalf (Holloway, 2009). Furthermore, the *CSI* team is presented with a near 100% record in identifying and apprehending criminal perpetrators each season, akin to the war on terror espionage thriller's depiction of the torturer's craft as a reliable source of intelligence (Ibid). Consequently, the ability to unflinchingly immerse oneself within the material traces of injury at, and within, wound sites coheres as a suggested "right" way in which the violence of a post-9/11 world should be approached. To exist in post-9/11 America, in the world of *CSI* (as it is in the war on terror espionage thriller) is to inhabit a perpetual wound site. Moreover, it is to exist in a space of wounding in which anything other than emotional indifference will leave one, like the traumatised lab technician, unable to respond to the challenges of a terrorism-world and therefore increasingly vulnerable – as Bush told the nation 'We are not immune from attack' (Bush, 2001a: Online).

A Clinician's Gaze

A further strand of post-9/11 wound politics emerges in *CSI* through the deployment of a particular facet of the text's wound aesthetic, which I am calling the clinician's gaze. It is pertinent at this point to return to Tatum's forensic aesthetic paradigm (2006). As noted at the head of the chapter, my conception of CSI's wound aesthetic incorporates, and builds upon, aspects of Tatum's concept. In his own references to *CSI*, Tatum describes the forensic aesthetic paradigm as having amongst its pre-occupations 'extended visual surveillance' (Tatum, 2006: 132) of physical locations which are marked by the residue of violence, of 'real and virtual bodies' (Ibid). *CSI* in particular is suggested by Tatum to showcase a subordination of corporeal identity to the visual sense (Ibid) in its prosthetic supplementing of human investigative endeavour with technology to assist investigators' pursuit of crime's explanatory meaning (Ibid).

The clinician's gaze, as I define it, builds principally upon the parameters of the forensic aesthetic's surveillance preoccupation and its 'technological prosthesis' (Ibid: 132). Specifically, the clinician's gaze incorporates into its schema the principles of cataloguing, framing, and viewing, including explicit ocular/focal transitions, inherent to forensic science photographic processes that are deployed at crime scenes. Collectively, these principles establish a specific way of looking at wound sites in *CSI* that facilitate the unveiling of the 'secret history[ies] encrypted in the material evidence' (Ibid: 128) of crime. As will become clear, the clinician's gaze in *CSI* anchors this mode of viewing within the post-9/11 context of terror war wound politics, and the ideological drivers directing public availability of, and interaction with, the wounded body under the broader wound aesthetic of terror war politics.

Organised in *CSI* (for characters and viewers alike) by the text's adherence to centrality of the wound in the unspooling narrative of crime, the clinician's gaze combines those noted principles of Tatum's forensic aesthetic with what Bray calls 'an archetypal forensic look' (Bray, 2014: 72), with camera placement inviting audiences to initially view wound sites – both bodily and geographic – from an eye-level perspective, such that visual access to the wound is organised around 'A downward tilt of vision' (Campany, 2006: Online). Rather than merely aping this feature of forensic photography, that as Campany suggests utilises its angle of attack to turn 'incidental details […] into signs for our attention' (Ibid), the clinician's gaze take this positioning as an establishing position for a focal glide-path that the camera will advance along.

The result is a simulation of the probing and burrowing advance of surgical implements into either patient or cadaver, as accordingly *CSI* camera work takes the viewer directly *into* the body *through* its wounds. The initial camera position, holding the viewer at a remove from the wound site, intimates another feature that further emphasises the clinician's gaze as an advancement of that archetypal forensic look detailed by Bray (2014), a transition from distant observation to intense, sub-dermal close-up. Moving from detached distance to intimate focus on bodily tissues, bypassing any lingering on the bodily whole, clinician's gaze camera work emphasises a sense of dispassionate separation from the human subject of the gaze that a surgeon or pathologist would bring to their work, that is offset by professional curiosity, what one might call an interest in the medical facts over the individual person. Clinician's gaze subjects, when they are human bodies, are therefore rendered at best a medical curio, and at worst simply meat, a dehumanising turn by which the clinician's gaze reinforces the characterisation of CSI's as representative terror war warriors in the torturer's mould – coolly detached from violence and its human wreckage.

The *CSI* episode, 'Anatomy of a Lye' (2002) provides a representative example of these characteristic features of the clinician's gaze. The first of the episode's two murder victims is introduced via a tracking shot, with the camera alighting on a night-time parkland crime scene in which the crouched forms of two CSIs (Grissom and Sidle) assume the dominant focal point. The camera tracks toward the CSIs, their heads angled downward, following the beams of their torches. Excavated dirt is visible in the opening between the two CSIs. The cast of the CSI's gazes and pooling light from hand-held torches invite the viewer to follow their focus, which in turn is promoted by the camera angle ensuring the subject of the CSI's gaze drops closer to the bottom of the screen as it advances. The viewer is thus invited to occupy a position imitative of a fellow CSI approaching the scene to assist. The presumed standing position of the viewer, in contrast to the CSIs, transmits the sense of peering downward toward the semi-exhumed corpse that comes into view between the CSIs. From the overhead, downward canted viewpoint the camera drops into an abrupt close-up of the corpse, placing the viewer mere inches from the remains and tracking over its length before resting momentarily on the deceased's bloodied face.

The introduction to the viewer of the second body at a second crime scene in this episode's couplet of crimes near mimics the first: the distant body of a deceased female emerges into shot between the forms of a cop and a CSI, whose upright posture on approach frames the dead woman. Like the male decedent, this corpse likewise occupies the bottom central segment of screen space, drawing the viewer's eyes downward in line with the complementary angle of the heads of the cop and CSI. Various close-up shots follow that complement the CSI's attention to gathering material trace evidence from the body surface, before the camera pierces the body to show trace collected from within its cavities, bringing us into intimate proximity with wound sites once again. This clinician's gaze cinematography is reinforced by the director's choice of a top-down helicopter shot to close out the scene, allowing the viewer to see the body, splayed out, limbs bent, in the same way in which the cop describes the initial discovery of the body by a passing helicopter pilot. This extreme withdrawal from the wound site to a viewing position several hundred feet above reinforces the sense of detachment with which the clinician's gaze establishes itself.

Such a sequence of shots that the clinician's gaze progresses through, with downward tilted camera angles taking the viewer from distant views, to extreme closes-ups and back again, recalls the footage from ordinance-mounted cameras, and military drones and satellites that became integrated into mainstream media coverage of terror war operations (Finnegan, 2007; Butler, 2010). Those images figuratively place the viewer within state weaponry, allowing one to follow its progress toward a target. Destruction, of what one can only presume is the intended target, occurs simultaneous to the breaking of the camera feed, to be replaced by high-altitude satellite and drone photography showing only smoke clouds whose size relative to the landscape fosters the suggestion of contained violence. Judith Butler (2010) has noted that with the use of such footage, particularly bomb-mounted cameras, the US military has been able to promote a 'fantasy of controlled destruction' (Butler, 2010: xviii), where war can be waged with absolute precision.

In terms of the messages that such footage imparts about the precision of the activities being photographed, there is a synergy between the clinician's gaze of *CSI* and military framing of the progress of war through such footage, a further example of aesthetic bleed traversing the boundary between crime genre and war reportage. In relation to the wounded body, *CSI*'s clinician's gaze camerawork intimates absolute precision in the state's mobilisation of crime-fighting using forensic science techniques. Having transitioned from top-down distance shots to intimate, *in-wound* shots that hone the field of damage down to the immediate area in which a weapon has injured the body, or the commission of crime has marked the geography of the crime scene, material trace is shown being recovered. In *CSI*'s standard narrative progression this recovered trace evidence is honed down further under crime lab technology: microscopes and mass spectrometers advance the clinician's gaze down to particulate and even sub-atomic levels to be conveyed to the viewer through computer animations. In the narrative progression of a *CSI* episode this is accompanied by re-enactments and flashbacks, with an altered colour palette or grainier composition 'giving the impression of getting a peek at the crime being committed' (Kruse, 2010: 85), that confirms the CSI's have correctly read the evidence and uncovered the unassailable truth of crime. Consequently, the injuring criminal party is then figuratively destroyed by the arresting force of the police, often with no further bloodshed or collateral injury.

This aesthetic seepage from military-managed war framing into post-9/11 wound cinematography not only found purchase in crime genre, but in Hollywood war cinema. Both Ridley Scott's *Black Hawk Down* (2001) and John Lee Hancock's *The Alamo* (2004) use scenes of wounding and/or its escalation as narrative structuring devices. In *The*

Alamo, Davy Crocket's recounting of his role defending against an Indian massacre, dishing out wounds, is followed by a flash-forward to overhead shots of Jim Bowie laid dying on a bed at the Alamo; wounds administered foregrounding wounds to be received. The first half of *Black Hawk Down*, meanwhile, sees the narrative progress through a series of escalating wounds to American soldiers; a hand injury gives way to a soldier falling from a helicopter, moving through sequences of soldiers shot at and blown up, before climaxing in a final firefight.

The accompanying cinematography deploys similar zoom/retreat transitions as mark the clinician's gaze and its invocations of drone-cam and ordinance mounted combat footage. *The Alamo* features a sequence tracking the course of a cannonball as if the cannonball were the camera itself, while in *Black Hawk Down* cameras zoom into crash sites before pulling steeply upward until shots blend into satellite feeds on military-command computer monitors. One scene in particular mimics *CSI*'s penchant for camera shots taking one directly into wounds as an army medic attempts to retrieve a bleeding femoral artery from inside the pelvis of a wounded soldier. With a *CSI*-esque overhead shot, the camera peers into the open wound, drawing the gaze to the medic's fingers chasing the artery through a welling pool of blood. There is then a real sense of post-9/11 pop culture having been engaged in a mutual exchange of aesthetic tropes, firstly between military managed narrativisation of the progress of war and the genre texts engaged with those wars, and in turn between those genres themselves; primetime TV offerings of crime genre having extended these aesthetic turns to the widest possible audience.

The progression of *CSI* scenes from distant approaches, to up-close acquaintance with wound sites, and back to a removed viewing position testifies to a paradox at the heart of the clinician's gaze: detached intimacy. Just as a physician is afforded a level of access to the human body that is normally reserved by individuals for their intimates, so does the clinician's gaze of the investigators offset its intimacy with an absolute focus on the value of the dead and injured body in terms of the medical information it can yield about how the individual has come to be in their present state.

The consequence of this focus is that scientific endeavour and the pursuit of knowledge are privileged at the expense of the humanity of the subjects under the clinician's gaze. As critics have noted, in *CSI*, 'When bodies are repeatedly returned to over the course of an episode it tends to be for information rather than pathos' (Glynn and Kim, 2009: 105), and this is evidenced in *'*Anatomy of a Lye*'* when the CSIs revisit the exhumed male, now in the LVPD morgue. Once again the viewer is afforded a comparable viewing orientation to that operated by the CSIs: the corpse positioned centrally on the screen, illuminated at the midriff by an overhead spotlight whose narrow beam draws the gaze of the viewer, and the attending CSIs and pathologist, down onto the wounded body. A white sheet draped from neck down renders the victim genderless, such is the damage to the face. The face, by which one would most assuredly identify a human as an individual, falls outside the light pool. Indeed, the other signifier of human individuality, a name to go with a face, goes unmentioned during the examination.

The face recedes almost entirely from visibility as, aside from a brief shot as the pathologist tweezes trace from the face, attention is drawn towards the victim's legs, where CSIs and viewers are treated to close-up shots of erupted flesh and protruding bones. Curious facial expressions from the CSIs and an up-tilt in cadence indicates that the CSI's engagement with the body, and the value they perceive can be gleaned from interaction, is strictly contained to the sites of wounding. Cool, detached dialogue, replete with medical terminology likely alien to the average viewer – 'Comminuted fractures of the proximal tib, fib, […] agmosis' (*CSI*, 2002: Ep 02x21) – further erase the human element and enforces the position the victim has rapidly transitioned to under the clinician's gaze; a collection of medical facts and figures whose value lays only in identifying and removing the ongoing threat of the injuring criminal.

It is a position that once again recalls the framing activities of military-sourced war footage, here finding a relation to the manner in which the effect of military operations beyond the targeted site of bombing is excluded from the narrative of war, either through the tight physical framing of images, or the grand distance of drone and satellite photography. In the fictive world of *CSI,* the human consequences of violence, that might be imparted by maintaining the ruined bodies of *CSI* as a visible whole, are likewise obscured, being instead replaced by a version of what Butler calls military imaging's 'sense of infinite distance from zones of war even for those who live in the midst of violence' (Butler, 2010: xv). Under the cool gaze of knowledgeable scientist-crimefighters, the human individual underneath has discreetly slipped from view, and a new vulnerability of the body is revealed, a vulnerability to recuperation for political advantage.

In many crime narratives the process of criminal investigation situates both victim and perpetrator, and the crime that unites them, within a broader picture of motivating socio-cultural and political factors, to become not just 'a who-did-it puzzle' (Davies and Connelly, 2015) but an attempt 'to hold the mirror up […] and show a little reflection of the human condition and the human situation' (Ibid). In *CSI*, as the human recedes from view under the clinician’s gaze, the narrative begins to reorient the raison d'être of wounding’s primacy. As such, a holistic narrative of crime and its impact on individuals, societies, or cultures in contemporary America, is forfeited in favour of a celebratory narrative about the prowess of law enforcement and the technological resources the state may wield to prosecute crime. Recuperation of the wounded body in this way resonates with Judith Butler’s critique of the positioning of non-Western terror war casualties within the ongoing narrative of the war on terror.

Butler points to the withholding of obituaries for non-American war casualties as a part of a ‘discourse of dehumanisation’ (Butler, 2004: 35) emerging in terror war politics and amplified by compliant mainstream media outlets. The equation goes that the obituary ‘is the means by which a life becomes, or fails to become, a publicly grievable life’ (Ibid: 34), and ‘If a life is not grievable it is not quite a life; it does not qualify as a life’ (Ibid). Consequently, for Butler, victims of US military aggression, shorn of the status of bearing a life, are shorn of their victimhood, and can essentially be killed guilt free; there is effectively no “human” cost to the war. In this way, the wounded bodies resulting from American military aggression are recuperated to re-orient terror war narrative away from the victim, and any consideration of universal human vulnerability that might destabilise national resolve to war.

Consequently, as a means of combatting terror, military action is legitimised as the paradoxically humane response by the removal of its human casualties from the discourse (see Burke, 2004; Butler, 2004). The only terror war wounds acknowledgeable as wounds are those of the ‘coalition of the willing’ (Bush, 2002e: Online), whose graphic detail was censored from display anyway, and therefore available only as an abstract emotive presence most commonly deployed in calls not to forget the wounding endured (See Bush, 2001a). Generally, each *CSI* episode plots a similarly recuperative reorientation of the wounded bodies in its narratives, as ‘we are infrequently shown more than fleeting scenes of the human cost of death to family and friends’ (Glynn and Kim, 2009: 105). Instead the vulnerable human body serves a narrative of both the state’s superior ability to respond to crime and the legitimacy of their crime fighting techniques, an expression of what Faludi calls the ‘bur[ial of] our awareness of our vulnerability under belligerent posturing and comforting fantasy […] to prop up our sense of virile indomitability’ (Faludi, 2007: Online), that was ubiquitous in American political, social and cultural responses to 9/11.

To return then to ‘Anatomy of a Lye*’* as representative example, having been reduced from the position of an identifiable human subject, the victim is replaced in the narrative by material stand-ins: flecks of silver paint and car headlight plastic tweezed from the victim's wounds and gathered from the road outside of his apartment. These victim proxies experience a descending sequence of miniaturisation as they are exposed to the 'prosthetic supplements of […] digital imaging technology and computer hardware and software' (Tatum, 2006: 131) in the LVPD crime labs. A paint fleck analysed under Gas chromatography–mass spectrometry (GCMS) is reduced down to a wavering graph-line on a computer printout, which spikes at symbols identifying the chemical composition of the paint. This graphical representation is reduced further to a sequence of letters and numbers that correspond to a colour code in an automotive database. Headlight plastic viewed under a microscope is narrowed down to a symbol too small for the naked eye, and likewise relatable to a car model designation. Stripped down to chemical formulas and integers in numerical sequences, the wound has spoken through the mediating platform of forensic science and its prosthetic voice-boxes of the GCMS, microscope, and computer databases.

Through this process the human victim in crime narrative's equation has ceded its prominence in the narrative of crime, usurped by the field of forensic science and the computational and imaging technologies of the Vegas crime lab which preference the 'how' of crime. In *'*Anatomy of a Lye*'*, this sequence of analysis leads the CSIs directly to the killer's front door: the paint and headlight correspond to a Sarasota silver Mercedes, produced in 1999, only 5 of which were sold in Nevada, and the LVPD obtains the owners' addresses directly from the Department of Motor Vehicles (DMV). Deductive reasoning narrows the list down to the most likely offender based on demographic profile: Ben Western, 25, a lawyer who just made partner at his firm and who will claim his car was stolen.

In *CSI*, the amount of screen time given over to forensic science procedures confers a level of authority upon the scientists, and their techniques, which is reinforced by the manner in which *CSI* makes its audience participants in crime's investigation. As in Ralph Rugoff's curated exhibition, *The Scene of the Crime* (1997), the *CSI* audience cannot operate as 'mere viewers but ha[ve] to function like detectives or forensic technicians' (Rugoff, 1997: 61). The audience are invited to experience the communication of forensic knowledge simultaneous to that of the characters, seeing what Grissom sees as he looks down the microscope. This privileged viewing position the audience occupies, encourages a sympathetic alignment with the CSI's point-of-view because, as Kruse notes, the 'viewer is […] turned into the kind of person to whom the evidence speaks'

(Kruse, 2010: 84), anointed as fellow CSIs or investigative confidants. Moreover, able to experience the CSI's forensic theorising being tested in lab conditions, generally producing results that confirm the CSI’s reasoning, ‘viewers not only can see the evidence for themselves, but also they can see for themselves that the investigators, by "following the evidence", finally have arrived at the truth and know for certain how and by whom the crime has been committed’ (Ibid: 85)

By the time the perpetrator confesses, the victim, as human individual, has become memorable only by the (often grisly) manner in which they expired, and then were taken apart in autopsy. The clinician’s gaze, which has reduced their remains down to computer printouts and chemical formulae, has facilitated an act of forgetting by turning the narrative preoccupation with wounds and the material traces they contain into a promotional exercise on behalf of law enforcement and its specialist branch of scientist-crimefighters. The unassailable authority of forensic science and the state agents who wield it is confirmed to the audience, more often than not, in the episode’s closing scene where, face-to-face with the perpetrator, the CSIs break down how the material trace evidence, having been passed under the technologically augmented clinician’s gaze, places a guilty verdict beyond doubt. For example, near the end of *‘*Anatomy of a Lye*’*, having already accumulated enough circumstantial evidence to implicate the lawyer in the victim’s death, the CSIs present the lawyer with the final piece of the evidentiary puzzle that places his guilt beyond doubt: a recording of the dying victim’s 911 call, made from the lawyer’s cell phone the victim found in the car as he bled out whilst trapped in the windscreen.

Accompanied by Flashback recreations for the viewer, the CSIs break down the tale the evidence is telling:

> …there was phone call made, to 911 at 2.30 am on Tuesday morning while your car was still in your possession. […] it was your first day on the job; big firm, big welcome. How many drinks did you have? […] you wanted the alcohol to wear off before you called it in, right? So you decided to wait it out, have a cup of coffee, sober up, then call the cops. But unfortunately [the victim] Bob Martin woke up. So what do you do now? Can’t walk into the emergency room and say “this guy was bleeding to death in my garage while I was eating moo shu pork”.
> (*CSI,* 2002: Ep 02x21)

Serving as the episode's final word on the ‘how’ of crime, this expression of the combination of scientific triumphalism and investigative nous, that closes many an episode of *CSI,* conspires to complete the reorientation of the narrative away from the victim, preferencing instead a version of what Schildkraut and Muschert call ‘offender-centred reporting’ (Schildkraut and Muschert, 2014: 36) common to newsmedia coverage of violent crimes. Indeed, although the audience are afforded an insight into the individual human experience of the victim at the time of their death – we are treated to two recreations of the victim’s anguished pleas for help as he bleeds out trapped in the windscreen, first a close up, second a wider shot showing the killer looking on – the contextualising pre-crime personal information that gives meaning to the crime comes from the killer’s side of the equation. This occurs firstly through the story of crime’s ‘how’ that the CSIs have translated from trace evidence, and secondly in the killer’s confessional: ‘I sacrificed to get where I am. My whole life was leading up to last Monday’ (*CSI*, 2002: Ep 02x21). It is the killer's voice that is ultimately heard; the victim’s voice that has cried out from the wound (Caruth, 1996) has become of secondary importance once the killer’s identity is finalised.

This is perhaps best illustrated by the closing seconds of ‘Anatomy of a Lye’*,* when the CSIs, having proven the killer's guilt, are handed a suicide note penned by the victim which proves he intentionally stepped into traffic. For a brief moment the humanity of the victim has been drawn back to the position of primacy, as a broader contextualising set of circumstances surrounding his death are allowed into the narrative. A flashback shows the victim, figuratively remade from the broken carcass and material trace scrapings to which he had been reduced, stepping into the road, face-on to the camera, screaming as he faces death. In his anguished scream we are given an insight into the emotional state of the victim, and in the revelation that the note was for his wife we are given a hint of the family he leaves behind, and therefore afforded a moment to ponder the impact his death will have upon friends and family. But the moment is fleeting, as the camera returns to the face of the killer, literally returned to the centre of the narrative as his face fills the episode’s closing shot.

CSI’s transition within one episode from an initial victim focus as the body is unearthed from parkland, to establishment of the killer as co-dominant with the scientist-detectives and their advanced investigative technology, offers a neat analogy of the rapidity of neocon recuperation of the wounds of 9/11 for revanchist terror war purposes. President Bush’s address to the nation on the evening of 9/11 began with the victims of

9/11, describing ‘secretaries, business men and women, military and federal workers, moms and dads, friends and neighbors’ (Bush, 2001d: Online).. These designations offered easy parallels for individuals to draw with their own lives, thereby sharpening the recognition of victims of aggression in terms of recognisable human experience. But within a paragraph, the wounds of 9/11 were repurposed from signifiers of a national tragedy in which the nation had been exposed as vulnerable and ill-prepared, to a validation of America’s righteous position on the world stage as America had supposedly been ‘targeted for attack because we're the brightest beacon for freedom and opportunity in the world’ (Ibid). By the third paragraph of the address however, Bush was reminding the nation that ‘Our military is powerful, and it's prepared’ (Ibid), before declaring that already ‘The search is underway for those who were behind these evil acts’ and assuring the nation that with the ‘full resources of our intelligence and law enforcement communities’ a country that had ‘stood down enemies before […] will do so this time’ as it faced what was already a ‘war against terrorism’ (Ibid).

From attention to the nation’s wound sites that had prompted awareness of vulnerability to attack, Bush’s narrative of America after 9/11 quickly shifted to recuperate the incident of wounding as a call to marshal the strength and military resources the nation already possessed in order to meet an obligation to respond in kind. Bush’s speech operated in much the same way that each episode of *CSI* generally does at its closure: a reaffirmation of the power and potency of the state, delivered to counter the anxiety inducing notion that criminals, as the 9/11 terrorists were described, might elude prosecution and continue to disrupt society. For a post-9/11 audience, *CSI*’s weekly cycle through the exposure of bodily vulnerability to triumphalist celebration of the state’s law enforcement resources was arguably ‘provid[ing] the repertoire for imagining as happy an ending as can be achieved in the presence of crime’ (Kruse, 2010: 87-88), when it has been experienced on such a grand and seismic scale as on 9/11.

The Questioning ‘Why?’

Since its premiere on October 6th 2000, *CSI* (and the franchise that followed) has staked out its niche in the primetime-crime TV marketplace by establishing an attention to the *how* of crime, under the wound aesthetic, as the show’s signature narrative device. As Grissom explains to a rookie CSI in the ‘Pilot’ (2000) episode, CSIs ‘scrutinize the crime scene, collect the evidence, recreate what happened without ever having been there’ (CSI, 2000: Ep 01x01). The emphasis that *CSI*’s wound aesthetic places upon the mechanics of forensic science procedures, as characters 'Concentrate on what cannot lie: the evidence' (Ibid), offers another parallel with the narrativising of the 9/11 wounds by the Bush administration.

Bush readily acknowledged that Americans were asking why 9/11 occurred, although Bush framed the question as 'why do they hate us?' (Bush, 2001a: Online). Bush's answer was to point to America's democracy and its freedoms of religion and speech, suggesting these were the targets of hatred (see Bush, 2001a) and that this basic hatred of American values had resulted in 9/11. As was described in Chapter One, such an answer contained the 9/11 narrative to a starting point of 9/11 itself, conveniently avoiding any consideration of the role that American foreign policy in the Middle East might have played in establishing the cultural and political conditions within which 9/11 could cohere in some minds as a legitimate response to perceived U.S. hegemony (see Kellner, 2003, 2004; Burke, 2004). American mainstream media, for their part, aped this narrative constriction, with discourse and imagery turning from narratives of being under attack to narratives of retaliatory war even before military action commenced, 'as if the media frames were to conjure the military response that eventually followed' (Kellner, 2004: 51).

'[F]ailing to provide a coherent account of what happened, why it happened, and what would count as responsible responses' (Ibid: 44) both the President's office and the mainstream media trained focus first on *how* 9/11 occurred, followed in short order by 'How will we fight and win this war?' (Bush, 2001a: Online) of which 9/11 was the presumed opening act. Indeed, the preface to the 9/11 Commission report states that the *National Commission on Terrorist Attacks Upon the United States* (NCTAUS) was created to primarily answer the question of 'How did this happen, and how can we avoid such tragedy again?' (NCTAUS, 2004: xv). With its victims rapidly reduced down to mere repositories of data, to be mined through the wound site with the aim of apprehending the disrupting criminal element, and thereby limiting the potential for future victims, *CSI*'s narrativisation of crime bears the same surface veneer of turning away from *why* as did the 9/11 Commission's narrativising of 9/11.

However, it really is only a *veneer* of turning away from acknowledging the *why* of crime. As a crime genre text, *CSI* still conforms to the 'tacit agreements' (Jameson, 1975: 136) between writer and reader that Jameson suggests binds genre to certain parameters of its form. In the crime genre, the main tacit agreement is arguably to reveal to the reader or viewer the villain of the piece, via the postulations of its detective characters as to the respective means, motive, and opportunity of the principal players in the narrative. *CSI*'s claim to focus on the evidence leaves each episode with a narrative structure in tension with its own genre. Despite, as we have described previously, providing a platform for mediating post-9/11 anxieties over vulnerability to the threat of bodily injury from terrorism, every episode arrives at a point where the narrative is unable to resist some form of postulating as to the *why* of crime, therefore subverting its own stated intention to focus on the evidence and crumbling under its own genre imperative (as a crime narrative) to reveal motive in the revelation of hidden criminality.

As acknowledged in our discussion of ‘Anatomy of a Lye’, the details providing insight into *why* crime (and its wounding) occurs often arrives in *CSI* almost as an afterthought, occupying the closing minutes or seconds of an episode as the criminal either confesses or confirms the truth of a scenario the CSIs have laid out based off their translation of the evidence. However, this eleventh hour inclusion hides a tendency in the show to remind viewers (and its own characters) of the limitations for holistically resolving crime when the focus remains strictly placed upon the material trace evidence that reveals *how*. Returning to the episode ‘Butterflied’, in which a nurse and her surgeon boyfriend are murdered by her ex-lover, an older surgeon at the same hospital, CSI provides an episode in which material trace evidence retrieved at and within wound sites, no matter how many times the CSI’s return, fails to resolve the crime.

Blood spatter patterns reveal that the primary victim, Debbie Marlin, was taken by surprise, having her throat cut from behind. Lack of desecration of her corpse and the posed position she was placed in suggest the main focus of the killer’s rage was the boyfriend, Michael Clark, who was killed while distracted by the death scene. DNA from a lone hair and blood recovered from the bath drain indicates the boyfriend was dismembered in the bath. Knife marks on the boyfriend’s remains indicate a left-handed assailant, and the precision of dismemberment suggests surgeon training. The lone hair recovered from the house, in the victim’s jewellery cabinet where butterfly charms given by her lovers from the hospital are kept, indicates the only other presence in the home to be a middle-aged male using anti-baldness serum on his hair. Missing from the cabinet, but with a piece recovered in the trash with the boyfriend’s body parts, is the jewellery given by a balding middle-aged, left-handed, senior surgeon.

Even though the evidence gathered at the wound sites has allowed the CSIs to accurately render the circumstances of *how* the crime occurred, the evidence is not sufficient to implicate an individual murderer beyond doubt. Instead, the viewer’s understanding of the identity of the guilty party, and latterly their motive, comes down to

Grissom's reading of human emotion; a non-scientific, non-evidence based assessment, drawn from understanding his own emotional vulnerabilities as a career-focused middle-aged man:

> It's sad isn't it Doc? Guys like us. Couple of middle-aged men who've allowed their work to consume their lives. The only time we ever touch other people is when we are wearing our latex gloves. […] But then, all of a sudden, we get a second chance. Somebody young and beautiful shows up. Somebody we could care about. She offers us a new life with her, but we have a big decision to make right? Because we have to risk everything we've worked for in order to have her. I couldn't do it. But you did. You risked it all, and she showed you a wonderful life didn't she. But then she took it away and gave it to somebody else. And you were lost. So you took *her* life. You killed them both. And now you have nothing.
> (*CSI,* 2004: Ep 04x12)

Confirmation for the viewer of the surgeon's guilt, if any were needed, is signalled in the flashbacks that are interspersed with Grissom's soliloquy: grainy footage of killer and victims in which body language and facial expression convey the emotional journey of the killer through courtship, to rejection, to murder.

'Butterflied' then, offers the suggestion that the creed Grissom and co adhere to, of focussing on the evidence (crime's *how*), ultimately has its limitations. In 'Butterflied', unless we understand the human dimensions of crime, those wider contextual factors of human emotion and socio-cultural circumstances whereby we might comprehend the injuring force as something *more* than an unfathomable Other motivated only by irrational hatred or desire to injure, we are left, as Kellner (2003) said about 9/11, with an impoverished understanding of the historical context of the presence of such violence in our lives. Moreover, with the root causes of such violence left out of the record, remedial action to curtail the disruptive intrusion of violence is unavailable. Take away Grissom's hypothesis and all we are left with are two butchered bodies and a desire to see someone held accountable.

Already offering a politically subversive thread in the suggestion that the inciter of criminal violence has a more complex rationale for murder than an innate Otherness, 'Butterflied' undermines the kind of post-9/11 narratives the Bush administration favoured of an easy division of the post-9/11 world into righteous western defenders of democracy and irrational supporters of fundamentalist Islam. The criminal agent of ‘Butterflied’ instead assumes the role of a more complex and relatable human figure, that but for a lapse of self-control, could have been Grissom himself.

Throughout the episode, during re-enactments of the crimes, Grissom frequently stands in the physical spaces that would have been occupied by the killer. In a sequence in which Grissom has returned to the crime scene, and his fellow CSIs recount over the phone their summary of how the crimes occurred, one of *CSI*’s signature recreations of the crime plays over the character’s narration. However, in this episode, Grissom, himself rendered in grainy form, follows the victim through the re-enactment, appearing to occupy the role of the killer. By establishing such a clear professional and emotional parallel between the killer and Grissom, alluded to through those physical insertions of Grissom into the killer’s footsteps, and hammered home in Grissom’s explanation of his understanding of why the crime occurred, the killer is humanised in a manner that the enemies of terror war were consistently denied under neocon narrative hegemony.

Over and above its political subversions, in this respect, ‘Butterflied’ sees *CSI* once more mine the back catalogue of the crime genre for referential touchpoints, conjuring the motif of the detective doubled by the subject of his pursuit and occupying a position of shifting and unfixable identity. As noted in the opening chapter, shifting identities of ambiguous criminality is a motif with great longevity in crime genre (Horsley, 2005), and one which was ably channelled by noir cinema’s attention to light and shadow that often carved the screen into loosely organised pools, and bars of light and dark, that lent an unfixability and otherworldliness to the versions of Cold War era America it was reflecting back. Incidentally, as Gurtov notes, the Cold War era offers the clearest lines of precedence for the ‘the unilateral pursuit of national interests’ (Gurtov, 2006: 1) that underlie Bush’s terror war presidency.

‘Butterflied’ leaves us in an approximation of the melancholic stasis that Butler (2004) assigns to post-9/11 when mourning is withheld from playing a role in framing the response to the attacks. No-one can move on at the end of ‘Butterflied’. Grissom will bear full knowledge of who committed the murder, an understanding of their motivations, but no avenue through which to close the case through prosecution. The case will always be ‘open: unsolved’ – a designation that echoes Freud’s conception of Melancholia as a closed state or loop in which ‘the existence of the lost object is psychically prolonged’ (Freud 1917: 244) and transcendence is denied. Likewise, the murderer, assured of freedom through the insufficiencies of the CSIs' material evidence, has no outlet for confessional. For *CSI*'s average criminal character, the confession often simply offers a verbal confirmation of guilt the CSI's have already proved beyond doubt. However, in 'Butterflied'*,* a confession is the only narrative of the murderer's own emotional trauma that led to the killing that would be able to assert a position in the official record. He can neither speak the emotional loss of his relationship with the victim, nor the physical loss at his own hands. Consequently, the failings of evidence have withheld mourning and prevented atonement and moving on for both Grissom and the killer. Furthermore, we are perhaps left to assume, that this unresolved crime has left open the possibility that this violence will recur when the killer finds himself in a similar position; he may be caught in a perpetual melancholia that poetically figures neocon narrative machinations to maintain America's 9/11 wounds as a constant present, never venturing beyond the immediate emotional response to injury so as to gird desire to inflect counter-wounding.

The contextualising *why* of crime in 'Butterflied', entirely inadmissible under a political and legal system whose narrative record is principally focussed on *how*, is essentially repressed into legal memory, able to reside only in the minds of Grissom and the killer. However, Freud tells us that repression is temporary, with the repressed material destined to re-impose itself, asserting its presence against the will of the repressor (Freud, 1895; 1922). *CSI* ably allegorises this return of a repressed history of violence in the episode 'Scuba Doobie-Doo' (2001), which offers further parallels with Bush and the neocons' containment of the temporal parameters of the 9/11 narrative.

In 'Scuba Doobie-Doo', the CSIs are called to an apartment, recently vacated by a man whose girlfriend hadn't been seen for a month. On arrival the CSIs find the walls and floor heavily decorated with blood. However, the blood is not the result of a murder as they long believe, but vandalism. The tenant had Hepatitis C, and suffered from acute nosebleeds. The tenant aspirated blood over the walls and floor as a dirty protest at the apartment manager's failure to attend to consistent bad smells, fly infestation, and a bad water supply.

On the surface then, the narrative of this bloodshed starts and ends with its shedding. It is a crime contained, as Butler (2004) describes the hegemonic narrative of 9/11, to begin (and in this case end) with the act itself. However, as with 9/11, the bloodshed of this event indirectly testifies to other crimes preceding it, even as this bloodshed obscures the existence of those other crimes and diverts attention from their relevance to the narrative and understanding *why* this injury occurred. With the tenant's girlfriend still unaccounted for, there remains the possibility that her death is just such a preceding crime: the aspirated blood may be an anti-forensic measure to cover the traces of blood from her murder.

Picked out under torchlight, thus in keeping with *CSI*'s noir visual bent, fresh blood regurgitated by flies is discovered, conveniently blending in with all the other dried bloodspots. Where the flies enter through the heating duct, beetles are discovered that feed on decomposing flesh, revealing traces of a body having been kept in the walls: a hidden history of violence, literally walled up out of sight. The body is that of the building manager's wife, murdered by her husband. Furthermore, the body has been moved around to keep it hidden: walled-up in one apartment, removed, walls re-plastered, and walled-up in another, until it is finally moved to a water tank in the basement. But every move has left behind traces of decomposing flesh and blood that the beetles and flies have fed on. The repressed history of violence has literally bled out of the walls that are holding it as flies have regurgitated the remains.

The wound site created from blood-sneezes, initially believed to exist in isolation, has led to the illumination of a history of wounding. That history has indirectly led to its own discovery through the killer's efforts to keep it concealed. The dirty protest with the blood sneezes was initially in response to the manager ignoring the tenant's complaints about bad smells – the decomposing body in the walls. The fly infestation, as they fed on the victim's blood, prompted more blood sneezes in response. Finally, the lack of a consistent water supply, as the body occupied the water tank, led to the tenant abandoning the apartment only for the police to be called when new tenants were confronted with the blood. The murder of the manager's wife and subsequent concealment suggests that attempts to contain the historical context of an act of wounding – albeit a simulated wound in this instance – only serves to draw attention to the fault-lines in that containment, represented here by the patches of fresh plaster and the passage of insects.

'Scuba Doobie-Doo's tale of hidden criminal histories leaking out through a wound site that would, to all intents and purposes, be used to further the obscurement of the preceding wounds, has a real-world post-9/11 currency. Despite the attempts of the Bush administration to contain the narrative of 9/11 to 9/11 itself, deflecting consideration of the role that America's foreign policy history in the Middle East might have played in creating the geo-political conditions in which 9/11 could occur (see Butler, 2004; Altheide, 2009), such narrative constriction was ultimately resisted. Critics initially castigated for such commentary, such as Arundhatti Roy, who described Osama Bin Laden as 'sculpted from the spare rib of a world laid waste by America's foreign policy' (Roy, 2001: Online), have seen their critiques outlive the heavy censorship of the early post-9/11 years, becoming part of an accepted tranche in contemporary understanding of the motivations of the 9/11 attackers and the political path that the Bush administration advanced down toward war in Iraq (see Kellner, 2003; Burke, 2004; Burbach and Tardell, 2004; Clarke, 2004; Blumenthal, 2006).

Like the *why* of 9/11 that resisted the Bush administration's attempts to minimalize its importance, in 'Scuba Doobie-Doo', the lingering *why* of crime – here being the question of why someone would sneeze blood all over an apartment to get back at a landlord – represents the repressed and uncomfortable material of a broader narrative of violence and wounding. Returning in a traumatic feedback loop that overlays present with past, quite literally in the overlay of blood, the injuring past and injured present are united in a continuum, 'transform[ing] lost or found bodies and material fragments into found stories, which is to say complete narratives that can place past events into their proper order and, in the process, adjudicate among them for both cause and explanatory meaning' (Tatum, 2006: 128).

We might, then, understand the forensic investigations of *CSI*, the taking apart of violent crime scenes, the microscopic close ups of evidence and material remains, the careful autopsies, as the text's metaphorically turning the microscope inwards onto the homeland in search of motive, of the "why?". In 'Scuba Doobie-Doo', the investigation into a murder that never was turns the microscope inward at a wound site until the CSIs are literally peeling back the layers of the home(land) of a victim, following a blood trail (evidence trail) that leads into the heart of the building – its plumbing and electrical facilities being the figurative heart of the home – whereupon a crime is unearthed that is completely distinct from the crime that was being investigated. The dead woman in a water-heating tank at the heart of this building offers, for those wishing to find it, an embodiment of the repressed historical context of 9/11 underlying post-9/11 military violence, and highlights the inevitable return of such contextualising content; it literally begins to bleed out of the facades and restraining structures erected around it to keep it contained.

That sense of turning the microscopic inwards that *CSI*'s wound aesthetic engenders, with its dispassionate but all-seeing clinician's gaze, allows *CSI*'s narratives of crime to channel the real-world progression of the narrative of the crime of 9/11 and the legislative approach taken to its prosecution. A traumatised anti-terror surveillance society, propagated under the Patriot Act, was leaving Americans to find that the hunt for America's enemies required their own privacy to come under scrutiny, with even seemingly mundane activities, such as using a library, leaving the citizenry open to having their personal details and activities secured and incorporated within government files under the auspices of anti-terror investigations (Oder, 2002; Forestel, 2003; Elliot, 2013)[48].

The conclusion of 'Scuba Doobie-Doo', with a hidden threat, concealed in a staple image of American domestic living – the apartment complex – being unveiled, and then neutralised by state investigators armed with the ability to apparently peer through the very walls of the citizen's home, leaves the episode in poetic tension between political subversion and propaganda. Having made its audience cognizant of the power the state holds to take apart the lives of its citizens, and advanced a subtle allegory of how repressed histories of violence will return to disrupt carefully constructed and managed narratives of subsequent violent episodes, having the CSIs ultimately uncover a crime reinforces the message of Bush/neocon terror war narrativising about the need for us to relinquish our privacy and liberties in the name of safety and anti-terror.

While *CSI* would continue to direct its viewers to look at wounds and wound sites in ways that, in neocon-esque narrative fashion, largely marginalised the victims of its crime-of-the-week, the arrival of the Fox network's *Bones* in 2005 would offer a more politically progressive take on the wound aesthetic, albeit whilst still maintaining enough political ambiguity to ensure its weekly narratives of crime held the broad appeal required of an ad-supported primetime network television drama. As will be discussed in greater detail through analysis of the 'Pilot' episode, *Bones* would take up *CSI*'s signature clinician's gaze as a component part of its own forensics-based crime-drama wound aesthetic, but place it into a narrative and visual framework in which the marginalised victim body could reassert its importance as an emotional and political presence within the show's tales of domestic criminal intrusion. Indeed, *Bones*' treatment of the wounded body, despite appropriating aspects of *CSI*'s visual style, markedly contrasts with *CSI*'s more apparent commitment to neocon-esque recuperation of wounding for narratives about state superiority over agents of violence, a recuperation that, as we have noted, had seen the wounds of 9/11 mobilised by neocon hawks to advance and justify state violence in response to 9/11.

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[48] Section 215 of the Patriot Act allowed for seizure of "tangible things" by state agencies in pursuit of a terrorism investigation, and provided the grounds for unrestrained mass surveillance to encroach upon the American libraries system. The American Library Association had warned Congress prior to the Patriot Act's passage that it would 'eviscerate long-standing state laws and place the confidentiality of all library users at risk' (ALA in Elliot, 2013: Online). Kate Martin, of the Center for National Security Studies (CNSS) reminded the Intellectual Freedom Committee [IFC] that 'The law does not recognize the right to read or access information anonymously' (Martin in Oder, 2002: online) and that this would have to be taken into consideration as Libraries established guidelines for staff dealing with Patriot Act requests. The American Library Association subsequently issued comprehensive guidance materials for library staff in 2002, as well as a pamphlet urging its members to work together to raise awareness of the impact Section 215 posed for civil liberties and its threat to first amendment rights.

One tactic the FBI utilised against libraries, separate from Section 215, was the issuance of a 'National Security Letter', presented to libraries in order to secure records of library patrons. Connecticut Librarians in 2005-06 successfully challenged one such letter in the courts, leading to its withdrawal. (see Pollack, 2006 – available online at http://arstechnica.com/uncategorized/2006/06/7150-2/). For additional information on the Patriot Act and the ALA, see Forestel, 2003.

II

Putting Back Together: The Politics of Bodily Reconstruction in *Bones* (2005-2016)

‘The task at hand is to establish modes of seeing and hearing that might well respond to the cry of the human’

Judith Butler

Rebuilding Bodies

By 2005, the Fox network's own forensics-based primetime crime drama, *Bones* (2005-2016), had joined the *CSI* franchise in providing the American viewing public a weekly excursion into a world of crime scenes in which 'visually sensational corpses provide clue after clue' (Glynn and Kim, 2009: 105) in pursuit of the resolution of criminally induced trauma. Like *CSI, Bones* chronicles the investigation and eventual prosecution of crime in post-9/11 America by a team of dedicated scientific professionals working in conjunction with law enforcement agencies. However, where the scientist-crimefighters of *CSI* work exclusively in law enforcement for the state, the Scientist-crimefighters of *Bones* are first and foremost forensic anthropologists, employed by the Jeffersonian Institute, a fictionalised version of the museum and research complex, the Smithsonian Institution. Like their real-life Smithsonian Institution counterparts, the forensic anthropologists of *Bones*, led by Dr. Temperance 'Bones' Brennan, are depicted as assisting Federal and State law enforcement in a variety of cases from domestic crime through to war crimes. Indeed, Brennan's introduction in the 'Pilot' episode is of her arriving in Washington DC from Guatamala where she states that she has been 'literally neck-deep in a mass grave […] identifying victims of genocide' (*Bones*, 2005: Ep 01x01).

The image that Brennan's statement conjures for the audience, of a forensic anthropologist working on criminal investigations being literally immersed in the material remains of wounding, provides the primer for the narrative and aesthetic tone of the series that will unfold over the 'Pilot'. Like *CSI*, the crime narratives of *Bones* are organised by the visual and narrative signifiers of the previously described post-9/11 wound aesthetic, that is underpinned by the principles of Tatum's (2006) forensic aesthetic and Brooks' (1977) conception of trauma as a guiding model for the progression of narrative, revelations of plot motivating trauma-like re-treading over prior narrative ground. Accordingly, the resolution of crime in *Bones* is predicated upon investigative techniques that require its protagonists (and by extension its viewing audience) to become, as Brennan alludes to, intimately acquainted with the wound sites of crime, both geographic and bodily.

As in *CSI*, bodily fluids shed at crime scenes, and trace biologicals adorning the victim's flesh or secreted within the fleshy apertures of wounding, function as 'the *material evidence or traces of some past event'* (Tatum, 2006: 127), waiting to be read by criminal investigators who are uniquely positioned through their knowledge of forensics to translate those traces into an enlightening linear narrative of wounding's causes and consequences.

However, *Bones* routinely amplifies the investigative journey into and through the wound sites appended to crime by placing a requirement to specifically read the *bones* of every victim as the show's unique visual and narrative hook.

Bones' premise, of forensic anthropologists as the state's pre-eminent crime-fighters, uniquely bringing to bear the scientific methods and principles of forensic anthropology, is that nothing less than absolute (and literal) skinning down of the victims of crime to their raw anatomical detail will afford access to the contextualising detail of crime. As a result, every whole or partial collection of remains brought to the attention of Brennan's team must undergo a systematic rendering down until the defining features by which one might recognise another human individual are completely erased. For example, amongst the processes crime victims are subjected to post-mortem in *Bones*, burn victims are pored over and picked apart by hand before being placed in a tank of flesh eating beetles to strip them down to bare bone (see *Bones,* 2005, 'The Man in the SUV': Ep 01x02); mummified corpses have their hands severed and artificially rehydrated, the flesh than peeled off and worn like a glove to gather finger prints while the bones are left behind (see *Bones,* 2005, 'The Man in the Wall': Ep 01x06); and victims left to stew in corrosives prior to discovery are sieved with garden forks and industrial water sifters to separate out whole chunks of remains from separated body fats, liquefied organs, and sheets of skin before the bones are cleaned for reassembly (see *Bones,* 2006, 'The Truth in the Lye': Ep 02x05).

These processes that victim's bodies are made subject to arguably amplify the dehumanising of the victim that we have described occurring under the clinician's gaze in *CSI*. Where *CSI*'s cinematography homes in on bodily wound sites, accentuating the cutting and probing of the pathologist's instruments through camera-work that bores into the body to literally cut the rest of the body and its identifying features of humanity out of the visual frame, that delving into the wound only occurs in *Bones* after the bodies have been stripped down to the skeleton, to the untrained eye devoid even of recognisable gender differences. The attention of Brennan and her team generally begins in earnest only once the bare, cleaned bones are laid out, separately but in anatomically correct order, on under-lit tables in the Institute's anthropology suites, a presentation of the victim's body that emphasises its reduction, as in *CSI*, to merely a collection of data sources to be individually scrutinised and dispassionately mined for information as to *how* violence has been committed, and often *who* the victim is. In the 'Pilot' this is emphasised by Brennan's early reading of the bones determining, in a stream of suitably detached dialogue, that the victim is ‘a young woman, probably between 18 and 22, approximately 5’3”, race unknown, delicate features. […] Tennis Player’ (*Bones,* 2005: Ep 01x01). Accordingly, these pieces that bear the material traces of injury, are referred to in dialogue simply as ‘the remains’ (Ibid), a term that neither indicates humanity nor attaches sentiment to that which it describes.

Indeed, the cool light shining up from between the bones, illuminating the loss of connective tissue that holds a whole body together, offers for a post-9/11 audience an encoding in mise-en-scene of how government institutions, responsible for resolving the intrusion of violence, bear the power and influence to contain the conditions of viewing and reading violence in a manner that places emphasis on *how* violence occurs. Consideration of the *why*, in which the injuring incident might be sited within a wider socio-political and historical context are instead, like those displaced organs and tissues, withheld from the referential frame of reading. Subtle though it is, this offers a hint of the politically subversive commentary regarding treatment of the wounded body in narratives of violence that *Bones* would make available to post-9/11 audiences.

Bones’ cinematography offers a complementary exercising of the clinician’s gaze in keeping with that established by *CSI*. The viewer’s first acquaintance with the victim in the pilot episode of *Bones* occurs through greyscale pictures, broadcast from a submersible camera to a portable monitor attached to a dinghy. As the camera descends toward the body, submerged in a cemetery lake, we are in this instance (as frequently seen in *CSI)*, viewing from above, as our viewing position matches the downward cast of Brennan’s head as she peers at the monitor. The next exposure the viewer has to the deceased is an overhead view of the skeletal remains laid out on a tarp. Brennan is crouched next to the bones, leaning over them such that the viewers’ position of looking once again mimics Brennan’s own downward cast, before the camera resets to take the viewer closer to the bones, but still viewing from above. Those Clinician’s gaze characteristics – viewing from Brennan’s downward tilted perspective, ocular transitions that preference interrogative close-ups – establish how victim remains will be positioned visually during the first half of the episode, but also emotively, a cool detachment to be promoted for both viewers and the show’s protagonists as the bones are examined and the fragmented skull is rebuilt.

This sequence of overhead and downward canted camera-shots that facilitates the viewer to occupy the same viewing angles as Brennan, tacitly leads the viewer into alignment with the same dispassionate approach to viewing the remains as Brennan and her team project through complimentary strings of cool detached dialogue peppered with medical terminology, fingers becoming phalanges, elbows referred to as ulna etc. In this respect, just as the aforementioned cinematography motifs of *CSI* create the sense of viewer as fellow CSI, in *Bones* the viewer is likewise elevated from the role of passive observer and inserted within the scientific team of Interns that surround Brennan and who likewise learn from her observations. As will become apparent through dissection of the pilot episode, the viewer's position of fraternity with *Bones*' criminal investigators assists in facilitating challenges to the viewer, both direct and indirect, in relation to how one may look at wounded bodies of victims of violence, and connect ethically, emotionally, and politically with those bodies. Moreover, those challenges will be shown to promote ways of thinking about victims of violence that, in emphasising the shared humanity of all victims of violence, could offer a challenge to the dominant neoconservative narrativising of the human consequences of U.S. anti-terror aggression as an acceptable form of violence.

As we have established, the kind of lingering views of wounding that *CSI* and *Bones* afford their audiences, represented a dangerous proposition when it came to viewing the wounding of 9/11 and the consequent terror war. Although exposure to wounding in the forensic-science crime procedural is a timetabled affair (returns to wound sites following the beats of emplotment), as it was under the White House-Media alliance's treatment of images of Ground Zero, overexposure and/or uncontrolled exposure leaves such imagery subject to a reversal in its reception. The publication and circulation of the Abu Ghraib abuse photographs demonstrated this principle, as imagery intended by its photographers to demonstrate a dominant American military, subordinating sub-human entities, ultimately fostered public outcry against the war (see Butler, 2010). The aesthetic and narrative framework that we have described *CSI* operating to offers just the right level of exposure to wounding, ensuring, as we have detailed, that wounded bodies are ultimately steered toward servicing narrative threads about state superiority over the disrupting criminal contingent, and the might of its crime-fighting resources. As Glynn and Kim note about *CSI*, the wounded body 'recedes from view once it has yielded its secrets, often very early in an episode […] [and] when they are ultimately closed, morgue drawers signify the end of a body's usefulness in a case' (Glynn and Kim, 2009: 105). However, *Bones* differentiates itself from *CSI*'s wound aesthetic through significant differences in the wounded body's screen-time, staking out an arguably more politically progressive stance in relation to the role of the wounded body, both visually and narratively, within the narrativisation of violence and crime in post-9/11 America.

Having methodically reduced the victims of crime down to their bare structural components, shearing them of the identifying markers of individual humanity in order to "read" the bones, the criminal investigative process depicted in *Bones* throws this sequence into reverse. Rather than discard the victim's physical presence from the narrative in order to recuperate their wounds for the State, the forensic anthropologists of the Jeffersonian begin a process of re-establishing the humanity that they have so systematically occluded. This reestablishment of humanity comes in the form of a literal re-assemblage of the wounded body, in which the separated remains are placed into their anatomically correct order, markers are applied to determine tissue depths, and advanced computer scanning and animation software and hardware (referred to in the pilot episode as the 'Angelator') are applied to layer a virtual skin over the bones. The result is a complete human form recreated from fragmentary evidence of the effect of violence upon the body. In this reconstructed form, *Bones'* forensic anthropologists are afforded the opportunity to undertake a second "reading" of those original fragmentary remains for concomitant lifestyle and death-style contextualising details, available only by seeing the fragments as part of a previously complete whole.

Predicating the unearthing of the circumstances (personal, geographic, socio-political) of the victim's demise upon a process that requires seeing pre-crime and post-crime as a holistic continuum of cause and effect, offers a subtle undermining of the then dominant neocon position on tragedy and trauma anchored to 9/11; it provides a point of rupture in which a new narrative starts, unmoored form its contextualising history. In *Bones,* as in *CSI* and the texts explored in Chapter Two, crime and its violence is not a break in the linearity of narrative, of history, rather it is a temporary wrinkle that obscures that linearity. How the narration of that event is subsequently handled by competing narrators determines either a maintenance of that obscurement (for personal or political reasons) or enact a smoothing out of the undulations back into a flattened narrative continuum.

In *Bones'* pilot episode, the forces attempting to maintain the separation of the victim's death from the context of her pre-death life – that of a Senate intern – are figures associated with the state and federal government. These are respectively a Senator who happens to chair a Senate committee overseeing the FBI and who had an affair with the victim resulting in a pregnancy, and the Senator's aide, who is coincidentally the victim's boyfriend, and latterly her killer. The murder itself is entirely divorced in its motive from the killer's relationship with the victim, instead spurred by the killer's career advancement being tied to that of the Senator, which would have faltered had the child been born and the affair leaked out. With the remains having surfaced, both individuals leverage FBI connections and the Senator's position on the committee to discredit the investigation; questioning the reliability of Brennan's team's reading of the evidence, and Brennan's own professional credibility in order to divert attention from revelation of their own respective misdeeds.

However, it is not merely the fact that *Bones* reintroduces the defining features by which one might recognise a fellow human amongst the discarded remains that allows the show to offer a politically progressive position on the display of wounded bodies. Rather, it is the manner in which the cinematography and mise-en-scene appended to this process pivots off the features of the clinician's gaze to privilege a way of looking at wounds and wound sites that I am calling empathetic voyeurism.

Empathetic Voyeurism and Digital Prosthesis

During the rebuilding of bodies, the sensationalist tableaus of grizzly death and injury that *Bones* invites one to gaze upon are reoriented spatially and emotionally for both the show's protagonists and the viewing audience. This reorientation culminates in a discrete set of characteristic signifiers for empathetic voyeurism, whose cinematography operates in contrast to that of the clinician's gaze, which in this thesis is a gaze associated with state agencies, their ideology, and the exercising of state power.

This process commences relatively early in *Bones*' pilot episode, beginning just past the ten-minute mark with a long-shot tracking in toward Brennan, who stands over a table covered in skull fragments, all illuminated from underneath. What follows is a relatively long sequence in TV terms – approximately 60 seconds – of Brennan rebuilding the victim's skull. Devoid of dialogue, the dispassionate viewing techniques of the clinician's gaze – long shots, views from above, intense close-ups on fragmentary materials that elide the bigger picture they are part of – are offset by musical cues and narrative detail that undo the emotional distancing that, were this *CSI,* such camerawork would be engineering. To this end the viewer is treated to an emotive soulful soundtrack that overlays multiple close-ups of Brennan moving the bone fragments around, gluing pieces together, and staring plaintively and inquisitively at the skull as it takes shape in her hands. Brennan's pursed lips, wide eyes, concentrated stares all communicate the care with which she is approaching the rebuild, while time lapse cuts indicate that the rebuild is progressing on through the night toward dawn, as Brennan invests her own “off-the-clock” personal time to the rebuilding.

Incidentally, in this scene Brennan is dressed in regular civilian wear: the official Jeffersonian lab coat and latex gloves are replaced by casual jeans, and a cleavage-emphasising translucent shirt that emphasises the human woman under the clothes. Brennan’s clothing is a detail of the scene’s aesthetic that underscores relationality between Brennan, the scientist-detective, and the victim at the most basic level as human females; a shared humanity made visible (and renewed for Brennan and audience) through the intimate acquaintance Brennan must make with the victim, and which is emphasised in turn by Brennan’s bare-handed handling of the remains. The cinematography repeatedly invokes such parallels between Brennan and the victim, presenting shots in which the position of the skull mirrors the position of Brennan’s own head in the frame. In one particular shot, Brennan holds the face of the skull ahead of her so that the empty eye sockets appear to return her concentrated gaze.

Painstakingly drawn together, as the time-lapse editing indicates, the bone fragments have been transformed from a collection of discrete traces (or texts) of a crime committed into transitive texts, that is texts whose reading contributes to, and motivates transition toward, assemblage of a broader, whole narrative. The separate threads, represented by the assemblage of the multiple bone fragments, have been drawing together towards a holistic narrative where past events are shifting into ‘their proper order […] [to be] adjudicate[d] among[st] for both cause and explanatory meaning’ (Tatum, 2006: 128) as to the violence that has taken place.

At the close of the sequence we see the completed skull on the desk, facing screen left; the direction of its gaze and the angle of its placement aping the position of Brennan’s own head as she sleeps slumped at the table. These mirror shots, of Brennan’s head and the victim’s skull, reference an underlying relationality between Brennan and the victim that has been uncovered in the rebuilding, as the stress and fracture lines of the rebuilt skull infer a common susceptibility to the violence of others that is shared by all human bodies. The skull, shorn of its protective flesh and skin functions as a metaphor for Brennan’s own human precarity, exposed for the viewer as her own skull stands vulnerable to the potential violent impulses of other humans that might take advantage of her sleeping form: ‘exposed to others, at risk of violence by virtue of that exposure’. (Butler, 2004: 20). It is a message reinforced as an intern approaches and places a cup of coffee next to Brennan’s head as she continues to sleep, oblivious to other human presence that may or may not wish her harm.

Pivoting off the cinematography of the Clinician's gaze, *Bones*' empathetic voyeurism subverts that gaze from within. Reuniting victim remains with the human presence that the clinician's gaze would ordinarily erase from the frame of viewing, empathetic voyeurism in *Bones* effectively enacts a pre-emptive resistance to the established narrative progression of the post-9/11 forensic science-based crime procedural established by *CSI*: the cool clinical detachment and technological fetishism that would serve to emphasise the investigative prowess of the State having been subordinated to the cause of registering the human cost of violence. However, for all its allusions toward viewing the victim from an empathetic foundation, the scene does retain the sensationalist visuals of violent death which, like for *CSI,* serves an important part of *Bones* USP in the primetime-crime TV marketplace: we have a smashed skull, reassembled and littered with tissue markers, emerging as equal parts scientific exhibit and carnival curio. Nevertheless, sensationalist visuals, interrupted by prompts toward empathetic connection, set the tone for a further complimentary set of signifiers of empathetically voyeuristic cinematography that come into play once the whole body has been rebuilt.

In *Bones'* pilot episode, the completion of Cleo Eller's reconstruction as a recognisable human form arises from what Tatum highlights as an aesthetic feature of *CSI:* a 'prosthesis afforded by digital imaging technology' (Tatum, 2006: 131), whereby the unidentifiable victim is rendered as 'a virtual face or body' (Ibid) that stands in for what crime and its violence has obscured or erased. In a dimly lit room in the Jeffersonian, the viewer, in concert with agent Booth of the FBI, is introduced to a holographic recreation of the deceased, which we are informed has been made possible through an advanced digital imaging software programme designed by the Jeffersonian's own forensic facial reconstruction expert, Angela Montenegro. The upper torso and head of a skeleton materialise in holograph, transitioning the focal point from the now pedestal mounted *real* skull in the foreground of the shot, to an evolving image of a complete human female in the background. A translucent skin layers over the holographic skeleton, providing ever more individual facial detail including skin colour, tone, and body shape.

The result is a curious hybrid image in which those identifiers by which one human most readily recognises the individuality of another – clean, smooth surfaces of skin and muscle tone – waver between opaque and translucent to reveal the complex, raw, underlying utilitarian life-sustaining structures and systems of the human body. Already recognisable for their complexity and vulnerability to injury, those underlying life-sustaining structures are made more evidently precarious by the apparent thinness of the flesh and skin separating them from the intrusive contact of others; a point pressed home as Booth pokes his fingers through the holograph, causing it to distort.

The introduction of the holograph represents the point at which the clinician's gaze, which had previously directed both audience and protagonists' ways of looking at victim remains, fully relinquishes its authority to empathetic voyeurism; a reorientation of the field of viewing that pivots off the clinician's gaze. Where previously victim remains had occupied the lower segments of screen space, with characters peering downward upon bodily remains that were lit from below by cool blue-white light, the remade body is presented in an elevated viewing position in relation to the show's protagonists with character head height reaching approximately to the holograph's midriff. Consequently, *Bones'* protagonists are compelled to look upwards to observe the remade victim, while viewers are inclined to follow this upward trajectory of vision by a complimentary positioning of the holograph within the upper portion of the frame. The coldness of clinical detachment previously emphasised by the cool colour palette under-lighting the breakdown of the remains, and the reassembly of the skull, is likewise displaced by warm golden hues emanating from above the holograph.

Backed by soft piano music, this shower of golden light, illuminating the faces of victim and protagonists alike, foregrounds a shift in the protagonists' positions emotionally in relation to the victim. Clustered around the holograph in a loose circle, the upward tilted faces of the team portray a sense of awe, captivated by this strange, human-like but not totally human image, with its translucent skin laying bare the underlying vulnerability to which all humans are prone. The emotional distance previously erected between protagonists and victim (and indeed between viewer and victim) through presentation of the remains as merely repositories to be mined for data, dissolves as skin tone is fine-tuned and the image evolves before their eyes to a point where the holograph is noted to strongly resemble 'The girl who had the affair with the Senator' (Bones, 2005: ep 01x01), missing now for two years.

Booth promptly recalls 'Her name is Cleo Louise Eller. Only daughter to Ted and Sharon Eller. Last seen approximately 9pm, April 6, 2003 leaving the Cardio Deluxe Gym on K Street' (Ibid). Further contextual details emerge through character dialogue, building a picture of Cleo Eller's professional and personal life at the time of her disappearance, including her suspected relationship with the senator, that she had a stalker, and was estranged from her parents.

Booth's ready recital of the victim's final known movements from two years prior, and suggestion that he recalls it not because he has a good memory, but because 'it's my job to find her' (Ibid) intimates an emotional weight this case now bears for him due to his previous failure to resolve the disappearance for a family 'I've come to know […] pretty well' (Ibid). The emotional connection Booth brings to the scene seals the reorientation of *Bones'* way of looking at the wounded body from the cool distance of the clinician's gaze to empathetically charged voyeurism. The holograph of the dead girl remade still dominates the scene visually for characters and audience alike, but having provided a prompt for Booth to draw the victim's name out from his memory, this body, reconstructed from its wounded remnants, triggers a transfiguration of the remains from "victim" to "person". It is the first step in a process of grounding the narrativisation of Cleo's death, and the identification of her killer, in a series of empathetic connections between the team and the victim, launching initially off of this primary engagement with the body remade.

In stark contrast to *CSI'*s modus operandi with regard to secondary victims, the viewer is afforded the opportunity to see the emotional agony afflicting the victim's relatives in *Bones* after the remains are identified. In short order, the audience (along with Brennan) are introduced to the victim's parents, and furnished with fine detail about the victim's familial relationships. For instance, we learn that Cleo wore her father's Gulf war medal around her neck for luck, and was still wearing it at the time of her death despite their estrangement. Ramping up the emotional content, the audience see the mother breakdown, weeping uncontrollably. This short scene figuratively builds layers of humanity upon the facsimile of humanity that is the holograph, drawing into *Bones'* narrative of crime the wider implications that violent death bears beyond simply representing a tear in the social fabric by the intrusion of crime, as is largely the case in *CSI*. Moreover, as Butler would describe the role grief could play in the aftermath of 9/11, this scene serves to expose how grief testifies to 'the thrall in which our relations with others hold us' (Butler, 2004: 23), provoking recognition once again of a basic human relationality that exists, and is showcased, in bodily vulnerability; a motif of this pilot episode which would become a hallmark of the series.

Subsequent dialogue between Booth and Brennan emphasises a need to attend to the emotional condition of primary and secondary victims alike from a sympathetic and empathetic basis: Booth chastising Brennan for attempting to tell the truth of Cleo's suffering by countering Brennan's assertion that her parents deserve the truth with 'Their daughter was murdered, they deserve the kindness of a lie' (*Bones*, 2005: Ep 01x01). Moreover, Booth tells Brennan that 'getting information out of live people is a lot different than getting information out of a pile of bones, you have to offer up something of yourself' (Ibid). That is to say, that in the fictive world of *Bones,* successful criminal investigation requires that investigators allow themselves to be as exposed and vulnerable as both the victims and their loved-ones, essentially to be given over to suffering in a manner as if it might be one's own, regardless of victim creed or colour. This in itself was a politically progressive position for *Bones* to advance in the midst of an ongoing national terror war scenario, one whose narrativising of violence had so forcefully sought to remove some victims of terror war violence from availability for grief, mourning and general all-round sympathetic consideration as fellow humans (Butler, 2004).

Having provided this initial emotive grounding, the notion of "Victim" as "person", or multi-faceted human individual, is maintained as the emotional bedrock upon which the narrative of crime advances, through returns to voyeuristic gazing upon the wounded body remade, by protagonists and audiences alike. Indeed, after the initial discovery of the remains and subsequent reconstruction in holographic form at the 14-minute mark, the investigative team return to a recreation of the body three further times: in holographic form at 21:56 and 27:21, and in photographic form at 39:05. Each return is punctuated by an insight into the individual human experience of the victim, the impact of that victim's loss upon the wider network of family and friends, or the empathetic connection team members have forged with the victim. For example, immediately prior to the first return to the holograph, Brennan explains how her direct physical engagement with the victim's wounds not only yields up information about cause of death and the killer but has also served as an avenue through which she has connected empathetically with the victim, stating:

> I understand Cleo, and her bones are all I've ever seen. When she was seven she broke her wrist, probably falling off a bike, and two weeks later […] she got right back on that bike and broke it all over again. And when she was being murdered, she fought back hard, even though she was so depressed she could hardly get up in the morning. She didn't welcome death, Cleo wanted to live.
> (*Bones*, 2005: Ep 01x01)

Such a level of engagement with the wounded body prevents it from transitioning into a spent evidential resource once all information has been gleaned from it, destined to be quickly locked away in a morgue drawer as in *CSI*.

Describing loss and its associated grief as transformative, Judith Butler suggests that loss leaves one outside of one's own control, 'not the masters of ourselves' (Butler, 2004: 21). In the aftermath of their confrontation with the Eller family's loss, Brennan and Booth, both emotively charged with secondary grief, find they are no longer masters of themselves, of their own fates, in their efforts to narrativise the crime. As referenced earlier, the Senator who had the affair with Cleo Eller, and the Senator's Aide who murdered her, attempt to curtail the murder investigation, applying pressure to the FBI to restrict Booth's enquiries and attempting to discredit Brennan's capabilities. With their careers under threat, both Brennan and Booth are essentially given over (and giving themselves over) to the emotive influence of the wounded body remade as they feel compelled to place the victim and the family's desire for resolution above their own welfare. This is starkly evidenced as Booth sits watching a home movie of the victim and her family before declaring he will pursue a search warrant for the Senator's home despite his impending removal from the case following complaints from the Senator; 'I'm doing this for Cleo,' he declares (Bones, 2005: Ep 01x01). Grief, deployed within the template of the crime genre in Bones, has come to play the kind of role Judith Butler sees available for grief in directing terror war politics: grieving being a 'process by which we develop a point of identification with suffering itself' (Butler, 2004: 30) to arrive at a 'collective responsibility for the physical lives of one another' (Ibid).

To return to the notion of crime narrative as a genre whose narratives unfurl to a traumatic template, in this episode of *Bones,* the rebuilding of the wounded body from its fragmentary remains can be understood to have cohered as an act of memory in response to the trauma of Cleo Eller's murder and disappearance, itself an act which had embodied the forgetting of post-trauma repression. Cleo Eller was figuratively forgotten twice: first forcefully in the murder that made her unrecognisable (smashed skull and face, fingertips removed) and the disposal of her body in a lake that kept the remains out of sight, and then in the public consciousness as the investigation stalled and consequently slipped from news-media and FBI priorities. Cleo Eller existed in a liminal space, neither alive nor dead due to her status as "missing". In this respect the post-mortem state of Cleo Eller recalls those victims of American terror war aggression that were tacitly yet forcefully exorcised from the frame of war, through such tactics as the aforementioned denial of obituaries (Butler, 2004), and media compliance in disseminating military-eye-view perspectives of combat through regurgitation of military sourced footage from drone cameras and ordinance mounted surveillance (Butler, 2010).

One might even read the efforts of the Senator and his aide to undermine the investigation as another parable of the cultural and political barriers that Butler suggests had to be struggled against after 9/11 ‘when we try to find out about the losses which we are asked not to mourn, when we attempt to name, and so to bring under the rubric of the “human”, those whom the United States and its allies have killed’ (Butler, 2004: 46). Indeed, as a sacrifice for political gain and advancement, Cleo Eller’s death and the destruction of her identifying features, may be approached as a microcosm of the death and dehumanisation of those subjects of American anti-terror aggression that accompanied the advancement of the neocon ideological cause. The resulting cover-up apes, once again, that cutting out of the frame of war the deaths of those who would pose ideological challenges should they be registered within the realm of recognisable fellow humans, available for, and subject to, mourning and grief.

As with the deaths of her real world terror war counterparts, the reality of Cleo Eller’s death within the fictive world of *Bones* had become a repressed detail of history, held in abeyance from the public record by the body’s submersion in the lake, itself a geographical embodiment of repression’s capacity for withholding traumatic details from conscious access. Once uncovered, the rebuilding of the body and its identity prompt a figurative remembering as the details of the murder are rebuilt through trauma-like returns to the wounded body. ‘Fragments of evidence and body parts and fragments of stories [have] re-appear[ed] as […] re-membered whole narratives’ (Tatum, 2006: 128) as a psychical remembering has occurred through a process of literal ‘*re-membering’* (Ibid) as the body has been put back together.

The wound, in both *Bones* and *CSI*, then, may be read as it was in Chapter Two: a physical manifestation of the gap in memory that psychical repression of trauma creates for memory and narrative. This gap in turn translates, as in Lehane’s *Shutter Island* (2003), into a concomitant gap in narrative that, for genre purposes, obscures “whodunit”. However, as a real, ever present physical entity with which to directly engage, the wound simultaneously operates as the bridge over that gap to uncover the connections between past and present that within the fictional worlds of *Bones* and *CSI*, crime’s purveyors would seek to obscure.

In their criminal and scientific investigations, Brennan and Booth then have essentially been treading the transformative steps that Freud ascribed to mourning when narrative is engaged to counter trauma's creation of a melancholic stasis, the scenario of an interminable traumatic present. Revisiting and re-experiencing the wound has, under the clinically astute and empathetically charged gaze of *Bones'* anthropologists and FBI agents, reconnected past and present, pre-crime and post crime, into a narrative continuum of wounding: the injuring incident re-located within an appropriate historical context and consequently located firmly in the past and as the consequence of particular historical circumstances.

Furthermore, the role that bodily wound sites play as avenues through which identification as whole human beings is restored, within the crime genre template, reinforces Judith Butler's notion that 'the human comes into being, again and again, as that which we have yet to know' (Butler, 2004: 49). The team do not "know" the victim, either as person, human, or individual, but in delving into the wound and reconstructing the body in pursuit of resolving the principal unknowns of this crime narrative – victim identity and "whodunit" – they have connected empathetically, and in so doing have found commonality with the victim on the basis of shared humanity. The relatable human has quite literally surfaced (or re-surfaced) as *Bones'* principal unknown, having been sacrificed in the name of political ambition. It is an unknown made "known" through consideration of bodily injuries under the interrogative lens of forensic anthropology that makes bodily vulnerability a point of human relationality, a relationality that Butler refers to as 'an on-going normative dimension of our social and political lives, one in which we are compelled to take stock of our interdependence' (Ibid: 27).

As we have noted previously, Judith Butler proffers the notion that recognition of bodily vulnerability as a universal quality of bodily life, catalysed by unfettered grieving, may provide the philosophical basis for a new post-9/11 politics of non-violence to emerge, existing in opposition to the creed of reactive violence and pre-emptive war moralised by Bush and the neocons (Ibid: 29). In a narrative turn that consolidates *Bones'* politics as in line with Butler's position, an act of retaliatory wounding at the pilot episode's climax renews Brennan's vulnerability.

Alone and attempting to prevent the Senator's aide from destroying evidence of his crime by burning down his own home, Brennan shoots him in the leg, snagging an artery. As the aide lays bleeding to death, Oliver Laurier, a friend of Cleo Eller, arrives but does not intervene, instead watching gleefully and expressing happiness in watching the man die. However, late intervention by Booth ensures that the killer survives, and moreover that it is Oliver, so eager for the man's death, that saves his life by making him cognizant of the spiralling consequences of such counter-wounding. The killer, made vulnerable now to the action (and inaction) of other humans, reflects a vulnerability that has befallen Brennan by becoming an agent of injury. As Booth explains, 'That guy bleeds to death, Bones will go on trial for attempted murder' (*Bones,* 2005: Ep 01x01). Oliver consequently responds to the vulnerability of Brennan with an act of compassion, stopping the bleeding to prevent Brennan's action's resulting in murder charges. In the fictive post-9/11 world of *Bones'* then, a revanchist neocon-esque philosophy of justifiable counter-violence (in which the injury incurred is presented as the moral impetus for repeating violence) is roundly rejected. Importantly, in the fictive post-9/11 world of *Bones*, the consequences of counter-violence have been presented as equally applicable to those affiliates of state law-enforcement as they would be for the primary agents of injury: state affiliation grants no free passes for indiscriminate violence.

Bones' promotion of the resolution of crime without recourse to violent death, underscored by the apprehension of shared human vulnerability, consequently leaves little room for the narrative to venture into recuperative neoconservative propagandist territory of the kind *CSI* arguably indulges in. Neither triumphalist narratives about the ability of the state to respond to threatening presences in society, nor revanchist reorientations of the narrative to preference the perpetuation of violence on the basis of injury incurred, are afforded space to emerge in the wake of crime's resolution. Instead, the climactic apprehension of the killer transitions to a sombre funeral scene, 'reimagining the possibility of community on the basis of vulnerability and loss' (Butler, 2004: 20) as the experiencing of grief is projected as a unifying force bridging professional, political, ethnic and cultural divides.

To this end, the viewer is compelled to join the investigative team in a collective grieving experience, united with Cleo Eller's family and friends, headed by a stoic father in full military dress and a weeping mother. Sharing in this ceremony of mourning, Brennan joins in laying flowers on the casket, and pauses to gaze once more at the body remade, here in the form of a casket-top photograph of the victim as she was in life, figuratively returned to wholeness once more as the humanity of the victim is emphasised one final time for *Bones'* audience.

Interweaving victim family and friends with our protagonist state representatives, *Bones* imagines a post-9/11 world in which state investment in acts of grieving is not undermined in its sincerity by allowing that grief to serve the advancement of a neocon-esque dogma of retaliatory violence. Instead, inclusion in such public collective grief is proffered as an opportunity to re-affirm one's rejection of militaristic scenarios of justifiable counter violence at the behest of the state. Intercut with shots of the mother and father laying flowers on the casket, Booth tells Brennan, 'You know, being a sniper I took a lot of lives. What I'd like to do before I'm done is try and catch at least that many murderers' (*Bones*, 2005: EP 01x01). Booth's desire to somehow offset the violence of his own military past through a commitment to 'catch' not kill murderers, already displayed in the apprehension of Cleo's murderer, reiterates that Butlerian stance the episode has staked out: when presented with the vulnerability of victim's bodies, mindfulness of such vulnerability may become the foundation of claims for non-violent solutions to violent acts (Butler, 2004: 29).

Maintenance of the presence of the wounded body remade, has allowed *Bones*, then, unlike *CSI,* to promote the restorative qualities of grief in similarly politically progressive ways as Butler offered for the deployment of grief toward re-directing terror war politics away from counter-violence. In *Bones*, as in Butler, shared grieving arrived at from acknowledgement of the relationality of bodily vulnerability is the 'process by which we develop a point of identification with suffering itself' (Butler, 2004: 30) from where 'a principle [may] emerge by which we vow to protect others from the kinds of violence we have suffered' (Ibid).

Sewing-up Subversion

Despite having so effectively engaged (and advanced) *CSI*'s visually sensationalist aesthetic of journeys into, and through, the wounds of victims of violence to advocate for non-violent responses to acts of wounding, the image of the wounded body remade in *Bones'* pilot episode offers a simultaneous appeasement of those politically subversive ends to which it has been made available. For all of the progressive politics that *Bones* makes available as the wounded body is reconstructed, that process of reconstruction simultaneously exercises a self-censoring impulse that counterbalances its Butlerian wound politics. Where wounds had formerly served as openings through which political voices appended to wounding could emerge, discretely weaving critical engagement with terror war politics into their fictional crime narratives, the final form of bodily reconstruction can be understood to reseal progressive and subversive wound politics back into body cavities, to be locked further out of sight in morgue drawers.

The body remade within *Bones'* Angelator – the Jeffersonian Institute's crime scene reconstructing super-computer – rather than re-affirming the scale and detail of the appalling violence which victim bodies endure, instead serves to obscure the presence of that very violence that the narrative has painstakingly sought to preserve. As a consequence, the holographic image of the victim, despite its translucent layers exposing skeletal, pulmonary, and neural networks, locates our point of empathetic relation not in an *injured* human, but in a *whole* and *undamaged* human form. Clean and unbroken, the victim body is shifted into a position of political ambiguity; engaging empathetic connections on grounds of recognisable human similarity and shared precarity, but exercising a tacit command to forget the violence that had befallen them and exposed their vulnerability to the touch of other humans.

Recreating the victim in undamaged form, *Bones* ultimately asks us to remember violence in neoconservative terms: remember the event, return to it incessantly, melancholically, but discard the finer, more alarming contextual detail. Forget the fissures and holes in the body, withdraw to the surface where the visual is less sensational, such that we might not be compelled to voyeuristically linger and progress *through* those injuries to engage with the subversive political detail secreted below the surface. In this respect, *Bones*' holograph offers a subliminal microcosm of the strategic "forgetting" of the grimmer realities of physical injury on 9/11 and beyond. Cleo Eller's bodily testimony to the demonstrably real consequences of unrestrained violence has reached a point of textual self-censorship, cut from the narrative like the 'jumpers' (Junod, 2003) and the coffins of repatriated war dead (Rainey, 2005; Roth et al, 2007). One is held at a remove that defends against expeditions into the more politically parlous territory as Butler (2004) has shown us may be arrived at when liaisons with the vulnerable and injured are afforded time and space to foster empathetic connections, such as can occur through mourning and grief.

The template for such an aesthetic about-face can be found in the treatment of destroyed bodies in that creative forerunner to *Bones*, *CSI*. Progression of narrative through the rebuilding of bodies in *CSI* is the exception rather than rule, and on those occasions that such rebuilding is used to progress the narrative, while screen time is limited, the viewer is still exposed to the injuries incurred. For example, in the previously discussed episode, 'Butterflied', the butchered body of the secondary victim is shown being reassembled from parts haphazardly collected in bin-liners, in an assemblage process that recalls imagery from classic horror cinema renditions of the Frankenstein story: carved up parts juggled around on Doc Robbins' slab like a jigsaw and pressed into a notionally human shape. This victim however receives no screen time beyond this interlude, and later flashback sequences centre on the primary victim. Importantly, these flashbacks mostly show the primary victim *before* death, and even when the murder is recreated, the bloody incident is toned down via digital filters that lend a fuzziness to the image. In addition, the direction shifts focus to blood spray hitting the wall rather than the victim's throat being opened up. Accordingly, the real human consequences of unrestrained violence are censored out of the frame; the violence is remembered, but the human component is obscured.

Bones' pilot episode in particular, under similar aesthetic turns, ensures that even as its narrative is pulling focus back to the victims in the politically progressive ways we have described, there is a simultaneous distancing from such political work. To this end, the recreation of the murder and subsequent destruction of Cleo Eller's body is rendered in unreal terms. For all of the fine detail of neural, muscular, and skeletal structures that are recreated by the Angelator, the animated death sequences are much more simplistic. The holographs are less detailed, the movements robotic, and significantly shorn of any bloodshed. Moreover, the animations – such as that of a hammer hitting the skull – either stop before completion, or fail to show the end results: blood does not flow, bones do not shatter. In this concealment of the impact of violence upon the body, the wound aesthetic has segued into political alignment with the aforementioned neoconservative mode of narrativising 9/11 and terror war injury, obscuring the troubling realities that might would provide a basis for opposition to politics that promotes responding to violence with violence.

Indeed, from great initial proximity, viewers find themselves distanced from reality, and distanced from the sense of human relationality that the show had been inviting for its viewers. To all intents and purposes, we might as well now be viewing Cleo Eller from 30,000 feet via a drone camera, for the possibility of recognition as an identifiable fellow human has receded to much the same degree as victims of American terror war aggression under American military-managed war reportage. Accordingly, the political challenges appended to Cleo Eller's death, that *Bones'* narrative has made available through its stylised expedition through her wounds, are made as forgettable as the victim herself has become. Whilst we cannot deny that *Bones* (and *CSI* to a lesser extent) offer prompts to engage empathetically with victims of violence, challenging us to recognise them as bearing the shade of our own vulnerability, rendering the remade body as clean and undamaged – as if not dead but dormant – blunts its progressiveness.

However, even this rendering of the victim body evades absolute fixture, instead signalling its instability in markers that hint at the incongruity of the unblemished image they convey. Victims like Cleo Eller, remade in the Angelator, convey their unreality through the computer game graphics which render victims almost hyper-real. Not only are they obviously animations, but the graphics are also too clean, and show too much detail. Meanwhile, on the rare occasions that we get to see bodies having been reassembled after autopsy in *CSI*, post-mortem stitching along Y-incisions and sites of exploratory dissection remain as the leftover hints of death and injury, distracting from the cleanness and air of repose conveyed by the reclining body as a whole.

In this respect, the image of the body remade can be understood to have become something of a traumatic paradox in *CSI* and *Bones*, functioning politically in much the same way that the Freudian post-trauma dream-state is read to function for the traumatised under Jacque Lacan's reinterpretation of Freud in *Tuché and Automaton* (1964). In *The Interpretation of Dreams* (1900)*,* Freud describes a situation where a father dreams of being approached by his child who had died of a fever. The child asks, "can't you see I'm burning?", which breaks the slumber, awakening the father to a present reality in which this already dead child is now on fire in the next room after a candle has fallen upon the bed.

Freud assigns wish fulfilment to the father's dream of this address from the child, as the dream both returns the child to life and grants the father an interaction with the child. However, as Caruth notes, although the dream turns death into life, it does 'paradoxically, with the very words that refer to the reality of the burning' (Caruth, 1996: 95). Lacan suggests that the nature of this interaction, in which the child's wordplay intimates the very real experience of the deceased's physical burning, and which commands the father into wakefulness to see that reality, transforms the dream from wish fulfilment escapism to an agent of trauma's repetition, forcing the father into contact with the child as deceased once more. The dream terminates the sleep, a sleep whose very purpose was to enable the dreaming that should take one away from traumatic reality and into comforting fantasy. The dream then both fulfils wishes to turn away from traumatising reality, yet is the agent of re-exposure to, and confirmation of, trauma, and thereby ensures its prolongation.

Second season *CSI* episode 'Slaves of Las Vegas' (2001) neatly illustrates this paradox at work in the body remade. Recovered from a sandpit, a suffocated woman is first metaphorically remade as the sand is cleaned from her body, revealing an apparently pristine and uninjured form at odds with audience expectations for recovered bodies in *CSI*. Laid out on the mortuary table this unspoiled body has the appearance of slumber rather than death. Actual visible physical injury only occurs as the pathologist removes her breast implants, whose serial numbers provide the victim's identity. Attached to a real name with an identifiable history, the deceased has figuratively been remade once again, and again that remaking has the effect of signifying life over death. That is to say that details of employment, social mobility, economic status, political affiliation, health etc., all signifiers of everyday lived existence, unspool from that act of naming to figuratively reanimate this dead body into a vessel of living history from which information can be drawn.

One such element of history is her employment as a switch dominatrix, professionally engaged in both dominance and submission, for which she had undergone cosmetic surgery to enhance her aesthetic appeal. If one considers all that her body would endure in the submissive side of her work to be wounding in itself (she is scared from systematic lashing), and consider that wounding to include the surgical procedures she has undergone for her job (Breast Augmentation), then the pathologist's cutting and removal of parts truly remakes her, post-mortem, unto life by returning her body to its unaltered state; ergo, pre-trauma, therefore pre-death. As this victim in 'Slaves of Las Vegas' illustrates, the body remade sees death transformed into life through images that paradoxically confirm the violent realities of death.

These bodies remade that *CSI* and *Bones* present us with represent the political paradox of *CSI* and *Bones'* wound aesthetic. As with the words of the burning child in Freud's case-study, the hints of unreality that mark the withdrawal of *CSI* and *Bones'* wound aesthetic toward the political status quo – a neocon-esque censorship of injury's fine detail – serves only to "wake" the viewer to that which it has attempted to obscure. We may be essentially shocked into a metaphorical wakefulness to the underlying realities of violence, to those unceasing bodily vulnerabilities, by the erasure of its most visceral detail. It is a temporal layering occurring at injury sites under the wound aesthetic, in which absence manifests as a presence that draws concealed or repressed details of history into the present: the 'secret history[ies] encrypted in the material evidence' (Tatum, 2006: 128) of trauma.

In this way, the political convulsions of the remade bodies of *CSI* and *Bones* have something in common with Karen Engle's analysis of the politics of Eric Fischl's bronze statue of a World Trade Center "jumper", 'Tumbling Woman' (2002), that was placed on a concourse at Rockerfeller Centre in September 2002. Posed in freefall with her face cast upward from whence she fell (or jumped), for Engle, 'Tumbling Woman' is a freeze-frame snapshot that presents death as an inevitability that has been rendered interminably delayed. Specifically, Engle reads 'Tumbling Woman' as an expression of unrealised death that had become America's post-9/11 political reality under the clarion call to war. An 'infernal articulation between absence and presence […] hint[ing] at something far more terrible than death' (Engle, 2009: 16), for Engle, 'Tumbling Woman' transmits a horror of not having reached a "post" point that death would embody. Instead, 'Tumbling Woman' intimates that any sense of the "post" in post-9/11 is a fantasy, as under the march to war in response to 9/11, the absent towers were casting a shadow presence over all politics cohering in the dust cloud of their wake.

For Engle, then, 'Tumbling Woman' is a statement on 9/11 as both a historic event and an ongoing reality informed by its political fallout. Like 'Tumbling Woman', the remade bodies of *CSI* and *Bones* are temporally unmoored, caught in a liminal space in which death goes unrealised. They address us from the past and the moment of their destruction, and clairvoyantly intimate a future in which such destruction would be experienced again; perhaps literally in cremation, or figuratively in the repetition of wounding as crime moves towards its resolution through returns to wound sites and realisation of the retributional violence of the state.

Having exercised similar philosophical positions through renderings of temporally stranded wounded bodies, 'Tumbling Woman' and the remade bodies of *CSI* and *Bones* offer a further testimony to the sense of aesthetic bleed occurring across pop-culture outlets engaged with the discursive field of terror war politics. Furthermore, in their testimony to bodily horrors that are anticipated to be re-experienced, the liminal status of the body remade solidifies the sense of intra-genre aesthetic bleed that pervades *CSI* and *Bones.* Indeed, these remade bodies may be read as the crime genre's own zombies, the dead reframed as dormant vessels charged with destructive potential energy. Seemingly suspended on the verge of reanimation, these cadavers evoke a sense of representative American (and Western) bodies sleep-walking into repetitions of violence and ruin, a violence seemingly as hard-coded into the narrative template adopted by the neocons as they hijacked trauma to structure the 9/11 narrative, as bodily ruin is in the narrative progressions of horror cinema.

Through the sanitizing manipulation of the wound aesthetic, that renders victim death as unrealised, *CSI* and *Bones* remind us that the reality of death and grievous injury is a post-9/11 reality from which we cannot possibly turn away, even against the best efforts of political hegemons to sanitise the visual field of the narrative. The spectral form of the "body remade" transmits for its audience a horror that terror, pain, suffering and trauma aren't over yet. However, one may argue that overall, as viewers, we are left in an equally liminal state by the unfixability of these wound sites. Just as the wounded body is caught between life and death, real and unreal, we ourselves as viewers (readers) are consequently marooned in a paraxial space of political ambiguity, unable to fully engage with the body, emotionally and/or critically, at either pole and consequently deterred from landing upon an absolute political position one way or the other.

In this respect, *CSI* and *Bones'* contradictory entreaties to first embrace and then withdraw from intimacy with the wound, create a framework of narrative progression that embodies the paradoxes of neocon narrativising of 9/11 and terror war: *some* intense and immediate identification with the wound, primed for heightened emotional engagement, is overridden by a wish to contain that engagement to certain times, and for certain types of victim. The result has been that despite initially manifesting politically progressive, and occasionally intensely subversive, strands of political commentary, the narrative framework to which *CSI* and *Bones* operate ensures that progression through the wounds of contemporary domestic crime ultimately terminates at a figuratively clean and politically neutral space. Like the camera emerging from a wound tract in those recreations of death in *CSI*, we are deposited back in "the lab" of our living rooms, held at a remove from the wound, and the politics that lurk within, as engagement with terror war politics is placed into our own hands.

The paradox of the remade body, concomitantly concealing and amplifying its trauma, compelling to remember and commanding to forget, stands representative of *CSI*'s and *Bones'* own position within pop culture's seeming commitment to the trauma paradigm (see Melnick, 2009). Indeed, both shows' enduring legacy as entries in 9/11 culture might arguably be as examples of the overwhelming influence of psychoanalytic models of trauma for structuring narrative in creative work engaged with 9/11 and its political aftermath. So intrinsically oriented around viscerally wounded bodies, and repeated entreaties to alternately engage with and withdraw from the wound, *CSI* and *Bones* have cohered as a mass of trauma models layered upon one another.

As we have detailed, trauma in *CSI* and *Bones* not only guides the progression of narrative in line with Brooks' (1977) model of narrative as trauma (see Chapter One), but orders the relationship of viewers and protagonists to the inciting incident of crime and its wounds. Protagonist and viewer always occupy a traumatised position in crime narrative: the crime, the material injuries of which both protagonist and audience are compelled to become acquainted with, occurs prior to the commencement of the text, and therefore is held outside the immediate field of experience. Crime is therefore that experience, as in trauma, which one is yet to fully experience, and which one will keep experiencing as the protagonists track back repeatedly (shadowed by the viewer) over the already trodden ground of the wound site.

At the meta-level of the series, the viewers themselves are likewise trapped in a spiral of traumatic repetition. Like the 'Tumbling Woman' the viewer is 'never able to finish with it all' (Engle, 2009: 17) because the cyclical returns of trauma underscore the broadcast scheduling of the network television system: up to 24 episodes a year, at weekly intervals, and with repeats in the off season. The close of each episode of *CSI* or *Bones* leaves the viewer in anticipation of another impending trip through these cycles at the same time next week; a sense often reinforced through post-credits trailers that provide snippets of the gory wound-fest in store for the viewer and the show's protagonists in the next episode.

Ultimately, *CSI* and *Bones* might meaningfully be viewed as the American crime genre's most visceral testimonies to the ubiquity of the trauma paradigm as *the* prism through which creative artists were organising and disseminating responses to 9/11 and terror war politics. In their layering, both shows exemplify the consuming nature of trauma in American culture after 9/11 by situating trauma as the pre-eminent psychical experience, and as the structuring framework for discourse on the politics of 9/11 and the everyday experience of living under the narrative conditions of terror war. Moreover, beholden to a broadcast model equally indebted to the trauma model, *CSI*'s and *Bones*' patterns of viewing have echoed the fear/reassurance cycles of neocon terror war narrativising, in which one was to exist in the interstices between reassurance from the state that it had the means to protect its citizens, but always alert to the new bodily vulnerabilities that the terror threat posed.

As constrained as both shows might ultimately be by American network television's commercial imperative to establish mass-market appeal, it cannot be denied that *CSI* and *Bones* brought their viewers into contact with the politics of wounding that informed the state's narrativisation of its 9/11 response. Indeed, the crime-horror mash-up of *CSI*'s and *Bones'* signature aesthetic hook, has provided a plethora of representative 9/11 and terror war wound sites, bringing the horror and tragedy of 9/11 and terror war into the living rooms of viewers who had been experiencing a tacit censorship of war's grimmest realities. As in *Shutter Island* and *City of Bones*, those wound sites have functioned as vulnerable back-doors into critical engagement with terror war politics, locating the wound as the emotional and psychical core of terror war entreaties to counter violence. Highlighting the disquieting reality of what Judith Butler calls 'primary vulnerability to other humans' (Butler, 2004: 28), the strip-down and rebuild of the wounded body consistently provided opportunities for early terror-war era viewers to locate parallels between themselves and the targets of America's aggression that was being denied under the hegemony of Neocon wound politics. Moreover, entreaties to engage the wound on an intimate level redraws those representative wound sites, transforming them from mere emotive trigger objects in the solicitation of support for violent revanchism, as marked the presence of wounds in neocon 9/11 discourse, and into resources for a politics of non-violence in response to injuries incurred. Recast as a mirror, reflecting back the bodily vulnerability that offers a fundamental point of similarity between aggressors and victims, the wound sites of *CSI* and *Bones* serve as popular culture territory from which non-violence may be proffered as the ethical response to acts of violence and the incursion of injury.

~ Chapter 4 ~

Rising After the Fall: Transgressive Heroism, Contentious Victimhood, and The Frontier Reborn

Lost Light **(Connelly, 2003) and** ***Darkly Dreaming Dexter*** **(Lindsay, 2004)**

Introduction

In this chapter, attention turns to the critical engagement of two American crime narratives – Michael Connelly's *Lost Light* (2003) and Jeff Lindsay's *Darkly Dreaming Dexter* (2004) – with the tendency in American culture and politics to recalibrate heroic and victim identities in the wake of 9/11 (Faludi, 2008; Lobasz, 2008; Melnick 2009) along strict gender lines defined by heroic, rescuing men and tremulous, vulnerable women. Throughout this chapter, gender identity is referred to as performed – acted out towards society – per Judith Butler's theory of gender performativity, in which that performance is understood to be scripted for its performers over time through socially established definitions, rather than existing as an inherent feature of biological sex. That performance in turn reinforces the power structures and ideologies that establish the performative bounds (Butler, 1988, 1990). Branching out slightly from Butler, heroic, victim, and criminal identity are also approached in this chapter as performative, their scripting informed by the prevailing discourse on terror-age American identity and intersecting (and overlapping) therein with conservative post-9/11 gender discourse and its frames of gender performance.

Aligning with the invocations to America's frontier history that marked the discourse of 9/11 and the war on terror, tropes of western mythography pervade the texts under analysis in this chapter. To this end, the investigative endeavours of the protagonists are suitably shot through with stoic loner-protectors committed to the salvation of vulnerable or abused women (and children); savage irrational figures of animalistic deprivation, emerging from the perimeters of ordered society; morally ambiguous hero figures of outlaw justice, bringing the settlement of a new law to purportedly untamed or out of control territories; and siege scenarios primed to build to crescendos of violent unrestraint. Whilst no-one wears a Stetson, the mythography of the old west hangs heavy in the aesthetic of the post-9/11 frontiers of these texts. The urban and suburban spaces of Los Angeles and Miami are redrawn as both literal outposts of the war on terror (*Lost Light*) and allegorical displacements of such into provincial wars on crime (*Darkly*). These (sub)urban frontiers are populated by outlaw law-enforcers straddling the line between hero and criminal, serial killer vigilantes guided by convenient but flimsily constructed moral codes, and a clutch of imperilled damsels and doomed headstrong females who largely function as sacrificial offerings at the altar of patriarchal authority.

However, as this chapter will demonstrate, these crime narratives are not uncritical telegraphs of the prevailing influence of neoconservative ideology over American post-9/11 identity. Rather, Connelly's and Lindsay's narratives of post-9/11 crime and justice are discussed as offering interrogations of the terms on which heroism and victimhood were being redefined in the hegemonic account, and the tightly demarcated parameters to which those determined as either heroes or victims were expected to conform in service to the ideological drivers behind their (re)construction. Whilst appropriating the same frontier mythography as marked the hegemonic account of terror war identity, both texts are assessed as simultaneously using the identity tropes prevalent in that mythography to undermine, disrupt, and ultimately undo the identity parameters and sureties which that mythography was being mobilised to establish.

In both texts, the medium of criminal investigation furnishes a dual-stranded investigatory progression, in which identity formation (or renegotiation) proceeds along shadow tracks to that of the criminal investigation, tracking the twists and turns of the unveiling of hidden criminality, unfurling in tandem, and beholden to its developments. Indeed, the criminal investigations at the heart of these narratives can be understood to cohere as identity journeys, in which character identification as heroic, victimised, or indeed criminal, experiences a series of dislocating shifts in concert with the twists and turns of crime narrative emplotment. In keeping with the prevalence of the trauma paradigm as an overarching narrative framework in 9/11 culture (Chermak et al, 2003; Holloway, 2008; Melnick, 2009; Versluys, 2009), the emplotment by which identity is jarred into such re-orientation, and which in turn propels narrative forward, follows a sequence of traumatic repetition. Plot filters out in cascading sequences of violent incursion that inflict physical, emotional, or psychological wounds, as well as compelling return visits to the wound sites of preceding violent encounters – geographic and psychic – including those upon which the criminal investigation is premised.

The relationship between heroism and victimhood in particular is approached in this chapter as one of multi-stranded symbiosis, in which criminality emerges in *Lost Light* and *Darkly* as both the locus of unity and a motivating force compelling new criminal activity that simultaneously reinforces and defies one's status as hero and/or victim. On the one hand, the establishment of heroic identity in these texts is beholden to victimhood, in so much as the victimhood of others (principally women and children) serves as the source of moral and ethical challenge to which our protagonists respond. On the other hand, our protagonists' responses to violent crime and its victims are presented as intimately connected to those protagonists' *own* status as victims of violent crime, historically, as in the case of Lindsay's titular protagonist, or in the contemporary experience of private investigation in the case of Connelly's Harry Bosch. Marked by overlap and instability, the identities that emerge serve to offer an account of the moral and ethical compromises which terror war politics demanded of its adherents; heroism, victimhood and criminality are bound together in a shifting mass of unfixable identity that both reinforces and distorts established gender associations.

As in the texts discussed in the preceding chapters, the wound sites that trail and mark the bloody passage of the protagonists through their narratives of crime are assessed as vulnerable apertures through which underlying political content and critical engagement may be aspirated from the body of the text, emerging in concert with the concealed material evidence of criminality, criminal investigation constituting a figurative cleaving open of these textual fault-lines. Conceptually, as discussed in relation to *CSI* and *Bones* in the preceding chapter, the wound sites of *Lost Light* and *Darkly* serve as portals through which truth and knowledge about violence in post-9/11 America may be excised. Exposures of terror war's repressed historical drivers, its ideological underpinnings, and the related myth-making about the righteousness of state violence all seep out from within the wound sites that pepper the path of investigative endeavour.

The redemptive narrative sequence of rising after a fall was widespread in culture and politics in the aftermath of 9/11 – America as fallen but rising (Melnick, 2011) – and the identity journeys of the texts' principal players may be understood in this vein, as efforts to realise a notional "rise" – here of their heroic masculine countenance – after the experience of a "fall" into masculine impoverishment (*Lost Light*), or in counter to an unwinding experience of manhood falling away (*Darkly*). The falls and rises that Bosch and Dexter must navigate are approached in this chapter as component elements of each texts' engagement with 9/11-inflected identity politics, offering critique of what might be understood to have "risen", in identity terms, after the purported fall of American masculinity on 9/11.

Ultimately the texts under analysis in this chapter will be shown to suggest that the post-9/11 anti-terror context had stimulated into life much more complex and unstable forms of heroism and victimhood than the prevailing discourse allowed for. *Lost Light* and *Darkly* displace the pastiche heroes of the old west, the cartoon reincarnations of Ethan Edwards and Rooster Cogburn that hegemonic accounts of terror war identity were summoning. Replacing them are figures that represent a more visceral and troubling distillation of post-9/11 identity, in accordance with the seismic unrestraining of state power that terror war represented. Formed in violence, immersed in its physical, psychological and emotional debris through their profession, and seeming to wilfully encourage its presence within their lives, these dark avatars of 9/11 culture’s imagined heroic male protectorate will be assessed as both unvarnished manifestations of the ideological underpinnings of neoconservative identity politics, and a consequence of the unrestraint it championed.

I

Breaking Down the Distance: the Rise of Unrestraint in *Lost Light* (Connelly, 2003)

'For a moment at the frontier the bonds of custom are broken, and unrestraint is triumphant'

Frederick Jackson Turner

Fallen Man

In the aftermath of 9/11, as the nation grappled with responding to the trauma of the attacks, the wound site of 9/11 would become a point of orientation for conservative commentators intent on autopsying American national identity, seeking to pinpoint flaws in the American character that could account for the vulnerability to attack that 9/11 had brought into sharp relief. A process of identity recalibration subsequently unfurled against the notion that failings in the American character, specifically derogations from traditional gender norms, had somehow left the nation vulnerable to, and even inviting, the attacks on the World Trade Center and the Pentagon (Faludi, 2008; Melnick 2009). America was woefully deficient in real men, and as such was experiencing a paucity of heroes that could rise up and defend the homeland; or so charged conservative cultural commentators unwilling to accommodate any criticism of American security and intelligence.

That an American effeteness, rife amongst the nations menfolk, had ostensibly invited such an attack was the view of the Vice President, Dick Cheney, who suggested that a national tendency toward ‘weakness [and] vacillation’ had indicated to the Osama bin Laden’s of the world that America could be attacked with impunity (quoted in Russert, 2003: Online). The resulting wound site at 1 and 2 World Trade Center came to be viewed by critics in the Cheney camp not only as a symbol of national impotence, but of the ‘baleful feminist influence’ (Faludi, 2008: 24) that had proliferated unchecked in the background of American culture, feminising the male populace into eunuch-like impotence through its persistent demonisation of male aggression (Faludi, 2008). As the director of Mensaction.net suggested, ‘the phallic symbol of America had been cut off, and at its base was a large smouldering vagina’ (George, 2001: Online): a gaping hole inviting further penetrations of the homeland.

The 9/11 wound, reconceived as a tear in the fabric of American male virility, provided fodder for a reflexive conservative, post-9/11 gender discourse that sought to (re)establish a hyper-masculine aesthetic of heroism, redrawn around a nucleus of characteristics that could have been cribbed directly from Frederick Jackson Turner’s seminal 1893 essay *The Significance of the Frontier in American History*: rugged individualism, swaggering gunfighter machismo, emotional stoicism, and bureaucracy-busting unrestraint. Equating heroic identity with traditional expressions of masculinity, William Langewiesche’s celebrated chronicle of the daily lives of the Ground Zero excavation crews, *American Ground: Unbuilding the World Trade Center* (2002), took the “smouldering vagina” of Ground Zero itself as its stage-set for the cultural rehabilitation of the American male directly within this wound. The excavation of Ground Zero is recast by Langewiesche as a frontier romance full of tough-talking, determined men, undaunted by danger, who casually dispense with the bureaucracies of the civilised world and simply roll into the unknown perils of the Ground Zero wilderness on the latter-day horseback of heavy machinery (Mead, 2010). In its peculiar affection for the chaos of the wound site, Langewiesche's celebration of gung-ho masculine endeavour at Ground Zero was solidifying the template for American manhood revitalised through wounding: brutish, cavalier, and ruggedly individual.

Complementary to the re-masculinising of male identity for a new template of post-9/11 heroism, modelled on the unrestrained frontiersman, was the resurrection of the homestead waif, fragile and tremulous femininity the new-old standard for female identity performance that would seat womanhood squarely within the realm of victimhood, and thereby bar men from entry to such affiliation. Accordingly, in Langewiesche's paean to the American manly man, women reside predominantly off-screen, with those who do appear largely taking the form of either grief-stricken widows or mangled remains strained from the rubble. Heroic and victim identity then were principally delineated by gender, and a frame of gender performativity (Butler, 1988; 1990) lifted wholesale from the frontier romance.

For the neocon hawks of the conservative commentariat, the equation of frontiersman masculinity tropes with post-9/11 heroic identity provided a neat alignment with the war-waging ideology of neoconservatism. With frontierist unrestraint at its performative forefront, the bounds of appropriate terror-age male performativity modelled in effigy the predilection for unilateralism, pre-emptive warfare and eager transgression of legal (and moral) standards for the application of state violence that would become embedded in the 2002 National Security Strategy (NSS). Indeed, that reinvigorated frontierist mentality coursed through neocon ideology as the Bush administration freed itself from prior constraints on state power, evident in the administration's withdrawal from international conventions and treaties, its elevations of presidential authority under the Unitary Executive, and undermining of constitutional protections afforded by the Patriot Act (see Chang, 2002; Rackow, 2002; Brasch, 2005; Halper and Clark, 2005, Mickelthwait and Wooldridge, 2005; Blumenthal, 2006; Holloway, 2008). Neoconservatism was the ideology of unrestraint, and the war on terror the apparatus for its manifestation and execution, philosophically, culturally, and militarily. Catalysed by the wound sites of 9/11, neoconservative ideology had been successfully washed in the cultural dye of western mythography for covert sale to the masses.

It was against this backdrop of anxiety about gender roles and appropriate affirmations of heroic and victim identity that Michael Connelly's second post-9/11 Harry Bosch novel, *Lost Light,* was conceived and written, arriving in bookshops in April 2003. Picking up chronologically just a few months removed from where 2002's *City of Bones* left off, *Lost Light* follows Bosch, now a private investigator, on a personal mission to resolve the murder of Angella Benton, a production assist killed as part of a plot to lift two million dollars from a movie set. *Lost Light* is a narrative of competing memory acts pertaining to victimhood under the new political reality of victimhood's constrained parameters after 9/11, the Benton murder having drifted into obscurity at the LAPD – superseded by the resource demands of post-9/11 anti-terror policing. However, against this backdrop of a cold-case investigation, *Lost Light's* central narrative of crime charts the rise of a fallen man; Bosch's efforts to realise an act of memory for this forgotten victim of crime in post-9/11 Los Angeles provide a structuring matrix through which Bosch can rehabilitate his diminished standing as an investigator after his failures in *City of Bones* (see Chapter Two).

Through the various struggles that Bosch faces to realise justice for Angella Benton and preserve the memory of her victimhood, colliding repeatedly with state agents for whom Bosch's investigation represents an impediment to the more pressing concerns of anti-terrorism, Bosch is afforded an outlet through which to reinvigorate his masculine credentials and rise up as a virile hero-protector in the new terror-war warrior mould. It is through Bosch's collisions with state anti-terror imperatives that *Lost Light* offers an exploration of where the dividing lines lay after 9/11 between heroism, victimhood, and ultimately criminality, when unrestraint not only reigns triumphant but is promoted as the efficacious and morally just response to violence. Moreover, Connelly's decision to reimagine Bosch as a private investigator allows an exploration of how a heroic identity for Bosch, long premised on rebellion against government bureaucracy and carried off with a steely machismo, could be reasserted in an era where those bureaucratic forces of government were being elevated in the cultural consciousness to the status of anti-terror cowboy supermen.

Two salient examples of how the traditional figures of bureaucracy were being repackaged as cowboy-supermen can be found in TIME magazine's December 31st 2001 issue, that had picked New York City Mayor, Rudy Giuliani, as person of the year.

Depicted boldly standing tall on a skyscraper ledge, back to a darkened city stretching into the distance, its streets hundreds of feet below, and emblazoned with the tagline 'Tower of Strength', Giuliani bore the countenance of DC Comics superhero, Batman: Giuliani the 'Dark Knight', glowering over his own Gotham and ready to leap into defensive action. It was an image of the kind that had adorned many a page of Batman and Superman comics, and that could be seen rehashed again in some of Christopher Nolan's cinematography choices in his Dark Knight Trilogy (2005-2012). Already positioned on superhero terms, the text of the cover story mashed-up this Batman persona for Giuliani with the Cowboy iconography that we have noted being afforded the President. Like a wearied frontiersman rancher after a bloodying altercation with native Americans, the Mayor was stated to be 'still covered with ash' when he 'left the TV on through the night in case the terrorists struck again, and he parked his muddy boots next to the bed in case he needed to head out fast' (Pooley, 2001: 40).

Similarly, a cover story for *Vanity Fair* by Christopher Buckley with Photography by Annie Leibovitz worked the same formula for Bush and his cabinet, Faludi noting that Bush, with his big Texas belt buckle bore the role of 'flinty cowboy in chief' (Faludi, 2008: 48). Buckley would assign superhero monikers to the rest of the cabinet, such as Tom "The Protector" Ridge, 'At six feet three, with a prominent Buzz Lightyear jaw, he certainly has the right appearance for a director of homeland security' (Buckley, 2002: 78).

Under the new terror war paradigm, where heroic identity was seemingly being equated with an ever darkening appetite for morally ambiguous violence and blood simple revanchism (Faludi, 2008; Holloway 2009), and a considered approach to complex political problems was being displaced by a preference for gung-ho unilateralism and pre-emptive strikes (Blumenthal, 2006), Bosch's identity at the start of *Lost Light* appears distinctly out of step with the prevailing modes of post-9/11 heroic masculinity. Bosch is a man with no badge, no permit to carry a gun, and no investigative standing beyond what individuals voluntarily allow. Where a badge and a dead-eyed stare had formerly *forced* doors open and compelled citizens to confess their secrets, now politeness, ego massaging, and careful economies of truth are required to *coax* open doors and engage *conversation*: 'I had no station, no validity. You either had a badge that opened all doors or you didn't. I didn't' (Connelly, 2003: 72). Bosch's diminished standing is evident from the opening chapter, as Connelly's first-person narrative has Bosch confessing to the reader that in order to speak to the film director at the heart of the original robbery, he had let the director's secretary assume he was still a cop: 'If I had told her I was an ex-cop working freelance on an old case, then I was pretty sure I wouldn't have gotten anywhere near' (Ibid: 7).

Cut off from the cachet and influence that comes with being an LAPD Detective – 'You carry no badge. […] You have no standing' (Ibid: 178) – and shorn of the legal protections afforded police officers in the investigation of crime, Bosch is a neutered force, a figure of impotence and emasculation. The potent phallic symbol of the crime fighter, the gun, had been voluntarily surrendered at the end of *City of Bones* in the aftermath of Bosch's failure to save his colleague and love interest, Julia Brasher, and prevent the death of the prime suspect in the novel's murder case. In the place of a gun there is an empty holster and reliance on 'a library card where a police shield used to do' (Ibid: 146).

Bosch finds himself out of step with the new political realities of post-9/11 policing that render the goodwill of old LAPD connections and collegiate support moot. Overtures for help and information from former partner, Kiz Rider, are so categorically rebuffed that Bosch finds her 'like a complete stranger' (Ibid) whom he could no longer trust 'to tell me if the sun was out, unless she cleared it first with the sixth floor' (Ibid: 90). Bosch is, to all intents and purposes, a "man-out-of-time". Recalling depictions of the 1930s-1950s Hollywood detective archetype as described by Robert Ray (1985), Bosch is an insider turned outsider, on a collision course with the bureaucratic machinery that formerly provided his crime-fighting arsenal, an isolated figure finding the old ways of policing have fallen away since 9/11. Moreover, Bosch is a man whose time as an effective crime-fighting force may be running out without a significant move to adapt to the changed context of the new terrorism-world, because 'the rules went out the window September eleventh, two thousand one' (Connelly, 2003: 115).

Connelly captures Bosch's predicament in a neat piece of doubling as Bosch, previously 'a two-pack-a-day man' (Ibid: 84), surveys an advertising hoarding for Marlboro cigarettes: 'Smaller in stature but still covering the side of a building was a Marlboro Man with a drooping cigarette in his mouth, his steely coolness replaced by a symbol of impotence' (Ibid: 162). Aside from the obvious parallel between the declining potency of the Marlboro Man as a culturally acceptable male role-model in the face of anti-smoking initiatives, and now-ex-smoker Bosch's similarly receding stature since giving up the badge and the gun, Connelly's choice of double has a wider resonance than merely highlighting the diminished status both figures bear. Invoking the Marlboro Man as Bosch's metaphorical counterpart, burnished with the Stetson and leather chaps that mark the iconography of the rugged frontiersman, Connelly provides an allusion to the trend in 9/11 culture of associating masculinity with western mythography and frontiersman machismo. Taking up the whole side of a building, it is an image that, despite the reference to flaccid genitalia in the limp dangling cigarette, intimates not only the rising stature of the frontiersman image in the 9/11 discourse, but foregrounds the terms upon which the rehabilitation of Bosch's heroic identity will unfold in *Lost Light*, a western fable of frontier unrestraint, to be staked out against the terrain of the new urban frontiers of terrorism-world Los Angeles.

The inclusion of this towering Marlboro Man also tacitly alludes to the presence in *Lost Light* of what Faludi refers to as America's 'compensatory gender narrative' (Faludi, 2008: 214), that has historically been marshalled to rehabilitate the stature of the American male whenever the nation faced bloody incursions against its citizenry, and which Faludi has described rising to prominence once again in the aftermath of 9/11. Wherever those John Wayne protectors tread in America's frontier imaginary, so must reside those 'little captive Debbies' (Ibid: 115) whose vulnerability provides the foil against which the frontiersman's heroic bona-fides must contrast. As Faludi notes, at 'pivotal moments in our cultural life extending back to the Puritans—moments when America was faced with a core crisis—we restored our faith in our own invincibility through fables of female peril and the rescue of "just one young girl" (Ibid: 200).

The only caveat to this scenario for *Lost Light* is that, unlike the traditional damsels in distress that populate such deployments of the monomyth of the knight in shining buckskin, Angella Benton, that "one young girl", is already beyond rescue. Death is, however, no roadblock to Angella's functioning as the complementary figure of female vulnerability and victimhood against which Bosch may restore his heroic masculine bona-fides. Indeed, the manner of Angella's death serves instead to amplify her status as a galvanising force of feminine waifery, compelling the assertion of a patriarchal protectorate response. Beginning with a *CSI*-esque close-up of Angella's wounding, Bosch's narration notes that despite having her 'eyes open and bugged' and 'corneas […] hemorrhaged' (Connelly, 2003: 13), Bosch could still see the 'pretty face' (Ibid) she'd had in life; the trace evidence of former beauty offered as a magnifier to the heinousness of the crime.

Quite aside from this depiction of feminine prettiness turned rotten by violence, it is Connelly's presentation of a sexual component to the crime that compounds Angella's presence in *Lost Light* as a representative figure of idealised vulnerable post-9/11 femininity against which male fortitude could be measured by contrast: 'Vulnerability to rape was the feminine Achilles heel, the special weakness that women possessed and their male rescuers allegedly didn't' (Faludi, 2008: 265). With her blouse 'torn open and her bra jerked up to expose her breasts' (Connelly, 2003: 12) and the killer having 'masturbated over her corpse' (Ibid) Angela's victimhood is sexualised in a manner that has predicated her vulnerability to violence on the very fact of her being female, consistent with the terms of the frontier rescue narrative (Castiglia, 1996; Faludi, 2008). The terms of the assault highlight Angella's body as an object of a particularly insidious kind of heterosexual male interest, against which characters like Bosch would ordinarily function as patriarchal (and sexually virtuous) male barriers; sexual vulnerability acting as a counterbalance to impenetrable male virility.[49]

Furthermore, hooking into the recurring trope of the imperilled child of the 9/11 novel (see Holloway, 2008: Versluys, 2009), Bosch's narration depicts an image of crime scene and corpse representative not only of a despoiling of maidenly virtue, but of childhood innocence. Noting that Angella's 'exposed chest was almost flat' (Connelly, 2002: 13) Angella's victim status and vulnerability are redoubled as her form is, quite literally, stripped back to that of a child. Operating dual identities as both woman and girl, despoiled maiden and violated child, *Lost Light*'s principal victim grounds Connelly's novel in the zeitgeist of terror war gender politics: Angela anointed as an honorary member of the sorority of tremulous femininity that populated the hegemonic account of post-9/11 gender norms in America.

With Angela's *bodily* vulnerability insurmountable, it falls very specifically to *memories* of Angella's wounding, *memories* of those physical signifiers of her feminine vulnerability, to stand in for her corporeal presence as the traditional imperilled girl of the heroic male-protector fantasy. Specifically, Bosch tells the reader that 'it was her hands that did it for me' (Ibid: 13), the way they fell together 'beseechingly, begging for something' (Ibid). Those beseeching, begging hands represent a traumatic reference point for Bosch, a notional Ground Zero of crime lodged in the psyche and ever-beckoning back to the 'body crumpled on the Spanish tile' (Ibid: 23). In true trauma fashion, the image of Angella Benton's outstretched hands is noted to repeatedly surface from Bosch's memory to intrude upon his thoughts, such that Angella Benton 'came alive in my dreams and reached out to me' (Ibid: 185); the post-trauma moment of his present is dislocated to the "back there then" of traumatic flashback.

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[49] From the re-orientations of 19th century American captivity narratives to emphasise either the prowess of male rescuers, or the (purportedly) depraved sexual appetites and violent propensities of savage captors (Castiglia, 1996; Faludi, 2008), through to the Bush administration's cynical attempt to ground the invasion of Afghanistan in liberating feminism by trumpeting the Taliban as 'a regime at war with women' (Bush, 2001f: online) and routinely engaged in 'rape, abduction, and forced marriage' (ASD, 2001: Online), Angela Benton has a legion of archetypal sisters in the cultural rehabilitation of masculine potency.

It is in those intrusive flashback memories of Angella's reaching hands – 'I remembered her body crumpled on the Spanish tile, her hands held out in such a way, as if reaching to me' (Ibid: 22-23) – that Bosch is suggested to have found a renewed sense of purpose: 'It was time to stand again […] to stand for the dead […] I had my mission' (Ibid: 22-23). In describing Bosch's pursuit of justice for Angella's unresolved victimhood in terms of 'mission', a term commonly used in the Christian faith in relation to the work of the church, Connelly imparts a sense of divine purpose or sanctioning attached to Bosch's investigation. The vernacular of Christian faith was of course common to Bush's terror war rhetoric, with Bush using his 20th September 2001 address to frame terror war on terms that would implicitly link the war-waging to come as being commenced under holy orders: 'in our grief and anger we have found our *mission*' (Bush, 2001a: Online – my emphasis). In his turn to the language of Christian crusade, there exists an implicit link between the terms upon which Bosch justifies both his investigation and the excesses of frontierist violence he will ultimately bring to bear, and the Christian evangelism that underscored the President's determination to 'bring our enemies to justice, or bring justice to our enemies' (Bush 2001a: Online), a turn of phrase that signaled a willingness to use extra-legal violence by a President assured 'that God is not neutral' (Ibid).

Joined in spirit with the terror-war posse of the President-Sheriff's new high plains drifters, the Harry Bosch of *Lost Light* models John Wayne's iconic portrayal of Ethan Edwards in *The Searchers* (1956), the old gunfighter stepping out onto the plains to assert his male virility and fighting potency through female rescue. With victimhood cast in distinctly fragile female form, *Lost Light* appears set to offer a contemporary retreading of that same 'consoling formula of heroic men saving threatened women' (Faludi, 2008: 215) that Faludi identifies being regurgitated by the conservative commentariat in their efforts to resuscitate purportedly diminished masculinity in the aftermath of 9/11. However, as will become clear, resurrecting the fable of female rescue in *Lost Light* will go beyond simply re-masculating Bosch.

In Connelly's post-9/11 fable of female rescue, it is not the sanctity of Angela's body that is at stake, but rather the sanctity of the memory of her victimhood within the new political realities of post-9/11 anti-terror prerogatives, where 'Homeland security is what it's all about now and everything else can take a back-fucking-seat' (Connelly, 2003: 177). Bosch's private investigation represents a dutiful, if belated, rescue scenario of reaching back into the past to figuratively grasp those reaching hands, to answer a call to memory. As later analysis will detail, it is a call to memory being uttered in the face of political forces for whom any remembering of Angella Benton's murder poses a threat to the pursuit of anti-terror imperatives, the FBI believing the robbery connected to her murder to have funded terrorism. Accordingly, the commands to remember Angella's victimhood that Bosch's private investigation makes, invokes a countervailing sequence of commands to forget, forcefully applied by a state newly unrestrained in the force that it can apply by the provisions of the Patriot Act.

Instigating a forced retreading of the wound sites of Angella's murder (physically in the geographic and the bodily, and as they exist in memory), the progressive twist that Connelly places upon the rise of Harry Bosch as revitalised hero-protector, is a disruption of the terms of identity which were being employed to enrol identity politics in the advancement of the terror war agenda. In a move that recasts traumatic return as a progressive experience, the process of revitalising Bosch's heroic standing begins in earnest with Bosch's first physical return to a wound site associated with Angella's murder, Bosch visiting with crippled ex-LAPD Robbery-Homicide Detective, Lawton Cross. Indeed, Lawton Cross *is* the wound site, his link to the murder being, like Angella's, both enshrined in memory and inscribed into the record in visible bodily damage that he himself bears.

Lawton Cross's interactions with Bosch serve to initiate a sequence of jarring shifts and reorientations in Bosch's identity, that on one hand contribute to the emergence in *Lost Light* of a more inclusive and holistic presentation of post-9/11 victimhood, heroism, and criminality; the bounds between these identities become unfixed, allowing for a level of crossover and interchange denied by the binarism of neocon ideology. On the other hand, the form of victimhood that Lawton Cross embodies, juxtaposed against Bosch's burgeoning return to heroic relevance in the chiselled gunfighter mould, offers an allegorical examination of how post-9/11 reorientations of hero and victim identity incorporated a hierarchising of victimhood into desirable and undesirable versions. Undesirable versions of victimhood, as will be explained, are those forms of victimhood that either bore the potential to undermine the narrative of 9/11 as an unprovoked attack against a wholly innocent and virtuous nation, or offered uncomfortable and inconvenient reminders of bodily vulnerability, a facet which, as detailed previously, bore the potential to build resolve against revanchist military responses to the attacks.

Contentious Victimhood and Relationality Through Criminality

As the representative Ground Zero of wounding in *Lost Light*, Angella Benton's body, and the scene of her demise, initiates an unspooling sequence of wounds; the Benton murder is a trigger-crime for a movie-set heist, which itself devolves into a violent confrontation with the police, leaving two of the robbers dead. The Robbery-Homicide detectives leading the investigation, Jack Dorsey and Lawton Cross, are themselves subsequently gunned down by the surviving criminals, Dorsey dying, and Cross left a quadriplegic. Where Angella's body betrays the violence of her death only in the ruptured blood vessels of her eyes, Lawton Cross' whole body is a testimony to the ravages of violent crime, a honeycomb complex of wounds, layered upon one another. As if in defiance of the scar tissue that closed the wound that severed his spine, new holes have been created to accommodate the tubes and drains that keep him alive. When not speaking, Cross' mouth hangs perpetually open, another gaping hole, doubling-up as an outward manifestation of a memory described as being holed 'like swiss cheese' (Ibid: 60), out of which 'his case memory was coming back in chunks' (Ibid: 52).

Although united in victimhood through injuries spun from the same crime, Angella and Cross couldn't be further apart in the schema of acceptable post-9/11 victimhood. Where Angella suitably fulfils the image of cringing damsel, Cross' visage bears none of the representative features determined for America's menfolk under 9/11 culture's resuscitation of the frontiersman "manly man":

> A strap crossed above his eyebrows and held his head to the cushion behind it. A network of tubes connected his right arm to a bag of clear fluid that hung from a utility tree attached to the back of his chair. His skin was sallow, he weighed no more than 125 pounds, his collarbones jutted out like shards of broken pottery. His lips were dry and cracked, his hair was an uncombed nest.
> (Ibid: 46)

Impotent and immobile, dependent entirely on his wife for 'feedings and cleanings' (Ibid: 208), Cross offers a grotesque vision of destroyed male prowess, a retrograde model of that 'besieged masculinity' (Faludi, 2008: 24) purported to have been spawned and maintained by America's 'nursemaids of overweening womanhood' (Ibid: 24) prior to 9/11. Indeed, every aspect of Cross' life is under the stewardship of his wife. No longer recognisably male, in his dependency Cross has been reduced to a composite figure of infantilization and femininity; he is a child, and essentially a female child, expressing the kind of cowering vulnerability that the post-9/11 resurrection of the male-protector fantasy demanded of its womenfolk.

The form of victimhood that Cross models then, is one that exists outside the dominant frames of post-9/11 identity, an unstable form occupying a paraxial space of overlapping heroism (identity as a cop) and victimhood (as a cripple), perpetually oscillating between masculinity and femininity. It is into this paraxial space of identity disruption that Connelly draws Bosch. It is those chunks of case memory, coming to consciousness unbidden in the manner of traumatic repetition, that have drawn Bosch into a situation requiring him to repetitively gaze upon the wound site of Lawton Cross. Although such returns to wound sites support the recasting of traumatic return as a progressive experience – furnishing Bosch with the investigative knowledge required to realise justice for *Lost Light*'s representative tremulous female, Angella Benton – returning to gaze upon the wound site of Lawton Cross is simultaneously a destabilising experience that poses a threat to the surety of the identity Bosch is rebuilding through the Benton investigation.

Despite the obvious physical differences, Connelly sets Cross up as an unlikely double for Bosch, in what will be a series of unsettling doublings for Bosch over the course of the novel. Bosch's reacquaintance with Cross begins with a male-bonding ritual over a flask of Bushmills. As Bosch smiles and nods along with Cross' proclamations of 'Fuck the meds […] Give me Bushmills anytime, Harry' (Connelly, 2003: 50), Cross and Bosch come across like two similarly hard talking, whiskey drinking, veteran homicide detectives, brothers-in-law-enforcement cut from the same cloth. However, this relatively benign comradery creates a bridge for a more politically progressive interchange of identity positions between Bosch and Cross.

As Bosch makes commands to Cross' memory in an effort to recover contextualising information about Angella's murder from within the wounds to his mind, Cross and his bodily wounds make a counter command to Bosch. Asking Bosch, 'You think this is what I want?' (Ibid: 51), Cross directly commands Bosch to imagine living as he does, to appraise Cross's wounding and consider how he would feel in Cross' place. 'Look[ing] at him for a long moment' (Ibid: 51) Bosch imagines his life as Cross, accepting that although he cannot *know* Cross' predicament, he can 'imagine his horrible frustration' (Ibid: 52). If Bosch can "imagine" such things, then it stands to reason an empathetic connection has been formed, empathy being predicated upon the ability to share and understand another's feelings.

This act of imagining, in which Bosch and Cross may momentarily occupy the same identity, dissolves the hero/victim, male/female separations that have so far set the template for the trajectory of Bosch's identity journey in *Lost Light.* As Bosch allows Cross' highly feminised victimhood a space of existence within his own identity, all of the allusions to impotence and emasculation which Bosch's engagement with the memory of Angella has been premised to dispel, are able to reassert a claim to recognition as part of Bosch's masculine heroic-protector identity. Incorporating traits purported to be the preserve of women into masculine identity, *Lost Light* extends a tacit undermining here of the anti-feminist ideology present in conservative 9/11 discourse, offering a reversal of its excising of feminine influence from masculinity.

Beyond usurping the prevailing gender binaries, to reintroduce femininity into the masculine equation is to open the door to an equally destabilising, and arguably even more politically contentious, agent against the post-9/11 norms of masculine heroic identity: vulnerability. Already advanced in *Lost Light* as one of femininity's defining traits, Judith Butler (2004, 2010) charges such bodily vulnerability, as displayed by both Angella and Cross, as a point of relationality between all bodies. Butler suggests that in 'the apprehension of another's precarity is implicitly an apprehension of our own' (Butler, 2010: xvi), and accordingly, compelled as he is to gaze upon Cross' emasculated body, the precariousness of life to which Cross' injuries attest imprints that precariousness onto Bosch's frame of conceptualising the self; Bosch sees within Cross 'a reminder of what could happen' (Connelly, 2003: 135) to those like himself, engaged in pursuits that bear the potential to proliferate violence. In this transference from the feminised male-wounded to *Lost Light*'s representative virile frontiersman-to-be, the exclusivity of femininity and female bodies as representative of post-9/11 American precarity (see Faludi, 2008) is unsettled; the precarity of the American body is de-gendered, as precarity itself becomes a uniting principle across the sexes.

Moreover, in this transference, *Lost Light* breaks the seal on the American security myth that Faludi describes as experiencing 'frantic effort[s] to restore its credibility' (Ibid: 215) after 9/11. Through political and media campaigns that framed the nation's newly vulnerable state as a problem solvable through an exercising of unfettered masculinity, given form in an unrestraining of the State from its obligations under international law, vulnerability had been artificially relocated as a characteristic of femininity, positioned therein to catalyse the equation of support for war with expressions of male protectionism. (Faludi, 2008). With Bosch apprehending his own precarity in that of Cross, the male body is exposed as just as fragile and open to breach as the vulnerable female bodies that patriarchal order sought to redirect its own precarity upon.

In a narrative turn reflective of the aforementioned trends in culture and politics after 9/11 to distance masculine heroic identity away from any association with vulnerability, Bosch's exposure to his own bodily precarity triggers a reactive counter-narrativising by Bosch to try and re-erect the metaphorical distance between Cross' manhood and his own. Experiencing a barrage of additional commands to imagine 'what it's like to shit in a bag […] To have to ask her for every goddamn thing' (Connelly, 2003: 53) Bosch's narration of his meeting with Cross shifts from sympathetic camaraderie to unease, revulsion, and criticism. Describing feeling like he is 'getting sucked into his miserable world' (Ibid: 55), Bosch appears to become abruptly hyper-aware of the erosion of distance between their respective states. Recoiling from Cross, averting his eyes so he doesn't have to keep gazing at the source of his own precarity's unveiling, Bosch becomes increasingly anxious to leave. Declaring 'I needed to get what he had and get out of there […] I didn't like it' (Ibid: 55) 'I had to get out of there' (Ibid: 62), Bosch presents a desperate desire to create physical distance, as if in literal bodily separation there could be a restoration of figurative separation that the recognition of common vulnerability has eroded.

With Cross having mutated into a gender-fluid model of victimhood, exposing an underlying relationality between himself and Bosch that unseats the hero/victim, male/female binaries which Bosch's identity journey had been premised on, the only recourse Bosch has to correct the trajectory of that journey is to relieve Cross of any gender affiliations at all. Bosch's desire to be distanced from Cross is thus channelled into the kind of 'discourse of dehumanisation' (Butler 2004: 35) Judith Butler describes afflicting the "framing" of the victims of anti-terror military operations. In such framing, the humanity of the subject of such violence is forcibly erased from the frame of war, using such methods as editorials that premise physical vulgarity as an outward manifestation of underlying Otherness (see Amis, 2006), or simply failing to include them at the level of discourse itself; Butler pointing to the civilian deaths of terror war that went unphotographed (Butler, 2004: 34) and the 'queer lives […] [that] were not publicly welcomed into the idea of national identity built in the obituary pages' (Ibid: 35). Accordingly, Bosch's narration turns toward describing Cross' wounded body in terms which erode recognition of Cross as demonstrably human.

Bosch's narration exaggerates the ugliness of Cross' visage through a focus on Cross' mouth and its activity. With 'a spill of medicinal-looking drool curv[ing] down his cheek' (Connelly, 2002: 135), Bosch's narration relates Cross' appearance to that of a slobbering sea creature nesting in its own filth. Cross' tongue, emerging from between 'chapped and peeling lips' (Ibid: 51) that surround 'his horrible hole of a mouth' (Ibid: 56) is described as resembling 'some sort of underwater creature poking out of a crevice' (Ibid: 57). Cross is further degraded through Connelly's rendering of Cross' main motivation for talking to Bosch being access to the Whiskey Bosch brings; the desperation of Cross' plea to 'just give me another taste' (Ibid: 49) and willingness even to drink it from a 'piss bottle' (Ibid: 48) after Bosch mistakenly uses a plastic urine canister to pour the whiskey into, recall stereotypical images of grasping junkies and down-and-out alcoholics. By the time Bosch leaves, the reader's attention has been reoriented away from empathetic connections with Cross' vulnerability, and toward a conceptualisation of Cross as an inhuman Other, a grotesque in a wheelchair, whose disability is a source of equal parts revulsion and pity, but most assuredly *not* recognition of comparable humanity.

With Cross' disruptive victimhood squeezed out of the frame of relational humanity in his dehumanising, American precarity has been returned to containment within the assuredly feminine form. Defiled but physically unmarked, retaining its visual appeal of the alluring female body as object of male interest, Angella may take up position once again as the "acceptable" form of bodily precarity with which Bosch is willing to engage, the counterpart vulnerable girl of the myth of female rescue, against which heroic masculine endeavour may be reasserted. However, the excising of Cross from the frame of relationality attends to arguably an even greater threat to post-9/11 conceptions of how masculine heroic identity may be performed: the narrative trajectory of a 'cultural fantasy of regeneration-through-violence' (Faludi, 2008: 154) derived from the Western genre.

As much as the rehabilitation of Bosch's masculine identity requires a counterpart figure of female jeopardy, of equal importance is the configuration of the agents of that jeopardy. In keeping with the spirit of both crime and western genres, the agents of female jeopardy must be configured in a manner that allows the violence that will be brought against them to be presented as morally acceptable; indeed, they must be separated from the normative frame of the human and the civil rendering them up for guilt-free destruction. As previously referred to, Butler suggests that 'an understanding of the equal value of life from an apprehension of shared precariousness' (Butler, 2010: xvii) offers the basis upon which a politics of non-violence may be pursued in response to injuries incurred. That is to say, retaining the human face within the frame of war's injuries offers a means to be addressed ethically by that precariousness, such that one might stay the killing hand.

Allowing Cross' monstrous, gender-bending visage to maintain human relationality with Bosch would therefore pose an ideological threat to the pursuit of resolution through righteous violence that Bosch has embarked upon. If Bosch can locate the human in Cross, then it stands to reason that there is a possibility of locating the face of humanity in others he views as monstrous, including Angella's murderers.

Just as Butler (2004, 2010) suggests such a politics, if given space in the 9/11 narrative, could have undone and undermined the march to war in Afghanistan and Iraq, if the killing hand were to be stayed in *Lost Light*, Bosch could not conceivably fulfil the precepts of what Faludi calls post-9/11's 'Wild West fantasy of frontier violence, captivity, and rescue' (Faludi, 2008: 153) upon which heroic redemption was being premised. Ergo, Bosch could not be rehabilitated from the post-9/11 impotence that came with surrendering the badge and the gun. We can read then, in Bosch's desire to turn away from the vulnerability apprehended in Cross' wounded body, a rejection of that which might stem the unrestraining of the killing hand. *Lost Light* has acknowledged therefore the power that exposure to such injuries bears to counter violence with non-violence when a relatable human form is not obscured from view. However, the controversial nature of Lawton Cross as a figure of victimhood goes beyond his ability to traverse gender boundaries and reintroduce vulnerability into heroic masculine identity. Rather, in the mere fact of his living beyond the experience of wounding, Cross undermines the role that male victimhood was intended to play in post-9/11 terror war politics.

Cross' survival, and in such an impoverished form, in Faludi's words 'violate[s] the dictates of the post-9/11 culture's rulebook' (Ibid: 87) in which male victimhood was to serve as a grounding for exemplar performances of male heroic endeavour. Such performances required not only a portrait of masculine virility by its actors, but that victimhood be a terminal affliction, preferably achieved in a manner that would leave behind no discernible bodily remains that might offer a counter-image to posthumous myth-making about the athleticism, and general masculinity, of the deceased. The male passengers of United 93 exemplified this model of grounding heroic identity in experiences of victimhood that incorporated its own censorship of any signifiers of vulnerability. Faludi notes that 'the athletic pursuits and vital statistics of Flight 93's virile contingent' (Ibid: 58) was a consistent focus of the media's portraiture of their victimhood, grounding their heroic credentials in physical prowess. With all remains seemingly incinerated on impact, there was no lingering evidence of bodily fragility that could undo this kind of centurion mythmaking. Male victimhood operated on *these* terms was a boon to the cultural rehabilitation of the American male as gung-ho “manly-man”.

Lawton Cross therefore cannot conceivably fulfil a role of post-9/11 heroic-male-victimhood, because he has failed to provide a clean death. Deformed and emasculated, confined to a *living*-death, Cross’ particular victimhood is charged with energy that might undermine narrative exercises valorising death and injury, exercises that Altheide notes were at the forefront of the neocon propaganda project ‘to help elevate the legitimacy of the war’ (Altheide, 2006: 188). Speaking to Cross’ diminished status, his survival comes with a voice suitably reduced to a ‘harsh whisper’ (Connelly, 2002: 47), a limited ability to speak contriving to simultaneously limit his ability to be heard, as if receding in line with the inconvenience of his living. Moreover, in an echo of the fate that befell the World Trade Center “jumpers”, those controversial figures whose deaths challenged conceptions of 9/11 victimhood by choosing suicide instead of waiting to become victims, Cross has been quite literally censored from view, sequestered away in the suburbs, ‘down the hallway […] [in] the last room on the left’ (Ibid: 46).

In spite of Cross’ containment out of sight in a suburban bedroom, the vehemence with which Bosch has sought to separate himself and retreat from that space only testifies further to the power which such displays of vulnerability, of unconstrained victimhood, pose to hegemonic accounts of post-9/11 American identity norms and their weaponisation for war-waging. Just as the public denouncement of the showing of images of the war dead implicitly voiced the fears that lay behind the act of suppression – that negative sentiment toward the war be might aroused and anti-war discourse fostered – so too functions the containment of Cross. The fear of vulnerability and diminished masculinity, along with the image that models those fears, is, in its censorship, repressed yet destined to return in a trauma-like sequence of repetition as Bosch’s investigation draws the full weight of anti-terror policing upon him as he retreads the wound-tracks of Cross’ original investigation.

In a sequence resonating with the anxieties of civil liberties campaigners about the suspension of due process and erosions of the separation between public and private space under Patriot Act surveillance powers (see Chang, 2002; ACLU, 2003), Bosch’s search of library newspaper archives for clues that might connect Angella’s murder to terrorist money laundering, triggers what amounts to a domestic rendition.[50] Compelled to once again return to the wound site that is Lawton Cross in search of further contextualising information, Bosch is intercepted by FBI anti-terror agents and forcefully extracted from the Cross house in a sequence which joins the old wounds of the Benton murder – embodied by Cross – with renewed experience of physical and psychological injury for both Bosch and Cross, this time initiated and conducted not by the recognisably criminal, but by the state against its own citizens.

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[50] See Oder, 2002; ALA, 2002, 2003; Brasch, 2005; Coolidge, 2005; Pollock, 2006; Elliott, 2013; for details on provisions within the Patriot Act that allowed law enforcement agencies to compel libraries to provide access to patron’s lending and browsing records without due process, as well as the progress of lawsuits that sought to overturn such powers.

Through this renewal of wounding Connelly initiates a new sequence of disorienting doublings for Bosch, which continues to expand the parameters of post-9/11 victimhood and heroism in opposition to the strictures of the hegemonic account. Juxtaposed against terrorism suspects serving indefinite detention, and state agents freed from the restraints of judicial oversight and the constitution under the Patriot Act, Bosch is inducted into what Connelly suggests is an ongoing shadow transformation of America's urban and suburban spaces into domestic outposts of America's new terror war frontier; the FBI building morphs into a cross between Guantanamo Bay and Abu Ghraib, replete with 24 hour in-cell surveillance, time disorienting light play, and interrogators jumping abruptly between screaming rage and passive cajoling. The experience Connelly paints of Bosch's rendition offers a dramatisation of the contentions of prominent Bush administration critics, that the fear 9/11 induced in the nation had been manipulated to push through 'the most right-wing law-and-order domestic policy in U.S. history' (Kellner, 2003: 6); the Patriot Act's built-in mechanisms to suspend legal due process, seemingly at will and based on what amounts to pure suspicion (see Siegler, 2006) paved the way for the tactics of overseas terror war to be tacitly brought to bear domestically against US citizens.

In identity terms, what emerges through Connelly's depiction of domestic anti-terror detention is a heightened state of overlap, in which criminality coheres as a new point of relationality uniting Bosch, his captors and his cellmates in an identity defined by resistance to fixture. Indeed, Bosch's detention represents the first meaningful intrusion of criminality as a disrupting agent within Bosch's identity journey, as Connelly manoeuvres Bosch into the position of representing a threatening force against the hegemonic order of terror war.

Like Lawton Cross before him, Mousouwa Aziz is an unlikely double for Bosch. Introduced as *Lost Light*'s principal representative of America's terror threat, Aziz's portrayal falls neatly into line with the depiction of the threatening Others of Islamic fundamentalism that populated the 9/11 discourse. Dark skinned and with 'hooded […] bloodshot eyes' (Connelly, 2003: 246), Aziz models a face of unveiled miscreation. With a seeming inability to communicate with anything beyond a ‘banshee cry’ (Ibid: 248), Aziz models the irrationality and unfathomability that political rhetoric was keen to apply to those that would become the foremost subjects of terror war aggression. Moreover, with a lizard-like comportment, mirroring the state’s conception of him as a cold-blooded coil of destructive potential energy that ‘you can never turn your back on’ (Ibid: 249), Aziz would appear to have been relegated beyond any conception of victimhood, let alone recognition of any shred of humanity comparable to that of Bosch. And yet, from the moment of Bosch’s extraction from the Cross house, it is exactly this figure that Connelly orients Bosch’s identity into a position of relationality with.

That extraction from the Cross house is a violent affair, which, in the sequence of wounding that unfolds, serves to initiate an equally violent jarring of Bosch’s identity, shifting him into a position of criminality on a par with that of the terrorism suspects he comes to share a cell-block with. In a pointed dramatisation of the excesses of force that critics have described being made available for use against US citizens under Patriot Act powers, Bosch’s detention begins with him being charged into the side of a car, handcuffs ‘cinch[ed] tightly’ (Ibid: 169) around his wrists, and his head ‘pushed sharply into the door frame’ (Ibid). Read no rights, charged with no crime, and offered no legal counsel, Bosch’s experience, short of a bag over the head, is emblematic of accounts, by victims and whistle-blowers alike, of CIA renditions to foreign countries for off-the-books interrogations of terrorism suspects.

Like Bosch, Aziz is presented as a detainee with no clear evidence of criminality attached to him. The newspaper article Bosch prints which triggers his rendition describes Aziz as a ‘*Suspected* money courier’ who ‘*could be* a key figure’ and ‘*could have* been’ transferring money to terrorists, whose motives were ‘unclear’ (Ibid: 155 – my emphasis). The ambiguities of Aziz’s perceived criminality, and the equally thin pretext for Bosch’s detention, are suitably in keeping with the thin pretexts that critics such as Burbach and Tardel (2004), Brash (2005), and Siegler (2006) have described being used to suspend due process and confer criminality upon citizens under the Patriot Act. *Lost Light*, then, in its depiction of excesses of government force against Bosch, based on a library internet search, offers a stinging rejoinder to a 2003 Department of Justice (DoJ) statement that post-9/11 anti-terrorism policies were ‘protecting the privacy and civil liberties of Americans’ (Lee, 2003: Online). For Connelly, the deployment of anti-terror powers in the domestic arena was adhering largely to Cheney’s now infamous one-percent doctrine, that held that a one-percent probability of a threat coming true should elicit a response as if it were a certainty (see Suskind, 2007).

Unlike with Lawton Cross, where Bosch, having become discomfited by the relationality apprehended in Cross' vulnerability, is able to martial a counter-narrativising premised on diminishing Cross' status as recognisably human in order to sharpen his own humanity by contrast, Aziz has already been stripped of any humanity whose diminishment might form a distinction. Connelly instead seeks to draw attention to how the power the state bears to confer criminality upon a subject, through even the most nebulous connection to terrorism may, in its application, actually create the inhumanity it wishes to confer. Placed into a microcosmic re-enactment of the round-the-clock experience of a terror war detainee, Bosch is subjected to permanent bright light, no knowledge of the time of day, and watched over by a ceiling camera even whilst using the toilet (Connelly, 2003: 172-181). It is an existence not far removed from that of a zoo animal and consistent with accounts from government insiders and detainees of conditions at Guantanamo Bay (see Maran, 2006; Roth, 2008). After a single night under these conditions Bosch has the comportment of caged wild animal, impotently pacing the room, issuing threatening hand gestures to the camera, and describing 'a velvet blackness' (Connelly, 2003: 173) edging his vision and containing 'a voice urging me to retaliate' (Ibid).

In a gesture that reaches back to what is arguably crime narrative's founding depiction of the doubling motif – the hand of Edgar Allan Poe's detective, Dupain, placed within the bloody paw print of *Murder in the Rue Morgue*'s (1841) murderous ape – Connelly depicts Bosch standing at the cell door, attempting to peer out through a small glass window in the same manner that Bosch first sees Aziz as he passes Aziz's cell on the way to his own detention (Connelly, 2003: 171-172). That doubling is firmly cemented as Bosch finds that the glass is mirrored: 'the other prisoners I had seen in the hallway had been looking at themselves' (Ibid: 173). It's a subversive turn from Connelly, as in the first instance it intimates that to see through the eyes of a terrorist, to be in a position to see the world as they see it, one needs to have been exposed to an abuse of power by the US government.

Even more subversively, as Bosch, mimicking the viewpoint of a terrorism suspect, sees only himself reflected back, Connelly offers the uncomfortable proposition that the inhumanity conferred under the aggressive, interrogative gaze of the terror war state, ultimately reflects back upon the state itself. Bosch is after all, in the grand scheme of Connelly's novels, a representative of the state, and of law and order, the status quo.

Moreover, we have already witnessed Bosch's ability to engage in the dehumanising of individuals who pose a threat to the ideology governing his identity, as we have explored in relation to Lawton Cross' disruptive influence on Bosch's conception of his masculine invincibility.

In one sense, we might see this sequence of Bosch's doubling against Aziz as a slice of narrative humble pie for Bosch. Previously decrying the vulnerability apprehended in the wounds of Lawton Cross, retreating into a comforting narrative emphasising his own physical prowess over Cross, and thereby dehumanising Cross out of the frame of relational humanity in the process, Bosch's experience at the hands of the FBI has returned that vulnerability, a trauma-like return after its temporary repression. Indeed, in keeping with the escalating cycle of traumatic returns to wound sites that we have established as the 9/11 inflected crime narrative's structuring template, Bosch has been assaulted ever more forcefully with the vulnerability he tried to disavow, made subject to that same discourse of dehumanisation which his fear drove him to project upon Cross. Like Cross, that vulnerability is writ large in bodily wounding, inscribed into the flesh in the 'deep red welt [that] ran around the circumference of each wrist' (Ibid: 172), with this brand confering his sub-human (cattle-like) status under the gaze of the state.

Lost Light has established a point of relationality between Bosch and Aziz that is ultimately not one premised on the criminality that the state wishes to confer upon them, but rather on their shared vulnerability to what Susan Lurie describes as the state's ability under the Patriot Act to 'suspend the law in the name of the law' (Lurie, 2013: 183), that is, to legally engage in criminal behaviour in the name of criminality's prosecution. Both Bosch and Aziz, through the privations visited upon them by the state, are effectively re-oriented from identification as criminals to identification as victims of state criminality. In drawing an underlying fraternity of humanity between the subjects of American terror war aggression and American citizens at large, Connelly poses a challenge to his readers to recognise 'in the imperilled domestic body [a need] for their own protection *by* the state *from* the state' (Ibid: 177 my emphasis). In such recognitions, we might then come to a place of 'understanding protection by the state as a difference from those who absorb the state's capacity to suspend the law in the name of the law' (Ibid: 183), that is to say, those bodies for whom the law, in its suspensions, removes the privileges of the law's (and the constitution's) protections.

Locating the state as the most pressing source of threatening violence against the citizenry in this way, *Lost Light* recalls Derrida's suggestion that terrorism always has something of the interior about it, that ‘the enemy is *also always* lodged on the inside of the system it violates and terrorizes’ (Derrida in Borradori, 2003: 188). In this instance, that is to suggest that the state’s anti-terror responses, in usurping those very freedoms and liberties purported to have inspired the attacks against the country, represent a form of domestic terrorism the equal of that it purports to oppose. However, despite opening-up this recognition, Connelly suggests that such recognitions may only be fleetingly available. Released from custody, Bosch tracks back past the cells where he first saw Aziz peering out, finding Aziz is no longer visible, a subtle indication that, as Judith Butler has suggested, the possibility to discern the ‘violence that we [the West] inflict on others is only – and always – selectively brought into public view’ (Butler, 2004: 39).

By uniting Bosch with Aziz through shared vulnerability, Connelly exerts another disruption against the strictures placed upon victim identity and victimhood in the neocon narrative of 9/11 and terror war. Like Cross before him, Aziz represents a marginalised face of victimhood being teased back into the schema of post-9/11 American victimhood. The doubling of Bosch and Aziz represents, then, a continuation of Connelly’s efforts to account for the heterogeneity of victim identity, the politically undesirable and inconvenient individuals existing at the margins of the 9/11 and terror war narrative and turning that recognition toward an opportunity for reintegration into a frame of relational victimhood. It is a kinship of victimhood between America's own citizenry and the direct and indirect subjects of terror war aggression, that dissolves the nationalist frames of “us” and “them”, where ‘[e]ither you are with us, or you are with the terrorists’ (Bush, 2001a: Online).

The identity shift that Bosch has experienced, lurching from criminal-subject of the state’s terror-war framed gaze, to abused victim of the state’s legally sanctioned criminality, is not a straightforward linear movement that ultimately relieves Bosch of association with criminality. Rather, it is a progression punctuated by tangential jolts into associated inflections of both criminal and heroic identity, interstitial spaces of hybrid-identity inflected with opposing political overtones. These identity shifts lurch between condemnation of the efficacy and ethicality of terror war politics, and uncomfortable symmetries that undermine arguments Bosch makes for moral superiority over the FBI.

Having been momentarily shifted into a space of victimhood at the hands of a criminally dehumanising state, Connelly instigates another disorienting identity shift, bringing Bosch’s own history of interrogating criminal suspects for the LAPD into uncomfortable alignment with the activities of the anti-terror state. Bosch recalls a suspect they intended to ‘sweat […] before we went into the room and tried to break him’

(Connelly, 2003: 173). During his detention, the suspect ‘took his pants off, tied the legs around his neck and tried to hang himself’ (Ibid). Not knowing how long he would be there, and despite only twenty minutes passing, the suspect protested that ‘he would rather kill himself than spend another hour in the room’ (Ibid).

Connelly has brought into sharp relief the fact that everything about Bosch’s detention represents a familiar experience from ‘when I’d been on the other side of the glass […] working in rooms like these’ (Ibid: 177). Up until this point, the reader has been assured of Bosch’s status as *Lost Light’*s moral centre, the representative post-9/11 hero-protector, engaged in a righteous pursuit of justice for defiled womanhood. This alignment disturbs the surety of such distinctions. Criminality, of the order associated with terrorist threats to the homeland may have been deflected, replaced with victimhood at the hands of a criminally unrestrained state, but criminality in and of itself is not erased. Rather, criminality persists as a point of relationality – now with the state – Bosch’s own criminality returning to him in the form of the very criminality under which he now finds himself victimised. The result is a schizophrenic space of identity; Bosch is simultaneously criminal *under* the state and criminal *with* the state. The latter element was an identity that had developed a real sense of traction in the national press as part of a purported *right way* to mould oneself as a hero protector for America’s post-9/11 men. Engaging in what Faludi calls ‘compensatory chest-beating sessions’ (Faludi, 2008: 155), columnists clambered to assert a need to ‘fight the terrorists as if there were no rules’ (Friedman, 2001: online) and that there was a ‘moral duty’ (Krauthammer, 2005: Online) to engage in torture against enemy combatants.

The alignment between Bosch and the FBI agents appears to prompt Bosch into a forceful dissociation from this relationality. Bosch attempts to establish a moral separation between himself and the FBI agents, contrasting his commitment to justice for Angella Benton with the lack of interest of an FBI consumed by terrorism fears. Confronted by Agent Peoples’ suggestion that ‘More important things are at work than your private investigation’ (Connelly, 2002: 177), Bosch seizes upon the comment to assert a higher moral legitimacy to his cause over that of the FBI, declaring ‘I don’t consider a murder investigation to be unimportant. There are no compromises when it comes to murder’ (Ibid). Bosch charges Peoples’ with being morally flawed due to his adherence to state mandated over-focus on anti-terror policing and not ‘want[ing] a little thing like justice for the dead to get in the way’ (Ibid: 179). Undaunted, Peoples continues to assert that

Bosch's notions of justice are misplaced because he has 'no fucking idea what is out there' (Ibid).

What is out there, as Connelly appears to be suggesting, is a post-9/11 law enforcement apparatus in which anti-terrorism overrides all other priorities of justice, spawning a terror war-oriented hierarchy of victimhood that conspires to leave victims of non-terror related crimes impoverished. Within this hierarchy, Justice for *actual* victims, of terror or otherwise, is shifted aside in favour of efforts predicated on the basis of preventing *potential* victims.[51] With the focus on victims that exist only in the realm of possibility, terror is shifted into the abstract position of haunting from the future. The focus on *potential* for death unseen and unheralded ensures a melancholic stasis of perpetual fear, in which each new threat, that can be presented as having been neutralised under Patriot Act powers, serves to validate the dissolution of civil liberties and constitutional rights that those powers mandate. Angella has in essence seen her victimhood redoubled under this equation, because justice for her murder has been sacrificed to the cause of stoking the nation's sense of impending terror threat and manufacturing a recuperative narrative about state power to defend against, and neutralise, such threats before they manifest as attacks.

As Arundhati Roy suggested in late September 2001, 'once America goes off to war […] If it doesn't find its enemy, for the sake of the enraged folks back home, it will have to manufacture one' (Roy, 2001: online), and it is precisely this scenario that Bosch's rendition serves to dramatize. To this end, Connelly presents the terror threat that has subordinated Angella's victimhood as a suitably nebulous presence. Peoples can only offer Bosch supposition about Aziz's intention, prefixing his list of possibilities with 'we don't know' and 'I think' (Connelly, 2003: 179). The suggestions tossed-out all play to established tropes of neocon narrativising about America's terror threat. With references to training camps 'within a hundred miles of our border' (Ibid), enemy combatants lying in wait to 'kill us. In our buildings. In our planes. In our sleep' with 'blind disregard for who we are and what we believe' (Ibid), Peoples' speech could almost have been lifted directly from Bush's September 20th 2001 address to the nation. Imploring Bosch to agree that the state should 'do everything it can to find such a [training camp] if it exists' (Ibid), Connelly pitches the FBI as an agency desperate to prove a threat exists where there is none; evidence of either Aziz's guilt or terrorist training camps is as elusive as that of WMDs in Iraq (see Ritter, 2003). Moreover, with Angella's killers ostensibly let off the hook by the state's anti-terror tunnel-vision, *Lost Light* suggests, as Al Gore would claim, that the state's right-wing anti-terror programmes, with all their civil liberties violations, 'have not benefitted our security at all; to the contrary, they hurt our security' (Gore, 2003: Online).

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[51] This sense of *potential* victims being atop a hierarchy of post-9/11 victimhood in *Lost Light* reflects the reality of the post-9/11 reorientation of FBI responsibilities under the direction of Attorney General John Ashcroft, who had ordered the Bureau to prioritise prevention of future terrorist attacks over evidence gathering on the 9/11 suspects, causing some commentators to question the FBI's actual level of concern with criminal cases. (See Brill, 2003; Locy, 2003).

Any doubts over the relative immorality of the state's anti-terror approach to criminal prosecution, and the bodily precarity of America's own citizens under terror war conditions of policing, is resoundingly put to bed following Bosch's release from detention. Returning once again to the wound site of Lawton Cross, Bosch discovers a scene of brutality, of new wounding, ironically enacted upon Cross in the name of protecting the citizenry from the ruthless violence of terrorists. Reinforcing the sense that the application of Patriot Act powers was fostering a creeping reconfiguration of America's domestic spaces into outposts of the new terror war frontier, Bosch finds Cross' home has been transformed into a suburban Abu Ghraib.

Captured by a covert surveillance camera Bosch had hidden in a clock in Lawton Cross' bedroom – a means to ensure Cross wasn't being abused by his wife – is a scene of torture, degradation and humiliation. Connelly presents one of the FBI agents that renditioned Bosch, Milton, placing Cross under enhanced interrogation, that is to say, in the definition as applied by Assistant Attorney General Jay Bybee, a state of duress falling just short of an 'equivalent in intensity to the pain accompanying serious physical injury, such as organ failure, impairment of bodily function, or even death (Bybee, 2002: 6). Milton physically and psychologically dominates Cross, mocking his disability – 'doesn't look like you can go anywhere now' (Connelly, 2003: 210) – threatening him with sexual violence – 'know what they do to guys like you in lockup? They wheel them into the corner and make them give blow jobs all day' (Ibid) – and slowly suffocating Cross into submission by crimping his oxygen line.[52]

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[52] Milton's threat of sexual violence is an aside that proved prescient as the sexual abuse at Abu Ghraib came to light just three months after *Lost Light*'s publication. In another example of Connelly's apparent prescience, Agent Peoples later marshals the same arguments about the abuse meted out by Milton as Bush administration and US military officials would offer in response to the Abu Ghraib scandal: that they were isolated incidents undertaken by rogue elements within the US military rather than an outgrowth of what Ripley suggests was a general 'climate of ambiguity regarding the treatment and interrogation of prisoners that was created by an Administration determined to do whatever it takes to win the war on terrorism.' (Ripley, 2004: Online).

Bosch's witnessing of Cross' torture at the hands of the FBI is a pivotal event in the progression of Bosch's identity. For all of the identity shifts Bosch passes through, each shift is not a sloughing off of one skin to be replaced by another. Rather, the traces linger from one shift to the next, a continuum of identity disorientation progressively building over the course of the novel toward an identity defined by its absolute unfixability. Bosch's rebuff to Peoples of terror war's "by any means" creed, whilst staking out an ideological and moral separation from the state, crucially made no commitment to abstain from indulging in his own variant of anti-terror unrestraint in pursuit of heroic redemption. With his 'anger rising' (Ibid: 210) and 'consumed by what I saw on the screen' (Ibid: 211), Bosch's witnessing of the renewed wounding of Lawton Cross marks a point at which Bosch turns to embrace the transgressive, ambiguously criminal heroism that his experience in FBI detention had made him uncomfortably recognise in himself – as much as he might protest the proximity and wish to deny it.

Bosch's redemptive rise as a representative post-9/11 hero-protector consequently unfurls in a progression of criminality, beginning with blackmail, the first step in an inexorable drift towards a resolution in violence as Bosch exercises his own "by any means" approach to resolving his investigation. Launching into what will amount to his own microcosmic war on terror against the agents and architects of terror war itself, Bosch's ultimate rising is realised through a metaphorical experience of falling, a descent into the ethical opacity of neocon manipulations of 'just war' theory for moralising war on grounds of self-defence, and the 'greater good' rationalising of agent Peoples that Bosch had so recently decried. Accordingly, Bosch achieves a rebirth of his heroic male identity in the image of the 'just warrior' (Elshtain, 1995: 127) reluctantly resorting to violence to prevent greater crimes or moral outrages, itself a recurring trope of the Western and Crime genres, marked by the figure of the reluctant gun-slinger/cop/private investigator, lured out of retirement and strapping on the gun to right one last wrong.[53] Consequently, the formulation of an emotionally open, empathetically progressive form of "terror war heroism", as had begun to take shape, falls away as Connelly advances *Lost Light*'s reconsideration of the locus of terrorising agency in post-9/11 America.

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[53] Associating performances of post-9/11 male heroism with criminality had become a common trope in 9/11 culture specifically, particularly in the crime and thriller genres. As Holloway (2009) notes, such texts frequently pitched protagonists' willful engagement in criminality – principally in terms of extra-judicial violence (including torture) – as a combination of patriotic virtue and liberal pragmatism, a configuration of criminality on Ignatieffian terms as lesser evils necessarily deployed in service to a greater good during a state of exception.

Falling to Rise

Armed with the torture tape, Bosch acknowledges that he is in a position to 'change a bureaucracy like the Federal Bureau of Investigation' (Connelly, 2002: 216), but to do so would foreclose any further investigation into the identity of Angella's murderers. The FBI has all of Bosch's files, and a public exposure would neither release these files nor reignite LAPD interest in the Benton murder. Moreover, there would be no promise of prosecution for Agent Milton's torturous activities within a political climate in which torture itself had been subject to redefinition in order to lift such activities out of the realms of legal sanction. The choice Bosch makes is to blackmail the FBI, a slip into criminality premised on withholding the tape from the media in exchange for securing the release of all FBI and Police files pertaining to Angella, and gaining an interview with Aziz to assess the veracity of the FBI's claims to terrorism links that have driven the institutional forgetting of Angella's victimhood (Ibid: 225). As an addendum, Bosch demands Peoples 'get rid of Milton' (Ibid: 227), fire him from the FBI for his crimes.

On the surface, Bosch would appear to be rationalising his slippage into criminality on the same grounds that Ignatieff (2005) rationalised the use of torture in the war on terror: as a necessary evil in pursuit of a higher moral purpose. Here, that higher moral purpose is pursuing the identification and prosecution of Angella's killers, an acceptable breaking of the law with a secondary benefit of countering a rogue State, represented by the FBI, whose anti-terror imperatives function to impede justice. Arguably, this manoeuvring by Bosch would appear to follow in accordance with his rejection of the pledge of allegiance to terror war and what he deems to be unacceptable moral compromises that the domestic war on terror demands: that is to say, an acceptance of side-stepping the judiciary, engaging in violent interrogation, and the forgetting of inconvenient victims – those whose victimhood does not conform to a narrative promoting either the omnipresence of the terror threat, or the ability of the state to neutralise such threats.

We might even understand Bosch to be subversively turning the precepts of Neocon Just War back against its principal lieutenants to pursue a progressive defiance of the terror war agenda. As Elshtain (1995) and Burke (2004) detail, Just War theory postulates that one can feel moral abhorrence toward the activities of war, as Bosch has displayed, yet accept a necessity for such activities under certain circumstances, and even assign moral acceptability to such violence. For example, when violence is codified as 'unintentional', 'collateral' or 'necessary' (Burke, 2004: 332). Among the precepts of Just War is deployment of the tools of war as 'an act of redress of rights actually violated or defence against unjust demands backed by the threat of force' (Elshtain, 1995: 150). In this respect Bosch's criminality can be moralised as a 'just' breach of the law, his civil liberties having been trampled during his detainment without charge, and the FBI having sought to suspend pursuit of Angella's killers by threatening physical violence – 'Stand down. Or we will stand you down. […] And no one will know you are here' (Connelly, 2003: 178-181).

Mining the trope of 'the just Warrior who takes up arms […] to prevent a greater wrong or protect the innocent from certain harm' (Elshtain, 1995: 127), Connelly has steered the rehabilitation of Bosch's heroic masculine identity back onto the performative trajectory of the fable of female vulnerability and rescue: rugged individualism is projected through the higher moral pursuit of protecting feminine virtue and vanquishing threats to it. However, this course correction initiates an erosion of that moral separation that Bosch had sought to erect between himself and Agents Peoples and Milton. Bosch might protest and reject the arguments Peoples makes in defence of the breaches of civil liberties he engages in – 'Don't give me that 'greater good' bullshit' (Connelly, 2003: 227) – but Bosch's actions suggest that this is a posturing that belies the truth of his own acceptance of such arguments. Segueing into criminality in his blackmailing of the FBI, Bosch is indulging in his own 'greater good' argument – the lack of available avenues for justice for Angella – to legitimise an ethically murky decision. Indeed, as the blackmail plays out Bosch's apparent morality play takes on the sheen of a convenient surface veneer that veils a darker, more visceral plan for the execution of justice, incorporating not only Angella's killers but Agent Milton.

Bosch's blackmail is a carefully stage-managed test of FBI unrestraint, intended to confirm Bosch's suspicions that his life is under threat, and a carefully crafted manipulation of proceedings to ensure that the threat to "stand down" Bosch will definitely occur, a scenario which will allow Bosch to meet the unrestraint of the State with revanchist violence, legitimised through the absolving façade of self-defence. As Holloway (2009) writes, being able to positions one's own acts of violence as arising only in response to violence incurred has the 'obvious ideological utility' (Holloway, 2009: 27) of ascribing a righteousness to such executions of violence whose agents become 'merely respondents to aggression, or victims of it' (Ibid: 27), awakened to a threat and called to defend against it, to paraphrase Bush (Bush, 2001a: Online). Indeed, it is an outcome Bosch purposefully drives forward, keeping the sword of Damocles hanging over Milton by refusing to turn over the tape (Connelly, 2003: 242) despite receiving the requested file, a clear invitation to the use of force as the only available recourse against Bosch himself.

Bosch's engineering of a violent confrontation in which he can lay claim to being a victim of violence, returning fire out of self-defence, allegorises what Holloway refers to as 'the generic plot structures of contemporary neoconservatism' (Holloway, 2009: 26) as featured in the prevailing narrative of the wars in Afghanistan and Iraq, wars conducted in self-defence against a supposedly looming, yet nebulous, threat. Moreover, these wars were conducted under conditions of impossible demands placed upon the subjects of those wars, for example to hand over Bin Laden in Afghanistan, or to destroy or surrender weapons of mass destruction in Iraq. The counterpart in *Lost Light* is the demand to fire agent Milton and simply live with Bosch holding the incriminating torture tape over the FBI. The violent clash that will come to fruition between Bosch, Milton, and, as will become clear, Angella's murderers, mines the same philosophical territory of the 2002 National Security Strategy's (NSS) allowances for pre-emptive violence. Even though Bosch has yet to lift a finger in anger against his enemies, the direct provocation in which he engages can be understood as an act, ostensibly, of pre-emptive war. In the language of the NSS, Bosch's goading of Milton into action is representative of 'preemptive actions to counter a sufficient threat […] even if uncertainty remains as to the time and place of the enemy's attack' (NSS, 2002: 15). Bosch's baiting of Milton draws out and speeds-up an attack anticipated to arise from the blackmail. The same tactic is deployed against Angella's murderers.

Having used the released FBI's files to identify Angella's murderers (and set-heist robbers) as ex-bank employee Linus Simonsen and his childhood friends James Oliphant, Bernard Banks, and Jimmy Fazio, Bosch pays the group a visit. Against Simonsen's wishes to not revisit the 'bad memory' (Connelly, 2003: 321) of the heist, Bosch proceeds to draw Simonsen and co. back in memory to the robbery shoot-out, specifically focussing on the wounding (and death) of their co-conspirator, Cozy, at Bosch's hand. Bosch's play, as with Milton, is to goad them into attacking him, deploying a mixture of mockery and an assertion of power over the subject through incriminating knowledge. To this end Bosch gleefully recounts shooting Cozy, beaming 'a smile of pride' (Ibid: 322) and, strident in his burgeoning re-masculation in pursuit of redemptive violence, referring to Simonsen's own shootout injury in the emasculatory sexual slang of man-on-man rape, Simonsen having 'took it in the ass […] rolling around and screaming' (Ibid). Bosch leaves Simonsen and co.

with the promise of pursuing the Benton case to the point of his own death, stating ‘I’m working for somebody who isn’t going to stop […] until he either dies or he knows’ (Ibid). Signing off with the ominous ‘guess I’ll see you boys around’ (Ibid), Bosch ostensibly makes a declaration of war.

Bosch’s declaration is one that entwines a language of war with that of morality, couched as it is in notions of Angella’s life as ‘stolen’ (Ibid: 316) and leaning on our understanding that Bosch’s investigation started life as an official exercise on behalf of the justice system – an institution tasked with upholding the moral order of society, albeit, as *Lost Light* suggests, one whose ordinary means of operation could not provide the justice that its moral order directs. Anthony Burke’s (2004) analysis of neocon terror war rhetoric identified the presence of a similar interweaving of languages of morality and war, which produced a particular ‘language of justice’ (Burke, 2004: 334) through which Americans could characterise the military response to 9/11 as a moral response.

When Bush addressed the nation on September 20th 2001 with the promise that ‘whether we bring our enemies to justice, or bring justice to our enemies, justice will be done’ (Bush, 2001a: Online), Burke suggests that the President had ‘imagin[ed] a martial universe and moral universe, and then unite[d] them’ (Burke, 2004: 334). To bring enemies to justice was, as Burke states, ‘impl[ying] using legal processes and neutral/universal standards of judgement’ (Ibid: 335) – a moral order set by the judicial standards of courts, domestic or international. On the other hand, to bring justice *to* the enemy ‘suggests the use of extra-legal means both to deal with a threat and to achieve 'justice' (Ibid), and moreover a justice that has transmuted from its meaning in a traditionally judicial context. As Burke states, the latter half of Bush’s equation suggested ‘use of extralegal violence or coercion’ (Ibid) in the name of justice, implying that such activity could be ‘both morally necessary and morally legitimate’ (Ibid). To paraphrase Burke, the net effect was a legitimation of war, a discrediting of peace, and an alignment of justice with violence. What had emerged therefore was a discursive frame for 9/11 and terror war in which aspects of Just War could be marshalled as part of a legitimising theoretical framework for pre-emptive violence, within which justice had been conflated with punishment.

With Bosch intending his words to Simonsen and co. not to ‘be taken as anything other than a threat’ (Connelly, 2003: 324) of violent retribution, we can understand Bosch’s actions to be notionally embodying that Bush terror war mantra of “Whether we bring our enemies to justice, or bring justice to our enemies, justice will be done” (Bush, 2001a: Online), with the emphasis on the delivery of justice *to* the enemy. The justice that Bosch has been pursuing for Angella Benton has transmuted into what Condliffe would call the Western's 'search for justice by means of an empty holster' (Condliffe, 2016: 43), pivoting on the dogma of Natural Law as described by Walter Benjamin, where 'the justness of the ends, [serves] to "justify" the means' (Benjamin, 1986: 278). Progressive acts of memory, premised on recognising a heterogeneity of victimhood, and therefore at odds with the highly constrained parameters of victim identity observed in the dominant narrative of 9/11 and terror war, have given way to a base pursuit of revanchist punishment. In this segue into a pursuit of justice whose overriding characteristic is a meting out of extra-judicial punishment over accountability to the judiciary, the separation Bosch had sought to erect between his identity and that of agents Peoples and Milton, principally through the suggestion of divergent moral metrics, has been eroded.

Bosch's heroic identity therefore shifts into a darker, morally ambiguous, more transgressive permutation than had previously held sway, oscillating between two positions of heroic identity that the text has defined. On the one hand, there is the "one percent doctrine" terror war hero-type represented by Peoples and Milton, representative of those 'men prepared to mete out "torture" and "focused brutality", take "nasty and brutish means", and chuck the "niceties" of avoiding civilian casualties' (Faludi, 2008: 4) as Faludi recounts being intoned by 'muscle-flexing columnists in *Newsweek, Time, Atlantic Monthly,* [and] the *Washington Post'* (Ibid) among others. On the other hand, there is the post-9/11 hero-lite identity which Bosch has sought to project, and which Bosch defines to himself through an opposition to the unrestraining of State power against the citizenry, an identity paradoxically (and perhaps hypocritically) retaining the discretion to mobilise such unrestraint as a countering force – unrestraint ironically turned back upon the unrestrained. That discretion is exercised in the novel's climactic shootout, as Bosch, fully unrestrained, asserts the redemption of his masculine heroic identity in a ritual of cleansing violence that erases the threatening criminal presence (including the State) in terminal fashion. However, Bosch's identity, as well as that of the subjects of his ire, are only further destabilised in, and through, the violence that unfolds; victimhood, heroism, and criminality shift, blur and cross over with each shot fired, punch thrown, and wound incurred.

With Los Angeles' urban and suburban spaces having been steadily subsumed into an all-encompassing frontier-land of terrorising unrestraint in the wake of Bosch's private investigation, *Lost Light*'s narrative of crime quietly transforms into a full-blown contemporary western. Bringing the frontier to the proverbial homestead door of Bosch's suburban abode, a building half-suspended over a canyon that grants a vista straight out of a John Ford western, a bloody three-way shootout unfolds between Agent Milton, Bosch and Simonsen's gang of murderers and robbers. Adhering to the crime genre's developmental trope of progression through regression, *Lost Light*'s shootout riffs heavily on the stylistic and narrative turns of a combination of mid-twentieth century western cinema and 1920s hard-boiled crime novels. In particular *Lost Light* pays homage to Sergio Leone's revivalist western, *A Fistful Full of Dollars* (1964) – itself recycling narrative features of Dashiell Hammett's seminal private-eye novel, *Red Harvest* (1929) – and the much-mythologised siege of the Alamo, as dramatized most notably in John Wayne's 1960 Hollywood adaptation.

As orchestrated by the "Man with No Name" in Leone's *A Fistful Full of Dollars* and the unnamed "Continental Op" in Hammett's *Red Harvest*, Bosch's discrete baiting of the FBI and Simonsen and co. leads both parties to a common meeting point, each expecting to face an enemy in isolation, only to find a third party in play. The violence is brief but bloody. Agent Milton, having arrived ahead of both Bosch and Simonsen and co. attacks Bosch shortly after he enters his home, leaping from a closet and forcing Bosch's own gun under Bosch's chin, intending to turn Bosch 'into another suicide statistic' (Connelly, 2003: 326). With the gun-barrel 'so deep under my jaw that I had to stop speaking' (Ibid) Bosch is briefly re-doubled with Aziz and Cross, both having had their voices taken away under abuse by the FBI. As Bosch's identity is shifted back into a position of victimhood at the hands of the state, Milton's own victimisation under Bosch's blackmail is momentarily displaced.

The shift is however fleeting. Bearing the tacit suggestion that the state has been paving the way for its own downfall in its abuse of Patriot Act powers, with Milton's gun physically preventing speech, Bosch is unable to warn Milton of Simonsen's imminent arrival. Consequently, Milton is abruptly cut down by a shotgun blast as the arriving Simonsen mistakes Milton for Bosch. Intending to exercise the unrestraint granted under anti-terror powers, the fixture of Milton's identity as a just warrior of FBI anti-terrorism's legalised criminality, becomes unfixed. Milton is 'just' in his unrestraint as an anti-terror agent, criminal in that unrestraint's direction toward Bosch, and a victim of equally criminal unrestraint – ironically delivered by the very criminals his own anti-terror investigation had allowed to remain at large.

Under siege from Simonsen's crew, Bosch's house and the canyon beneath its support beams takes on an Alamo-like comportment, as Bosch is stalked in the pre-dawn darkness, outmanned, outgunned, escape routes cut off. Recalling once again Leone's *A*

Fistful Full of Dollars, Bosch distracts and lures each member of Simonsen's crew into a vulnerable position, in which each side's respective position as aggressor and victim jarringly shunts back and forth. Using a thrown rock for distraction, Bosch surprises Banks, mercilessly beating his head into a support beam until his skull makes 'a sound like a water balloon breaking' (Ibid: 329), inducing a coma from which he doesn't recover. Revitalised as aggressor, Bosch shifts into criminality, using Banks' inert from to distract Fazio enough to undertake what is intended to be his execution. With a gun to Fazio's head, whispering 'You are going to die here' (Ibid: 330), Bosch is forcefully relieved of his impending lapse into murderous criminality as Oliphant dispatches Fazio, catching him in the crossfire as he launches a blind assault on Bosch that jerks Bosch into victimhood whilst under attack. The death of Oliphant as Bosch returns fire is consequently rendered self-defensive. Simonsen's death follows close on Oliphant's, his face blown-off during a grapple for control of a shotgun, during which Simonsen and Bosch exchange identities of aggressor and victim back and forth in the brief moment that the outcome hangs in the balance.

Surrounded by bodies and strewn with blood, Bosch's victory ostensibly offers a re-write of the mythologised histories Connelly has called upon in crafting his aesthetic: the Alamo has been breached, but this time the siege has been repelled and the ghosts of Crockett, Bowie et al are returned to life in the strident Bosch. In the triumph of unrestraint, the risen frontier is confirmed to have achieved its ascendency on distinctly neoconservative terms of regeneration through violence. The old laws and constraints on state power over the citizenry appear to have been resoundingly usurped, resettled by a *new* law that emphasises an erosion of existing separations between legal and criminal executions of violent unrestraint. Moreover, Bosch's triumph has emphatically born witness to a general post-9/11 ascent of a new moral charter of neocon-massaged 'just war', in which the ends justify the means, by any means.

Garnished with the arguments of 'just war' politicking that Bosch has leant upon to narrativise his passage toward, and execution of, counter violence as ethically acceptable, this climactic eruption of violent unrestraint would appear on the surface to be a narratively "on-message" scene in keeping with the prevailing rhetoric of terror war. It is a sequence that has ostensibly run-to-script from Karl Rove's meetings with Hollywood executives to discuss 'how Hollywood might help the war effort' (Westwell, 2014: 8; see also Young, 2007). Rove's entreaties to Hollywood's executives included a request to clarify that terror war was a 'fight against evil rather than a disagreement between nations' (Ibid). On this latter point, Simonsen has fulfilled the brief perfectly, serving as a sacrificial monstrosity, whose terms of demise temper the more subversive politics Connelly had proffered about the overzealous application of Patriot Act powers by the state. In the kiln of that final shotgun blast, Simonsen is fired into a visage of demonic alterity that turns Bosch's Alamo into a cogent expression of the threat to America from fundamentalist Islam as had become recurrent in terror war discourse. Having already claimed the figurative scalp of a state agent, Simonsen represents that dark and faceless spectre of domestic terrorism, emergent from secretion within the folds of American society to loom threateningly over the American homestead, its occupants, and by abstraction the nation at large.

From an initial dissociation from "by any means", Bosch's "empty holster" opposition has instead served to return that frontiersman identity back into alignment with the mobilisation of the archetype as it was being marshalled in the hegemonic account, the ideal post-9/11 heroic male for post-9/11 America's 'new Old Wild West' (Faludi, 2008: 155) a fantasy American man prepared to fight as if there were no rulebook in order to repel threats from the homestead door. The revitalised status of Bosch as a suitably virile heroic male is subsequently confirmed in the novel's final two pages, as Bosch visits his ex-wife to find himself the father of a daughter he never knew he had. The damsels of *Lost Light* have been rescued,[54] in so much as the dead can be, and Bosch has been officially re-masculated through fatherhood; itself a rescue by proxy of Bosch, proving this '"new man" of the West" […] more than a degenerate desperado' (Ibid: 262). With the rugged father in communion with mother and child, united in a suburban home, it is a closing tableau of 'neofifities nuclear family "togetherness", redomesticated femininity, reconstituted Cold Warrior manhood' (Ibid: 3-4), just as the 'cultural troika of media, entertainment, and advertising [had] declared the post-9/11 age' (Ibid: 3). It is a slip back into the neocon narrative trappings of gendered identity roles as it pertains to heroism and victimhood (and potential victimhood) in the terror fight.

However, for all of the conservative commentary that can be drawn from *Lost Light*'s neo-Western bloodbath, it is a set-piece that casts a critical and subversive light on the heroic identity that emerges triumphant in unrestraint. To present something new, morally complex and transgressive having emerged, that didn't quite fit the pretentions to moral absolutes and simple divisions populating the hegemonic account, Connelly returns to something old, resurrecting for one final time Hollywood's complex cowboy, Ethan Edwards. Like Edwards, caught on the threshold of the homestead at the close of *The Searchers*, Connelly pitches Bosch as an alien figure in the suburban Las Vegas home in which he meets the daughter, Maddie, that confirms his triumphant re-masculation.

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[54] The post climax fallout sees the recovery of the body of missing FBI agent Martha Gessler, and the identification of her killers as former Detectives Dorsey and Cross, who had attempted to blackmail Simonsen with Gessler's evidence of their guilt.

His face burnished with Shotgun burns, Bosch stands in aesthetic contrast to the house in which 'everything was new' (Connelly, 2002: 383), bright, and clean, and moreover in contrast to the purity and innocence of the child. Bosch's narration claims a choice is made in that moment to embrace what he calls a 'paradise road' (Ibid: 384) that confirms he 'was home' (Ibid: 385). However, this narration sidesteps Bosch's reality. There will be no matrimonial reconciliation, no family life to slot into. Like Edwards, Bosch's progress into the sanctum of familial conformity is stunted, Bosch physically not moving beyond a step into that lounge whose cleanliness so contrasts his own visage. Reflecting the unfixability of his heroic identity, Bosch is a man on the threshold, balanced between worlds and able to occupy neither in its entirety now – a fact acknowledged as much in Bosch's reference to his own LA home having become a non-home, Bosch neither 'allowed back into' his house, nor 'sure I ever wanted to go back' (Ibid: 380). Despite Bosch's purported salvation on this 'Paradise road' (Ibid: 384), the 'heart's dark abyss, a devil's punchbowl of recriminations and revenge I could dip my cup fully into' (Ibid) persists. As Bosch acknowledges, unwittingly revealing the delusion of his belief in having turned away from that devil's punchbowl, 'there is no end to things of the heart' (Ibid). Bosch's narration of an embracement of home and family is an engagement in self-delusion by a man unfixed from certainties of identity, an adoption of a cultural ideal that the text, in defiance of Bosch's narration, tells us is at odds with Bosch's identity.

The fantasy American male Bosch has come to represent can ultimately be understood to have subverted that frontiersman mythography that so absorbed conservative commentators. Demonstrating his unrestraint through a battle with the state as much as with Los Angeles' criminal component, Bosch's assumption of the Ethan Edwards-esque rugged individualism persona bears the demeanour of the outlaw, a figure of criminal violence challenging the cultural and political status quo, having, 'confront[ed] the law with the threat of declaring a new law' (Benjamin, 1986: 283). To this end, Connelly's subversive twist on the plethora of post-9/11 outlaw figures roaming 9/11 culture's media, is that Bosch has become an outlaw arrayed *against* that law that the Jack Bauer's and Mitch Rapp's of 9/11 culture were exercising their own outlaw credentials in support of.

As an outlaw, born of the oppressions of the terror war State, in Western genre terms Bosch has been marked as what Richard Slotkin refers to as a '"man who knows Indians" […] whose suffering at savage hands has made him correspondingly savage' (Slotkin, 1998: 16). For Slotkin, such western figures historically occupied a crossover space between 'the opposed worlds of savagery and civilization' (Ibid) uniquely positioned 'to think and fight like an Indian, to turn their own methods against them […] to "exterminate the brutes"' (Ibid). Of course, the subjects of Bosch's ire, the post-9/11 brutes to be exterminated, are neither Indians nor post-9/11's principal bogeymen, Islamic fundamentalists. Connelly's savage brutes are instead, in the first instance, the agents of terror war and government overreaching, caught dishing out unwarranted violence against its citizens and breaching the bill of rights under the flimsy auspices of protecting those same citizens from terror. Secondly, they are the brutes – Simonsen and co. – free to prosper from their own criminal unrestraint due to a combination of state incompetence and over-focus on phantasmagoric, yet nebulous, threats of terror.

With Simonsen's freedom to pursue such marauding criminality having been proffered as by-product of a 9/11-inflected hierarchising of victimhood that had deposed Angella Benton from recognition by the FBI and LAPD, it is arguably Linus' death that actually serves as the corrective to an overreaching and out-of-control FBI, mopping up the entire sorry episode in one shotgun blast. In Linus's execution of Milton, his subsequent confession before Bosch to all of his crimes, and a death that leaves behind a literal figure of faceless monstrosity, twitching and dying in the dark under our rejuvenated Marlboro man, the politics of terror war have been derided and reaffirmed simultaneously. In so much that it has come down to Bosch the citizen to bring justice *to* Simonsen and co., *Lost Light* censures the efficacy of law enforcement made subordinate to anti-terror. Furthermore, the terminal sanctioning of the state's torturer has offered a stinging rebuttal of the acceptability of torture as a tool of law enforcement and security.

This late reconfiguration of Bosch from noble frontiersman, dedicated to protecting the memory of feminine innocence and vulnerability, to extra-legal arm of justice *against* the injustices of Patriot Act powers *through* the very unrestraint those powers grant, gives credence to Stathis Gourgouris' suggestion that whilst American society is 'paradigmatically founded on the primacy of law' (Gourgouris, 1997: 135) – that is to say the bill of rights – there is a competing foundational allure in the figure of the outlaw, 'the errant loner who forges his own rights, in some improvisational fashion, as he goes along' (Ibid). It would therefore seem only natural for such a sharp reorientation of the parameters of civil liberties as was occurring after 9/11, and in which Connelly's characters operate, to spawn such a morally complex, politically contradictory, and ethically ambivalent a figure as Bosch has become during *Lost Light*. Indeed, *Lost Light*'s paradox is that Bosch's identity journey, his search for heroic definition and fixture, seemingly reaches settlement only in absolute resistance to such fixture.

The settlement of Bosch's search for heroic fixture through an embrace of unfixture is a point foregrounded during the diner scene meeting between Bosch and Peoples. Reflecting the self-referential nature of crime genre, Connelly has Bosch recall Michael Mann's 1995 crime movie, *Heat*. Bosch illustrates his relationship to agent Peoples by describing the scene in which Pacino's detective and De Niro's criminal meet in the very diner in which they are sat, and where 'they both tell each other they won't hesitate to put the other down if it comes to that' (Connelly, 2003: 225). Tellingly, Connelly provides no indication as to which role, detective or criminal, the reader should assign to each character. Instead, the two abstract positions are left hanging to metaphorically slip and slide over each other, eluding fixture.

Catalysed by 9/11 and the predominant appetite in politics and culture for an unrestraining of state power, *Lost Light* suggests then that post-9/11 heroic identity at large, under the political and cultural hegemony of neoconservatism, passed into a paraxial space of unfixability. It is a space in which established frameworks of ethics and law have broken down, prompting a reformulation of heroic masculine identity into a shifting and unfixable mass of interchange and overlap between heroism, criminality and victimhood. It is a tendency that reflects that general emphasis on "unfixture" inherent to post-Cold War neoconservatism, having consistently pushed for an "unfixing" of the US not only from a foreign policy premised on consensus, but from frameworks of international law in place since the Second World War; ostensibly an overarching desire in neoconservatism for unrestraint unimpeded – or unrestraint unrestrained – for the cause of America's 'regeneration through violence' (Slotkin, 1998: 10).

At a time of terror, it seemed that the performative prescriptions of heroism and patriotism included a willingness to transgress normative moral and ethical boundaries, as and when, to suit the broader ideological ends of the war on terror.[55] For all of the castigation of America's new bogeyman of fundamentalist Islam as heir to 'all the murderous ideologies of the 20th century […] sacrificing human life to serve their radical visions […] abandoning every value except the will to power' (Bush, 2001: online), terror war's cheerleaders had an equally voracious appetite for human sacrifice in service to radical visions, be it the lives of the named enemy, or the moral and ethical lives of terror war's executioners. The conservative commentariat were brazen in their advocation of training assassins, hiring mercenaries and bounty hunters, engaging in torture, rendition and outright flouting of the Geneva convention (see Faludi, 2008: 154-156). In its resistance to fixture, *Lost Light* then speaks to this underlying reality of moral and ethical fluidity in post-9/11 terror war identity, that the surface level binarism and Manichean separations of the hegemonic account of post-9/11 American identity concealed.

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[55] The notion that performance as a heroic and patriotic post-9/11 American required a willingness to transgress moral and ethical boundaries, as and when, to suit the broader ideological ends of terror war is a theme that Holloway (2009) has identified as a hallmark of the post-9/11 crime genre's cousin form, the War on Terror espionage thriller, and its treatment of torture. Protagonist heroism in these texts is frequently framed as bearing an inherently (*Cont'd overpage*)

Projecting outwardly a façade of conformity that belies an underlying core of moral and ethical turbulence, what *Lost Light* might ultimately be suggesting had emerged in the oscillation between hero, criminal, and victim that neocon terror war politics was propagating, is a hybrid identity unnervingly close to that of the crime genre's perennial bogeyman – its own terrorist other – the sociopathic serial killer. This might seem an extreme abstraction, but the separation philosophically between the serial killer and the frontier inflected figures of unrestraint that clash at the climax of *Lost Light* are arguably different in degree rather than in kind. Distinguished by an ability to blend into the fauna of everyday society, routinely conformant to socio-cultural norms but retaining an ability to shrug-off such constraints due to the flimsiness of their empathic connections to other humans, serial killers are figures of oscillation and unfixture, of restraint and unrestraint in tension that builds up to explosive releases of that tension.

The serial killer, as an archetype of character and psychopathology, arguably reflects then, in its most base terms, the neoconservative identity paradox of surface stricture to socio-cultural norms of identity and apparent moral convention, coupled with in-built mechanisms for sidestepping those norms in deference to unrestraining from any and all conventions that stand in the way of American "progress" (progress being that new American Empire Ignatieff (2005) suggested we must "get used" to). Just as with neocon

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self-sacrificial element; the texts emphasise the 'personal sacrifices torturers make in the defense of national interests and the pursuit of just war' (Holloway, 2009: 25). Any actual 'political, ethical, or legal objections to torture' (Ibid) are however largely absent. On the occasions that such objections are engaged, as in Henry Porter's ***Empire State*** (2003), the texts ultimately give way to a 'generic conviction about the pragmatic legitimacy of "lesser evil" human rights abuses' (Ibid) as their moral fallback.

appropriations, mobilisations of the frontier myth have consistently related “progress”, as Richard Slotkin suggests, to ‘particular form[s] or scenario[s] of violent action’ (Slotkin, 1998: 11). Indeed, the war on terror may be understood as America’s most recent episode of a pattern of ‘regeneration through violence’ (Ibid: 10) which has cycled through the American experience with each new cultural or political crisis that has arisen.

It is arguably the serial killer, as David Schmid (2006) contends, that may actually be understood to represent the quintessential model of the unrestraint and rugged individualism that conservative commentators extolled as the vaunted characteristics of American male identity born at the frontier, and which were proffered as representing the driving force of American exceptionalism just waiting to be reclaimed. As David Altheide reminds us, despite the “heroes” of the Wild West being ‘noted for bravery and “taming the West” and standing for “law and order” […] the information available suggests that they were often exploitative, cowards, gamblers, drunks, and “back shooters”’ (Altheide, 2006: 202).

For Schmid, just as Frederick Jackson Turner (1893) was outlining those traits of the frontier in Chicago, just streets away, America’s first acknowledged serial killer, H. H. Holmes, was busy embodying (principally through the destruction of other bodies) those very traits in his own pursuit of unrestraint. Juxtaposing aspects of Turner’s list of frontier traits against Holmes’ criminality, Schmid notes that ‘possessed of “acuteness and acquisitiveness,” a “practical, inventive turn of mind,” and “restless, nervous energy,” Holmes exemplified how these [frontier] qualities could be used “for both good and evil” when “the bonds of custom are broken and unrestraint is triumphant” (Schmid, 2006: 50-51 quoting Turner, 1893: 18-19). Performatively congruent with those figures of western mythography – pioneers, gunslingers and outlaws – appropriated in cultural and political commentary as *the* role models for masculine heroic and patriotic endeavour after 9/11, the serial killer was ideally placed, and most suitably adapted, to take centre stage as chief crime genre protagonist for an era of legalised state criminality and unilateral retreat from the restraining hand of the judiciary and international law. It is just such a scenario that crime novelist Jeff Lindsay would pursue in his best-selling *Dexter* series of novels, beginning with 2004’s *Darkly Dreaming Dexter…*

II

Unrestraint Triumphant: Sociopathic Heroism in *Darkly Dreaming Dexter* (Lindsay, 2004)

'Instead of acting in open daylight, pursuing the direct and straight-forward path of rectitude and duty, you see men, extensively, putting on false appearances; working in the dark, and carrying their plans by stratagem and deceit'

Antebellum Advice Manual[56]

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[56] Quoted in Halttunen, 1982: 33. This quote is taken from an Antebellum advice manual on personal conduct, emphasising the dangers of the confidence-man, or con-artist, to rural transplants arriving in New York.

Unrestraint Triumphant

Susan Faludi notes that in American popular culture, ‘as time passed, the cowboys’ progeny would become ever more grotesque’ (Faludi, 2008: 286), with the Ethan Edwards model of complex and morally ambiguous cowboy heroes evolving through a series of ever-darkening revanchist vigilante protagonists. Slotting into a lineage that encompasses such figures as *Dirty Harry*’s (1971) Harry Callahan, and *Taxi Driver*’s (1976) Travis Bickle amongst others, Jeff Lindsay’s *Darkly Dreaming Dexter* (2004) (hereafter *Darkly*) introduced the post-9/11 reading public to arguably the most grotesque manifestation of those re-invigorated frontier sensibilities of rugged individualism and unrestraint that were underscoring conservative reformulations of heroic male identity for the new terror-age. Where *Lost Light* poses the possibility that the heroic male identity preferenced in post-9/11 identity politics could be argued to bear troubling similarities with the sociopathic killer, *Darkly* takes this prospect to its logical next step, casting as its protagonist and crime-fighting hero an unashamed sociopath in the form of forensic blood-spatter analyst, Dexter Morgan. Offering scientific support to the Miami Police Department by day, by night Dexter moonlights as a serial killer engaged in a one-man anti-terror campaign against Miami’s criminal contingent.

Dexter’s sociopathic bloodlust – imagined as a psychic ‘Dark Passenger’ (Lindsay, 2004: 1) directing Dexter’s kills from the figurative ‘dark backseat’ (Ibid: 132) of his consciousness – is the product of an unresolved primal trauma to which Dexter is unwittingly beholden. Each kill Dexter undertakes unconsciously recapitulates the gory aesthetic of his mother’s murder by chainsaw in a shipping container at the port of Miami, the three-year old Dexter having been left stranded for two and a half days amidst the blood and viscera after witnessing his mother’s body being violently rent into its component parts. Lindsay’s decision to cast a traumatised sociopath as his principal protagonist and first-person narrator, not only grounds *Darkly* in the penchant for ‘unstable or mentally ill’ (Holloway, 2008: 107) narrative voices that is a common trope of early 9/11 literature, but reaffirms the sense that the crime genre consistently evolves along a path of “progression through regression”, resynthesising tropes and tenets of prior eras against the contemporary context. Reformulated against a backdrop of 9/11 trauma, terror war detainee abuse scandals, state-sanctioned criminality and usurpations of constitutional rights under the Patriot Act, and a general normalising of torture as ‘part of the conventional *mise en scène’* (Holloway, 2009: 76) of American popular culture, Lindsay’s novel echoes the shift towards the criminal, often sociopathic, and brutally violent protagonists that marked the post-hardboiled noir fiction of the 1950s, deployed by authors such as Jim Thompson, Mickey Spillane, and Charles Willeford (McCann, 2000).

It should be noted that this notion of psychical Dark Passengers, directing violent agendas from the figurative backseats of consciousness, for both witting and unwitting participants, signifies in multiple ways across the novel. As will become apparent over the course of the discussion, signification ranges from subliminally referencing the shadow influence of neocon solicitations to support for war-waging in the reigniting of old culture wars debates about gender and the performance of masculinity, to critical arguments about the role that historic experiences of patriarchal failure and shame, repressed in the cultural subconscious, have played in unconsciously driving the charge to war in response to 9/11. However, as indicated, the Dark Passenger's primary point of signification lays with the predominant organising paradigm in the 9/11 culture of trauma, referencing the enigmatic combination of trauma memory's compulsive return against conscious will and the counter-force of memory-sanitising post-traumatic repression; the Dark Passenger is a dissociated shard of Dexter's awareness, concealing the details of Dexter's primal trauma behind a 'cool, distant chuckle' (Lindsay, 2004: 186) whenever questioned, in order to prevent disruption to a feeding regimen that compulsively reproduces the foundational horror of its birth. Furthermore, as will be explained in more detail later, in its capacity to withhold traumatic knowledge from Dexter whilst driving trauma's recreation, the Dark Passenger serves as an instrument of ideology that is hijacked by Dexter's ideologue stepfather, Harry Morgan, to realise that aforementioned anti-terror campaign against Miami criminals.

On call to this Dark Passenger, Dexter Morgan offers a post-9/11 distillation of the same archetypal noir protagonist features that had become de rigueur for the terror-age protectors in the Jack Bauer and Mitch Rapp mould. Like Bauer and Rapp, and in the words of Alison Peirse, Dexter is 'solitary, unstable, and dangerous […], intelligent and maverick […] dispensing violence where he feels it is justified' (Peirse, 2010: 191-192). Emotionally barren, devoid of conscience, with a proclivity for extreme violence and torture, and able to view the routine sights of mangled bodies as 'no worse than looking at spare ribs at the grocery store' (Lindsay, 2004: 23), Dexter arguably represents the purest distillation of terror war heroic identity as framed by the conservative commentariat. Furthermore, as with the literary and cinematic antecedents of Lindsay's post-9/11 noir, Dexter's criminal investigations require movement 'beyond the law and into the underworld, where the police cannot or will not go' (Peirse, 2010: 192). Accordingly, the post-9/11 Miami of Lindsay's imagining is consistently depicted as a dystopian frontier-space, 'a city that had whittled itself down to a mere hunting ground' for 'thugs, robbers, crackheads' (Lindsay, 2004: 81); distinctions between the urban, suburban and rural have collapsed into an all-consuming space of rampant criminality broadcasting an expectation of precarious life and grim death.

Dexter's repeated excursions into this frontier space to visit violent retribution upon Miami's agents of criminal terror are shaped and directed by the so-called 'Code of Harry' (Ibid: 14). Established by Dexter's late stepfather, former Miami police officer, Harry Morgan, the Code of Harry is a doctrine of vigilante law and justice, imparted to a then teenage Dexter during a father-son camping trip after Harry became aware of Dexter's sociopathy. Harry enrolled Dexter's murderous appetites into service for the Code of Harry, fashioning them into the armaments of a personal war on crime, the manifestation of a right-wing law and order agenda, to be dispensed and directed from within, and in contravention of, the law-and-order institution of the Miami Police Department. It is this latter aspect that lends Dexter a duality of character that further mines the back catalogue of noir protagonist conventions, albeit with a twist. In accordance with the prominent depiction of the private eye in crime noir texts (Ray, 1985; Horsley, 2005), Dexter, under the ideological direction of the Code of Harry, is a figure who enforces the law, but does so from a legal position outside of the law. The twist Lindsay places on this trope lies with the juxtaposition between Dexter as sociopathic murderer and Dexter as Miami PD forensics officer. Dexter is both *of* the law and *against* the law; his vigilante war on crime is directed from *within* the State's law enforcement apparatus, utilising its resources, and yet operates defiantly *without* the precepts of law and justice that order that apparatus and its resources.

The ideological undergirding of the Code of Harry evinces a distinctly neoconservative sensibility, however, a subliminal figuring of specific principles of neocon war ideology, as became embodied by the Bush doctrine and later enshrined in policy courtesy of the 2002 National Security Strategy (NSS-2002). The specific principles in question are: a commitment to assertive and unilateral applications of state power and the unrestraining of its forces from established laws and covenants; a default preference for engaging military aggression over diplomacy; a right to act pre-emptively against identified threats before they are fully established or have been discharged; and an abiding scepticism about commitment to the rule of law as embodied in international institutions, and indeed the capacity of those institutions to function in the interests of American safety and security. It is the last of these precepts that provides the foundational ideological analogue around which the Code of Harry's subliminal figuring of neocon war ideology orients, translating into a deep scepticism – to the point of outright rejection – of the Miami Police Department (PD) as an institution capable of securing order, enforcing the law, and containing threat in terror-age Miami.

Analogous to the criticisms of pre-9/11 federal anti-terror law enforcement (see Scarry, 2006), the Miami PD, and indeed the greater Florida law enforcement community, are depicted as institutionally dysfunctional, being frequently preoccupied with inter-departmental and jurisdictional conflict (Lindsay, 2004: 209-211). As a result, large-scale criminal investigations 'go very slowly, very much by the book, and with a good deal of foot-dragging, [and] excuse-making' (Ibid: 209). Meanwhile, the Miami PD's officers emanate an incompetence that has been seeded from the top of its organisational hierarchy. The police captain, Matthews, is a gullible and narcissistic bureaucrat, who 'talked with a thesaurus' and 'believed what he read in the papers as long as they spelled his name right' (Ibid: 169), leaving him detached from policing reality. The head detective, meanwhile, Maria LaGuerta, 'got into the Homicide Bureau by sleeping with somebody' (Ibid: 26), ascending to a position of authority beyond her capabilities. A 'terrible Detective' (Ibid), LaGuerta's command is viewed as proof that in the Miami PD 'incompetence is rewarded more often than not' (Ibid). Possessed by self-promotion and 'more interested in playing politics than in solving murders' (Ibid: 59), LaGuerta's investigatory shortcomings are shown to hamstring her own detectives as she suspends a murder investigation based on a flawed confession, happy to convict an innocent man whilst leaving the real killer to accumulate victims. Meanwhile, the chain of byzantine ineffectiveness trickles down to the uniformed officers, whose chief representative 'looked to be just the sort of dull-witted brute who might shoot an innocent person' (Ibid: 213).

Amidst the scepticism about the effectiveness of the Miami PD as a force of law and order lies an appraisal of the PD, and the broader framework of legal and judicial process to which the institution must abide, as unsuited to the task of prosecuting the type and scale of criminality afflicting contemporary Miami. Viewed through the prism of the Code of Harry, with its daily forecast of 'Mutilated corpses with a chance of afternoon showers' (Ibid: 164), Miami represents a landscape of terror populated by 'brutal whackos who liked to hack up some poor slob every few weeks just for the hell of it' (Ibid: 46) and it isn't unreasonable 'to assume that you are surrounded by anonymous enemies' (Ibid: 121). Reflecting the neoconservative assertion that national security required fundamental reinvention to meet the security challenges of a world re-ordered by 9/11, where deterrence was inadequate defence against terror, the Code of Harry posits that a changed world requires new rules of engagement with those who mean harm, an unrestraining of law enforcement from the bounds of 'petty legal requirements' (Ibid: 131). Accordingly, the Code of Harry makes unashamed provision for torture as a means of achieving its prosecutorial aims, because 'without some very forceful persuasion' (Ibid), the kind of miscreants that draw the attention of Dexter are 'never going to open up about [their] hobb[ies]' (ibid).

The object of Dexter and the Code's greatest criticism is the overarching judicial philosophy instructing criminal sentencing: offender rehabilitation. Reflecting on a recent chainsaw massacre, Dexter notes that if they catch the perpetrator he will be treated as a victim 'of social forces he was too unfortunate to resist' (Ibid: 50-51) and given ten years in jail to straighten out. The Code of Harry meanwhile recognises a fundamental truth about such perpetrators to which the judiciary is blind: that these criminals are incapable of rehabilitation, that they are inherently 'soulless and evil thing[s]' (Ibid: 154), who once turned loose will simply purchase 'a new chainsaw' (Ibid: 51) and continue about their savagery. With its targets posited as such, the Code of Harry is positioned, to appropriate war on terror terminology, as 'a campaign against evil' (Bush, 2001e: Online) in a war against 'evildoers' (Ibid).

In the spirit of neocon hawks' rejection of the rule of law internationally for attending to perceived threats, the Code of Harry directs Dexter to bypass established legal and judicial processes and act assertively and unilaterally to prosecute identified criminal agents, the primary modality of which mandates the application of force. The prosecution sequence is always the same: careful investigation to ascertain a suspect's guilt; interception and detention; confrontation with evidence; sentencing. Code of Harry sentencing, reflecting the aforementioned conflation of justice with punishment in President Bush's terror war rhetoric (see Burke, 2004), is not defined in line with established legal and constitutional standards, but instead operates to an order of natural justice, a violent retribution in which reparation for criminal behaviour takes the form of comparable acts of violence committed against the perpetrator. Accordingly, any notion of offender rehabilitation, as afforded under Miami judicial purview, is rejected. Sentencing always defaults to the death penalty, to be delivered swiftly and with no right to appeal: eradication over deterrence and containment. Reflecting its default resort to violence, the Code of Harry operates a simple creed: 'Chop up the bad guys' (Lindsay, 2004: 266). Pre-emptive assaults, visited upon threats that have been identified but are either yet to fully form or are established but yet to strike, are reserved for those that would interfere with the advancement of the Code's ideological mission – an option that Dexter duly deploys against internal threats at the novel's close.

Introducing the reader to Dexter with a microcosmic anti-terror scenario that reads like a promotional piece for Patriot Act powers, *Darkly*'s opening sequence evinces a distinctly terror war tone. Indeed, depicting what amounts to a domestic rendition of a murder suspect for questioning, enhanced interrogation, and off-books prosecution and judgement, Lindsay provides an expression of the Code of Harry that models the kinds of abuses of state power that critics of the Patriot Act and Presidential orders argued the Bush administration had given itself carte blanche to pursue: uncontrolled surveillance; detention without trial; torture; and exploitation of the loose prosecutorial standards permitted in anti-terror military tribunals (Chang, 2002: Lichtenthal, 2004; Maran, 2006). It is a scenario that comes replete with a suitably sinister figure of deviance and threat unearthed from within the fauna of the everyday. In this instance it is a child-murdering priest, Father Donovan, standing-in as a totemic figure of the hidden threats to home and hearth that the "terrorism world" narrative promoted (Altheide, 2006).

The fallen priest's rendition offers a flurry of terror-war-esque unrestraint, draped in the same western genre motifs summoned in support of terror war by its architects and proponents. Abducted at knifepoint and directed to drive out into rural Florida, the scene of Donovan's pending execution takes on an overtly Western comportment: dusty roads leading into a wilderness setting, the car bumping along dirt tracks in the manner of an old horse and cart. Were it not for the distinctly Floridian presence of a swamp, the desolate space that marks Donovan's execution site, with its abandoned house sporting a caved-in roof and overgrown vegetable garden, could be confused for a 19th-century ghost town in the Tex-Mex Badlands (Lindsay, 2004: 4-5).

With Dexter leading the condemned priest by a noose, the scene offers a disorienting mash-up of contemporary terror war imagery and Old West aesthetics. Recalling in the first instance western cinema imagery of bounty hunters, or a sheriff's posse, bringing bandits back to town to face the gibbet at the site of their misdeeds, Donovan is marched past the exhumed graves of his victims. Describing Donovan as having 'flopped to the sandy roadbed and twisted like an injured snake' (Ibid: 6), Lindsay's imagery abruptly shifts to the contemporary. The description of Dexter with 'a boot on Father Donovan's chest […] the noose tight' (Ibid) just to 'let him feel my strength' (Ibid), evokes the infamous images of detainee abuse at Abu Ghraib, with prisoners hauled around on leads, towered over by soldiers charged with softening them up for interrogation. The aesthetic discordance of the scene, trauma-like in its anchoring of present-in-past and vice-versa, emulates and advances that sense that Connelly created in *Lost Light* of the mobilisation of terror war overseas having stimulated a concurrent reawakening of a frontier sensibility at home; America's suburban and urban spaces are reconfigured as domestic outposts of the terror war frontier, where anti-terror tactics have assumed hegemony over domestic law-and-order practices.

In short order Donovan is subjected to a quasi-trial experience, redolent of Guantanamo Bay military tribunals (see Maran, 2006; Roth, 2008) in its loose standards of evidence and lack of legal representation for the accused. Beaten and under threat of 'cut[ing] your eyelids right off your face' (Lindsay, 2004: 8), Donovan is commanded to face his accusers, the bodies of seven decayed children. Deployed as the literal *body* of evidence by which this fallen patriarch is to be held to account, these imperilled children of *Darkly* express the emotional manipulations attached to the treatment of injury in the hegemonic narrative of 9/11; the wounds they have received function as an emotive touchpoint from which to solicit support for Dexter's violence, whilst the scale of the crime serves to promote a need for swift remedial action to prevent *further* victims.

Exhumed from the wound site of their graves, the corpses are arranged in a tableau of bodily injuries, their wounds acting as commands to memory, demanding Donovan remember their vulnerability as he is forced to gaze upon them. In doing so, the vulnerability Donovan himself bears to the violent address of another is signalled back at him, a bodily precarity which Dexter – self-ordained Executioner-in-Chief for the State of Florida – will exploit, reciprocating the wounds anew. The implicit suggestion in this display before the accused is that these children's deaths can only attain meaning and be ascribed value if they serve as revanchist prosecutorial aids in an old-testament eye-for-an-eye mode, a proposition redolent of all those commands to remember the injuries of 9/11 that peppered neocon hawks' solicitations for terror war support.

In the case of Father Donovan, prosecution is dispensed in the form of a prolonged episode of torture – 'I had about eight hours […] I would need them all' (Ibid: 12) – in which the priest is slowly dissected, animal tranquiliser withholding the pain but ensuring consciousness for a waking-nightmare consisting of observing his own evisceration. Unlike the depiction of torture in war on terror popular culture, where torture is rolled out to elicit confessions or valuable intelligence, in *Darkly* torture instead forms a post-confession penance that the guilty party must endure as a measure of natural justice: extended bodily abuse culminating in a death befitting the crimes carried out. In this eye-for-an-eye approach to justice, there is then a striking confederacy with the previously discussed contortions of ‘just war’ applied by terror war’s architects, and promoted by its apologists, as justification for sidestepping domestic and international human rights laws in the prosecution of so-called enemy combatants (see Burke, 2004). Reduced to ‘one more heap of mess’ (Lindsay, 2004: 11), Dexter’s careful filleting of the priest, watched over by an audience of the priest’s deceased victims, whose presence leverages the emotive power of child murder, frames Dexter’s criminality as a (pragmatic) lesser evil, the lower realm of a hierarchy of depravity that places extra-judicial killing of figures like Donovan within a higher moral order.

Although, in its allegorical links to Guantanamo Bay military tribunals, Dexter’s “trial” and prosecution of Donovan references the lack of due process and the constitutional abrogations that anti-terror powers afforded, the scene is not critical of such extra-judicial measures, nor of the standards of evidence required to justify them. On the contrary, although Dexter is not acting officially for the state, Dexter’s prosecution can be read as an assured promotional exercise for the unrestraining of state agents like himself from the constraints of judicial due process and constitutional protections. Tacitly condemning the existing structures of law and the judiciary, Dexter’s vigilantism channels a critique of the early war on terror years that chastised law enforcement, not for ‘encroaching on citizens’ civil liberties’ (Schmid, 2006: 100) but for ‘not doing so aggressively enough’ (Ibid; see also Tapper, 2003).

Although Father Donovan is connected to multiple child disappearances, all from orphanages he teaches music at, police investigators have either failed to consider him a suspect or been unable to find evidence that would warrant his interrogation. Only Dexter, unconstrained by ordinary evidential standards and judicial guidelines, has found a pattern, isolated the priest as a suspect, and acted upon it. Dexter watches the suspect for five weeks, establishes certainty of his guilt in only two (Lindsay, 2004: 1), and secures a confession with only minor brutality (Ibid: 10). His success signals not only a superior methodology over that of official law enforcement, but, in its accuracy, a reassurance about the limited potential for miscarriages of justice when due process is relaxed. Through mobilisation of the Code of Harry, and in the face of an apparently ineffectual law enforcement apparatus, Dexter (like Bosch in *Lost Light*) has risen to take justice *to* the enemy, just as President Bush (2001a: Online) insisted would be the approach of the US should the international frameworks of law and accountability fail to provide an adequate response to the crimes of 9/11.

In a direct continuum from where Connelly's *Lost Light* closed, Lindsay's opening salvo of proto-terror war violence has imagined a post-9/11 America in which the kind of violent unrestraint that terror war ideology sanctions for its state agents, has transmuted into a beguiling form of benevolent sociopathy, extended now to non-state actors, and turned loose on Miami's outpost of America's new terror-age frontier with a blend of anonymity and relative autonomy. Dexter's post-9/11 Miami appears to offer, then, in celebratory style, confirmation of the ascent of that new moral charter of neocon 'just war', in which the ends justify the means, by any means.

Exhibiting a combination of Langewieschean plainsmanism and Ignatieffian moral pragmatism, Dexter arguably represents the epitome of the union between neoconservatism's emphasis on unilateralism and unrestraining of the state from established legal frameworks, and the veneration of the unrestrained frontiersman in hegemonic accounts of appropriate male identity for the new terror age. Dispassionate in the violence he metes out, strident and virile in his dominion, Dexter is Harry Bosch's swaggering Marlboro-man on steroids, suitably adapted to serve the citizenry in a war that encompasses *all* terrorising agents against society. Reflecting this convergence in conservative commentary between pro-war political positions and ideals of terror-age American masculinity, the operationalising of the Code of Harry's killing mandate, as demonstrated in Father Donovan's prosecution, requires adherence to a complementary suite of more pedestrian performative features, features that are inextricable from the entangled politics of post-9/11 gender performativity and neocon solicitations to war-waging, and which provide performative cover for the tacit advancement of the Code of Harry's ideological imperatives.

Cynically manipulating socio-cultural norms to provide performative cover for assertion of the Code, Dexter operates what he calls his 'Harry profile' (Lindsay, 2004: 120), a performance of the counter-forensic preparation afforded each killing in order to avoid discovery and deflect suspicion – 'always careful. Always tidy. Always prepared ahead of time' (Ibid: 2) as the Code demands. To wit, prior to Harry's unleashing of him for his first kill, Dexter spent his teenage years imitating other teenagers, studying through proximity to 'learn how other humans behaved' (Ibid: 152-153). Physical appearance, living conditions, social relationships, and workplace conduct have all been mapped to fit a profile of unassuming everyday conservative male performativity: ‘Blend in. Act normal, even boring. Don’t do anything or own anything that might cause comment’ (Ibid: 120).

Accordingly, Dexter’s apartment signals stereotypical heterosexual masculinity, with ‘no real valuables other than a stereo and a computer’ (Ibid), no aesthetic adornments that might colour the gender association or allude to any aberrant transgression into the feminine that might undermine claims to heteronormativity. This is enhanced by a deft ability to charm women – ‘I was good at being charming […] no one could tell I was faking it’ (Ibid: 94) – whilst maintaining sufficient reservation so as to avoid any emotional entanglements; the Code of Harry cautions to ‘always avoid emotional involvement [because] it can lead to mistakes’ (Ibid: 41). The cumulative effect, as Lindsay describes it, is of Dexter as ‘a near perfect hologram. Above suspicion, beyond reproach, and beneath contempt (Ibid: 41-42). To appropriate Jean Baudrillard’s description of where the height of the 9/11 hijackers’ cunning lay, Dexter has ‘used the banality of American everyday life as cover and camouflage’ (Baudrillard, 2002: 19) for the pursuit of violent ideological ends.

Although reflecting the appetite for natural justice that populated terror war rhetoric, Dexter’s figuring of neoconservative unilateralism and unrestraint is made problematic by Lindsay’s insistence on stressing Dexter’s sociopathy as his defining characteristic. In war on terror thriller texts, torturers are frequently provided with a redeeming quality of being largely revolted by the acts of violence they engage, often framed as pragmatic suspensions of their own moral order for the greater good of citizen safety. Lindsay offers no such disavowal by which audiences may rationalise protagonist violence. Rather, Lindsay takes pains to stress that Dexter Morgan is, above all, a sociopath: ‘Killing makes me feel good […] I enjoy my work’ (Lindsay, 2004: 13). Indeed, Dexter positively revels in his murderous acts, finding in killing a ‘wonderful long slow build to release’ (Ibid: 12), orgasmic in the satisfaction it brings; killing is conveyed as a representation of the raw sexuality of the terror-age manly man.

It is in this refusal to assign an absolute moral superiority to Dexter’s crimes that Lindsay – who incidentally also refuses to assign Dexter the moniker of “Hero” (see Lindsay in Howard, 2010) – signals what David Schmid (2006) would call Dexter’s ‘multiaccentuality’, the capacity for Dexter and his acts of serial murder to lend themselves to divergent political interpretations. Schmid’s notion of multiaccentuality references Jenkins’ (1994) identification of serial killing as a crime that has shown itself to be susceptible to appropriation ‘to support […] a wide variety of ideological agendas’ (Schmid, 2006: 6), having been adopted ‘by groups as diverse as policy makers, social/cultural critics, politicians, law enforcement personnel, true-crime writers, novelists, filmmakers' (Ibid). In the context of 9/11 and the War on Terror, Schmid points to the manner in which the absolutist discourse deployed on both sides of the conflict summoned the spectre of the serial killer as shorthand for the perceived absolute alterity of the other. Whilst American newspaper op-eds translated Sadam Hussein's deviance into the nomenclature of serial killing by describing Hussein as a sociopath (see Schmidt, 2002), Osama Bin Laden would likewise invoke serial killing to condemn the US as a tyrannical regime, asking, in a 2002 audiotape, why America's terror war allies would ally themselves with 'the gang of criminality in the White House […] the biggest serial killers in this age' (Bin Laden in Vries, 2002).

Schmid concludes that the serial killer, real or fictional, is ultimately 'a morass of definitional instability' (Schmid, 2006: 251), stubbornly resisting fixture to any set political mode. Dexter is no exception, representing a figure whose indulgence in sociopathic murder promotes a version of American heroic-masculine identity sympathetic to terror war ideology whilst surfacing the epistemological flaws in the binaries that undergird that ideology, binary opposites that ultimately collapse as they are exposed as reliant on the persistence, and inclusion, of their purportedly secondary others. This multiaccentuality of Dexter Morgan and his crimes is expressed through a progressive disruption of the bounds of Dexter's identity as prototypical terror-age hero. This is an identity journey that unfolds over the course of the novel in tandem with, and as a by-product of, a criminal investigation that forcefully reintroduces fragments of oppositional identity into Dexter's heroic masculinity – fragments censored from recognition by ideological adherence to the Code of Harry. It is a sequence that ultimately causes the text to self-deconstruct, arriving at a position where the narrator exists in opposition to the text itself. One outcome unfurling from the deconstruction of the text is a migration in Dexter's identity, from relative fixture as terror-age heroic protector, to a state of unfixture as competing identities as traumatised victim and blood-simple murderer are drawn into multiaccentual co-existence.

In keeping with our preceding texts, it is the crime genre's familiar narrative sequencing of traumatic exposure and re-exposure to wounds and wound sites that provides the canvas against which this migration of identity is realised. Wound sites serve once again as literal and figurative vulnerable apertures, faultlines in the novel's surface-level ideology, through which the denser underlying political tissues of the narrative may be excised from within the textual body. In *Darkly* the sequence of wounding takes the form of a series of prostitute murders committed by the novel's principal antagonist, the

Tamiami Slasher. Although the Slasher does not appear as a character "in the flesh" until the novel's last two chapters, even in absence he asserts a domineering presence through the crime scenes he leaves behind for Dexter to interact with. Indeed, it is the Slasher's status as an agent of wounding, as prolific as Dexter in both body count and gruesomeness, that the Slasher is positioned as *Darkly*'s engine of identity disruption for Dexter.

It is specifically through theatrical turns applied to the Slasher's crimes and crime scenes – the careful arrangements of remains and macabre attention to mise-en-scène – that the Slasher effects a disruption of Dexter's identity. With each of the Slasher's crime scenes marked with flourishes from Dexter's own back-catalogue of victims (limbs parcelled-up in plastic, objects referencing how victims died) a dialogue of wounding can be understood to unfold between Dexter and the Slasher, a communication between serial killers in which the wounds created by the Slasher telegraph a fraternity beyond a mere admiration on the Slasher's part for a fellow sociopath's artistry. As will become clear over the course of our analysis, each engagement that Dexter makes with the Slasher's wound sites furnishes Dexter with an uncanny feeling of familiarity, of connection to the type of injuries displayed and the injuring force behind them. Furthermore, each invitation extended by the Slasher to gaze upon exsanguinated and dismembered remains operates as a gruesome aide memoire, stimulating a complementary sequence of traumatic returns in Dexter's memory, against conscious will, to prior incidents of wounding in Dexter's life. In dialogic fashion, and aping post-traumatic repetition compulsion, those returns stimulate Dexter into compulsive recapitulations of wounding in the present, delivered in rebuttal to the Slasher's overtures through wounding.

Although *Darkly* features fourteen incidents of wound engagement that make up the complete script of the dialogue between Dexter and the Slasher, our analysis will be contained to the six engagements that mark decisive transition points in the migration of Dexter's identity from archetypal terror-age frontiersman to destabilised figure of traumatised victimhood and sociopathic depravity. Through this dialogic-exchange of wound and counter-wound, the principal narrative of post-9/11 crime fighting in *Darkly* coheres as a directed sequence of memory acts – commands to remember – stage-managed by the Slasher, whose aesthetic peccadillos promote a progressive psychic retreat for Dexter, back to his repressed childhood trauma of impotently witnessing his mother's dismemberment by chainsaw in a shipping container. This steady drive back through memory to repressed trauma brings Dexter into an identity shattering communion with the traumatised child-self, experiencing a forced reintegration of foundational aspects of his identity that a combination of trauma's compromised conditions of memory, and the ideological hijacking of such under the Code of Harry, has withheld from conscious processing: vulnerability, bodily precarity, weakness, fearfulness, an inability to protect others, and overall raw victimhood. Furthermore, in this return comes the unveiling of the Slasher's identity as Dexter's brother Brian, fellow traumatised witness to their mother's murder and co-victim of a secondary trauma of childhood separation from his younger brother, Dexter.

As this primal injury is steadily returned to Dexter through the aesthetics of the Slasher's kills, the re-visitations to, and recreations of, wounding that it compels serve to disrupt the surety of Dexter's understanding of his relational humanity, or rather his lack of such. Each wound engagement is marked by increasingly discordant intrusions of emotion and empathy that draw Dexter into confrontation with his own bodily and psychical precarity, anathema to Dexter's rigid conception of himself as Miami's emotionally barren benevolent sociopath, and in direct contravention of the Code of Harry's anti-emotional diktat. A progressive weakening and fracturing of Dexter's adherence to the Code's performative precepts serves as one of the key markers of the disruption of Dexter's identity as archetypal terror-age frontiersman. Accordingly, as Dexter's criminal investigation advances, the relational humanity unveiled in awareness of his own precarity prompts jarring reorientations toward an identity defined by oscillation around, and overlap between, masculine heroism, victimhood, and criminality.

Just as Dexter re-treads the tracks of wounding, experiencing the reformulation of his identity, so too is the political re-trodden and reconsidered. Rather than simply fortifying notions of state anti-terror violence as a necessary 'lesser evil' (Ignatieff, 2005) for combatting greater terrorising threats, as the execution of Father Donovan suggests, Lindsay's narrative offers a continuation of Connelly's interrogation of neoconservative ideology's influence on post-9/11 identity politics. The cumulative result is a reverse engineering of the terror-age masculine heroic ideal that *Darkly* initially promotes, locating at its heart a founding experience of trauma, a repressed core of vulnerability and imperilment upon which Dexter's sociopathic identity turns, in stark contrast to the terms upon which the post-9/11 identity equation for America's menfolk was being constructed in conservative commentary. This reverse engineering begins in earnest at the site of the Slasher's fifth victim, a squalid section of the Tamiami trail, whose collection of motel-cum-bordellos, 24-7 sex-workers and 'dark stench of Latin coffee grounds mixed with old fruit and rancid pork' (Lindsay, 2004: 18) reinforce Lindsay's depiction of post-9/11 Miami as a contemporary remix of old-western border-town lawlessness and depravity, spliced with notions of American geography after 9/11 as an all-encompassing frontier-land of terrorising threat.

Wound Traces, Precarious Bodies, and Male Shame

The Slasher's opening conversational gambit arrives in the form of a segmented prostitute, body parts exsanguinated, wrapped in garbage bags and left in a motel dumpster on the Tamiami trail's red light district. Summoned to the scene by his police officer sister, who works undercover as a prostitute on the trail, Dexter finds the crime scene has been artfully staged by the Slasher to initiate a dialogic engagement with him, flush with enough unnervingly familiar content as to draw Dexter into joining the dialogue. Observing to himself 'That's how I do it' (Ibid: 22), Dexter recognises the arrangement and preparation of the corpse as a clear act of mimicry; body parts are cleaved and carefully wrapped in plastic bags in a manner identical to how Dexter always parcels-up the remains of his victims. Displaying a total absence of blood, the thorough exsanguination of the remains is the sole point of differentiation from Dexter's own wound-aesthetic, yet it is this detail that signals the intensely personal nature of the Slasher's communication as it references a paradoxical relationship that Dexter has with blood and the experience of its shedding.

The performance of Dexter's identity, as both Miami PD blood spatter analyst and committed sociopath, are principally signified by immersions, figuratively and literally, in the blood of victims of crime, be it crime victims in general or the victimisers-made-victim under Dexter's scalpel. Indeed, exposure to blood is positioned as an insatiable 'Need' (Ibid: 1) driving at Dexter, rendered in the language of sexual foreplay: a 'prickling and teasing' (Ibid), a growing 'pressure' (Ibid) to be fought until the 'release' (Ibid: 12) of cutting can begin. The actual cutting and opening-up of wounds, in which Dexter's aim, evocative of the infamous white house Torture Memo (Bybee, 2002), is to inflict prolonged controlled damage short of actual organ failure and death, is rendered in appropriately orgasmic tones, the controlled bleed of the victim 'pounding throughout my entire body' (Lindsay, 2004: 12) before ebbing away 'on a fading tide' (Ibid) as life dissipates.

And yet, the pleasure attached to bloodletting is fleeting. Like a tide of post-coital depression, with the death of the victim the exhilaration of the cuts quickly gives way to feelings of revulsion – 'sticky, hot, messy, awful blood' (Ibid: 21) – as the control Dexter was able to exert over bodily function, over blood and viscera, slips the torturer's leash.

Shorn of its ante-mortem sensuality, the whole post-mortem wrap-up coheres as a concerted retreat from confrontation with blood, a sacramental process of segmenting and parcelling-up in clean white garbage bags in an effort to contain the blood and erase its visceral red presence, to 'leave a neat body […] no mess, no dripping blood' (Ibid: 21-22), as 'just thinking of [blood] sets my teeth on edge' (Ibid: 21).[57] Blood, and the activity of its release, then, is alluring to Dexter only as long as it can be controlled, and a 'neatness' (Ibid: 11) maintained in wounding's aesthetic: 'scrubbed, sprayed, cleaned as clean as can be' (Ibid: 11)

Blood then, for Dexter, is a slippery agent of emotional discordance and psychological unrest. The answer to 'what it is about Dexter and blood' (Ibid: 21) that Dexter himself is unable to discern, and which lays behind the Slasher's choosing of blood as principal medium of dialogic engagement, requires an initial translation into the parlance of forensic science. Blood, in the nomenclature of the forensic crime procedurals which *Darkly*'s aesthetic draws so heavily upon, is the "trace evidence" of crime. That is to say, that blood contains within its matter, or in the patterns of its cast-off, contextualising details – traces – about criminals and their crimes, a temporal link to crime and its pre-history. In *Darkly* however, the notion of "trace evidence" must be further re-synthesised from a forensic science context into that of psychoanalysis. Unfixed from the specific tangibles of the crimes in which it is shed, blood is imbued with a traumatic temporality operating in the intangible realm of emotional and psychological "trace evidence". These materials are markable only in the enigmatic material of feeling, manifesting in that conflicted response to blood's spillage, sensual exhilaration offset by abrupt retreats and the need to package and contain.

This paradoxical relationship Dexter has with blood is rooted in that childhood trauma of witnessing his mother's dismemberment. It is in the primal wound experience that blood becomes encoded with contradictory referencing. On one hand, blood references performances of unrestrained masculine dominance, expressions of power rendered in phallic terms of sharp-force penetrating injuries against women, delivered by the throbbing extension of a chainsaw. On the other hand, the presence of blood is an abject marker of (male) bodily vulnerability and masculine failure. The spray of the mother's blood makes the witnessing child not only cognizant of his own precarity, but telegraphs an accusation of masculine failure on the boy's part that is literally marked in blood upon him; the male, neutered by infancy, is unable to protect the vulnerable female – emasculated and feminised in one thrust of a chainsaw.

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[57] It is a post-mortem repetition of a pre-kill scrubbing, cleaning and painting regimen that ensures the geographic wound site of the crime scene experiences a comparative parceling-up and packaging away of its gory facia. This folding-in upon itself is redolent of Stubblefield's (2014) assessment of the Trade Centre as a self-censoring wound site as its stories turned in on themselves, containing the bloodshed (See Chapter Three).

Dexter's response to blood is not a response to the blood itself per se, but to the emotional and psychological "trace evidence" of primal trauma, of the bodily precarity, which uncontrolled blood conveys. As with Bosch and his effort to distance himself from the vulnerability awakened in gazing upon Lawton Cross' wounds in *Lost Light*, an unconscious distancing effort is triggered in Dexter as the wounds *he* creates sub-consciously register as reflections of his own bodily vulnerability, made visceral in that primal experience of wounding. It is also an unconscious acknowledgment of, and reaction against, the challenge that such precarity poses to Dexter's understanding of his identity as an unrestrained terror-age male.

Blood then performs a paradoxical duality in *Darkly*, feeding Dexter's expressions of heroic masculinity in-line with the performative framework established at the novel's outset, whilst also serving as the medium for an against-conscious-will re-surfacing of infant vulnerability that undermines that identity. The primal wound that this flurry of emotional and psychological unrest references has, like the blood of Dexter's victims, been contained, made subject to the protective psychological mechanism of post-traumatic repression. Sequestered in the unconscious, the primal wound persists as an unresolved traumatic break in the ongoing lived narrative of Dexter Morgan, signalling the attendant gap in Dexter's memory through the nebulous realm of feeling with each spillage of blood. As the inevitable by-product of sociopathic performance, the persistence of blood's presence, combined with a preference for its absence, is the enigmatic constant around which all memory-making is organised for Dexter. Blood is the principal medium through which memory – good and bad – is created, marked, catalogued, and ultimately navigated. For evidence of this we need look no further than Dexter's actions upon completing his post-mortem "wrapping-up".

A familiar trope of the characterisation of serial killers in crime genre is the killer's possession of trinkets, taken from victims to serve as a medium through which to relive the thrill of the kill. For all the repulsion blood stimulates in Dexter in the aftermath of a victim's death, it is this very source of revulsion that serves as Dexter's memento mori. Every kill Dexter undertakes culminates in the retention of a single 'clean, dry' (Ibid: 14) blood droplet, contained between glass panes on a microscope slide; to be 'slip[ped] under my microscope when I wanted to remember' (Ibid). Just as the gap in memory which trauma creates paradoxically serves as a persistent point of reference to the very trauma the gap conceals, so the absence of blood, be it in Dexter's containment or in the Slasher's exsanguinations, serves as the overriding marker of blood's dominant presence as a force of memory in *Darkly.* In this regard, the wounds that blood attends are perpetually vulnerable apertures through which intimate acquaintance may be made with the cacophony of emotional and psychological stimulus attendant to bloodletting. Present even in its absence, blood, and ergo the memories which blood references, are never truly forgotten nor rendered inaccessible.

A dark valentine in a macabre courtship, the bloodless corpse of the segmented prostitute the Slasher offers as the opening address in his dialogue with Dexter speaks directly to this blood-paradox at work in the performance of Dexter's heroic-sociopath identity and the organisation of his memory making. Tantalised into making intimate acquaintance with the Slasher's wounds by the exquisite discordance of blood's absence, in gazing upon the bloodless wound Dexter experiences a feeling of locating 'a missing piece to something I didn't know was incomplete' (Ibid: 21). Moreover, the beckoning presence of this enigmatic knowledge attached to the bloodless wound is seemingly only able to register its presence through that nebulous medium of feeling, a 'slight quiver' (Ibid: 30) passing over Dexter's skin with each thought of the lack of blood. As that 'missing piece' (Ibid: 21) of a previously unacknowledged incompleteness slots into place, the alluring spectacle of blood's absence solidifies as the locus around which the returns in memory, that facilitate the migration of Dexter's identity from heroic masculine protector to traumatised and precarious victim, will be oriented and directed.

Ruminating upon the meaning behind the bloodless wounds, Dexter finds himself unable to break from the language of feeling: 'it *meant* a *strange light-headedness*. It *meant* an *itch*' (Ibid: 31 – my emphasis) of curiosity, a 'felt […] aesthetic connection' (Ibid: 42) and a sense of 'Emotional involvement' (Ibid). This stirring of feelings, of emotional connection, signals that the Slasher's mission to deconstruct Dexter's identity as conventional masculine hero has taken hold, feelings of any kind being anathema to the established parameters by which Dexter performs his identity as a terror-age male. Indeed, 'Emotional Involvement' (Ibid), as we have established, is a 'clear violation of the Code of Harry' (Ibid) that provides the charter of performativity for Dexter's heroic-sociopath identity.

It is precisely this charter, and the circumstances of Dexter's grounding in its precepts, that is the subject of the first return to wounding-past that Dexter's engagement with the Slasher's wound site compels. Meditating upon the prostitute's wounds seemingly services the opening of an aperture into the past, drawing Dexter back in memory to a camping trip with Harry and a confrontation about the homicidal urges that Harry has discovered Dexter has begun to exercise on animals. This is not a return to an incident of wounding in the traditional physical sense of injury. Rather, it is a return to wounding in which the wound experience takes the form of the indoctrination of an impressionable, and psychologically vulnerable, teenager into the ideological charter of vigilante justice and 'just war' policing that the Code of Harry turns upon. In Dexter's narration of his indoctrination into this Code lies the first significant shift in the novel's politics as Dexter's recollection provides the first point at which the text can be understood to read against its narrator, exercising the aforementioned multiaccentuality of Dexter.

Although the indoctrination that Dexter narrates is *physically* blood-free, blood still plays its role in the notional injury that this indoctrination represents, with the gap in Dexter's memory that blood's absence signifies being exploited by Harry and the Code to take control of the narrative of Dexter's wounding. Dexter recalls how Harry, having established how Dexter's urge to kill manifests – suggestive whisperings from the Dark Passenger – questioned what Dexter 'remember[ed] from before […] we took you in' (Ibid: 40). Having found that Dexter remembered 'Nothing' (Ibid) at all, Harry informs Dexter that even though he had a gap in memory, the things concealed by that gap 'did things to you. Those things make you what you are' (Ibid). However, rather than attempt to return those memories to Dexter, so that he might 'work through' (LaCapra, 2001) them and potentially suspend the cycle of traumatic return that his killing approximates, Harry instead tells Dexter that forgetting was 'Good. […] Nobody should remember that' (Lindsay, 2004: 40). Any remembering of the wound by Dexter, on terms that might facilitate a suspension of trauma's combination of repression and repetition compulsion – alternately forgetting and being (re)engulfed by trauma – would threaten the possibility of mobilising Dexter's sociopathy as an ideological weapon.

For Code of Harry purposes, then, the terms of trauma memory have to be constrained to the basic fact of an injury incurred, with an emphasis, as Butler (2004) describes in neoconservative accounts of 9/11, on the horror of the event in *felt* psychological terms, forsaking direct confrontation with either its true spectacle or the multi-faceted context of its occurrence. A false consciousness is thus instilled to ensure that the ‘real motive forces impelling him remain unknown to him’ (Engels in Pine, 1993: 1). With no detail available of the role criminal violence played in the formation of Dexter’s murderous desires, Code of Harry ideology can position itself – with its own murderous agenda – as a source of salvation from this purportedly incurable trauma.

To complete Dexter’s enrolment as an agent of the Code of Harry, then, Harry subsequently reassures Dexter that although incurable, his sociopathy can be controlled; perversely through a careful exercising of the compulsion to kill. Moreover, Dexter is told that if he follows Harry’s lead, carefully ‘choos[ing] what… or *who*… you kill’ (Lindsay, 2004: 41), some value can be reclaimed from the unspeakable injury suffered in his moment of primal trauma, during the violent death of his mother. Here, following the philosophy of Just War, this value takes the form of a supposedly righteous purging of the ‘plenty of people who deserve it’ (Ibid): the criminal kind, like those who victimised Dexter in the first place – even though he does not remember the victimisation or its form. With the command to forget thus instilled, control over the narrative of the identity born of that unspeakable trauma is secured by Harry; the identity of heroic sociopath protector displaces that of traumatised victim as Dexter is secured into ideological servitude. Falling in with Harry’s direction ‘step for step’ (Ibid: 39), Dexter’s victimhood is forcibly expunged from his identity in any meaningful terms. Instead, that facet of identity persists only in that abstract realm of the psychological and emotional disquiet that we have noted accompanying the tidying away of blood.

The entire scene unveils a dissonance between Dexter’s perspective on his own identity and the position that the raw content of the narration supports. Under the auspices of victimhood’s expunging, the text paradoxically reinforces Dexter’s identity as marooned in, and beholden to, victimhood, rather than emancipated from it. Indeed, the very circumstances under which Dexter returns in memory to his indoctrination under Harry, that passage “through” the wound, undermines Dexter’s claims to liberation from victimhood. The discordant bloodlessness of the wound becomes a macabre joke at Dexter’s expense, referencing the sanitising of Dexter’s memory under Harry’s demands for ideological forgetting, and accordingly the subordinate position Dexter’s identity bears to the wounds that victimised him. Furthermore, it establishes the Slasher as a counter-force of memory. Working in direct opposition to the commands to forget that the Code of Harry makes of Dexter, the wound engagements that the Slasher directs threaten to expose the melancholic reality of perpetual victimhood that Dexter has been held in thrall to. Slyly refuting Rosenblatt’s claims of an end to the age of irony on 9/11 (Rosenblatt, 2001), each turn of the Slasher's knife offers Dexter the kind of 'shreds of historical awareness' (Sontag, 2001: 32) that Susan Sontag suggested pro-war rhetoric was denying post-9/11 America, preventing an 'understand[ing of] what has just happened, and what may continue to happen' (Ibid).

The Slasher's continued efforts to hack back through Dexter's memory, resurfacing the repressed contextualising realities of trauma and victimhood, does not offer a denaturing of the sociopath. Nor does Lindsay seek to entirely redress the bounds of heroic identity to shed the associations with sociopathy. Rather, as the dialogue of wounding advances, Lindsay turns *Darkly*'s narrative of ideologically supported sociopathy to a cautionary allegory of terror war ideology's precarious grip on the unrestraint it promotes in its adherents.

Where previous invitations to wound engagement have come in the form of actual body parts, the Slasher's next significant overture to Dexter arrives in macabre diorama, a segmented Barbie doll, its head pinned to Dexter's refrigerator door with a magnet, the remaining parts wrapped and tied with ribbon and stacked neatly inside. On the surface, this presentation would appear to be just another command to memory uttered against that long-engrained pattern of ideological forgetting and the false consciousness imposed by the Code. The placement of the body parts in the cool confined space of the refrigerator certainly reinforces the incitements to memory served up to Dexter in the presentation of each preceding kill. Dissection, cool confined spaces, and ruined female bodies; all pantomime recreations of the founding experience of victimhood upon which Dexter's sociopathic identity took form.

Closer inspection suggests a more pointed message pertaining to bodily vulnerability. In opposition to the ideological hijack of Dexter's primal vulnerability that has re-made Dexter as a model of virile indestructability – analogous of the imagined nation state under neoconservatism – the presence of this doll telegraphs that which Judith Butler suggests all exposures to violence deliver: 'vulnerability to a sudden address from elsewhere that we cannot pre-empt' (Butler, 2004: 29) is an inherent 'part of bodily life' (Ibid) regardless of how we choose to perform its denial. Just as the bodily precarity that Dexter's killing exposes in others serves to surface coded echoes of his own precarious life, cohering as those inscrutable feelings of repulsion at the sight of victims' blood, the dismembered doll reinforces the as-yet unacknowledged fear behind those feelings, signifying "you are *still* vulnerable". It is a jarring redirection of Dexter's performativity back toward the state of petrified and vulnerable child, and ergo *back* in memory against the

Code of Harry’s commands to forget, leaving Dexter ‘light-headed. Anxious’ (Lindsay, 2004: 122) and wanting ‘to lie down’ (Ibid).

That this jarring reduction in masculine dominance has been specifically imparted from within the walls of Dexter’s home only reinforces the emasculatory turn that this dialogue of wounding has taken. In order to elaborate on this point, we must draw upon Susan Faludi’s discussion of the influence of historic experiences of patriarchal shame in both shaping the discourse on post-9/11 American masculinity and fuelling the drive to war in response to 9/11. Faludi (2008) notes that the idea of the home, as homestead, as homeland, presided over and protected by ruggedly masculine frontiersman figures, equipped in their capacity for unrestraint to protect the real or metaphorical families within, has been a recurrent trope of an ‘American myth of invulnerability’ (Faludi, 2008: 163) that has consistently been conjured to recuperate experiences of tragedy as fables of triumphant resolve and response. Faludi ascribes the frequency of the re-emergence of this symbolic couplet – home and homeland as notional frontier homestead patrolled by successively darker avatars of America’s archetypal hero of the West, Daniel Boone – to ‘a troubling legacy of episodic rampant terror in the homeland […] that its male settlers and soldiers had not been able to check at the familial front door’ (Ibid: 254). This was an experience that became a perpetually open wound in the seams of the American male character, and which 9/11 had pried open once more.

As Faludi describes, the historic failure of America’s menfolk to preserve the sanctity and safety of the home had left a deep-seated vein of patriarchal shame squatting in the cultural sub-conscious. Accordingly, the space of the home, be it in the literal of single residence, or in the abstract conception of country as homeland, represented a priority domain for the exercising of masculine fortitude. A capacity to wield violence in protection of the home against savage threats from the fringes of civilised society, was exactly the characterisation that Lindsay advanced for Dexter at the outset of the novel. However, against this standard for masculine performativity, Dexter is failing. The boundaries of his home(stead) have been breached in the most terrorising of ways with the Slasher’s invasion of his home, and leaving the doll as a marker of that invasion – wounding without attacking, telegraphing the message that savagery can intrude with impunity, so inadequate are both the defences and the man who should be, quite literally, “manning” them.

In this scenario, that doll’s body not only represents Dexter’s body, showcasing his own vulnerability and the diminished status of his masculinity due to the penetration of his home, but is representative of all *female* bodies that the reader may presume to be notionally under Dexter's protection: girlfriend Rita, Rita's daughter Astor, sister Deborah, and the targets (past and future) of the Slasher's knife that Dexter is failing to protect in his inability to catch the Slasher. The implication conveyed by the doll is one of Dexter, the principal representative of unrestrained terror-age masculinity, as a failed, and failing, male protector, unable to hold the Slasher to account as women's bodies literally stack-up around him just as he was unable to save his mother.

Catalysed by an undergirding anger at the 'violation of my inner sanctum' (Lindsay, 2004: 127), this breach of the homestead induces an uncharacteristic cross-spectrum emotional and physiological response in Dexter. Abrupt swings between anxiety and 'almost giddy' (Ibid: 124) exhilaration, interrupted by states of 'Zen readiness' (Ibid: 125), foster a general feeling in Dexter of being 'unsettled, dizzy, confused, hyperactive and lethargic at the same time' (Ibid: 128). As previously referenced, Judith Butler (2004) presents such intrusive emotional disruption, where one is forced to commune with one's precarity, as an opportunity to carve out a politics of non-violence. For Lindsay, when identity has been steeped in the kind of violent pathology as that which neoconservatism cultivated, such confrontation instead bears a greater shadow risk of providing an outlet for the amplification of violence. Having tipped Dexter entirely off-kilter in terms of the performance of his identity, this physiological and emotional maelstrom induces a desperate desire to issue a return utterance in this dialogue of wounding. In concert, Dexter's Dark Passenger quietly transitions in its representation, signifying now the surfacing of that buried vein of male shame that has unconsciously been driving Dexter's episodes of reactionary counter-wounding: 'deep in the shaded corner of my mind the echo came, *Oh yes, shame*' (Lindsay, 2004: 145).

The normally controlled urges of the Dark Passenger are stated to have been 'kicked into consciousness' (Ibid: 128) by the Slasher's intrusion into the home; the Dark Passenger issuing a 'quiet insistence' (Ibid: 129) on a response in the same language of cuts, wounds and body parts that Dexter finds himself unable to resist: 'Whether I was ready or not made no difference […] the Dark Passenger was driving from the backseat now' (Ibid: 130). Feeling 'too dizzy to stand' (Ibid), compelled by a 'pull [that] was too strong' (Ibid) Dexter delves into his files of Miami miscreants that he has under surveillance. What unfurls is a rapid stalking, incapacitation, torture and murder of child-snuff-porn trafficker-cum-director, Jamie Jaworski. As becomes apparent in the detail of Jaworski's killing, such recuperative efforts not only serve to repudiate the challenge to male pride, disavowing the vulnerability revealed, but seek to salve the traces of repressed histories of shame-inducing injury that surface unbidden through these new wounds. Dexter's choice of victim has a particular significance for this exercise in reclaiming masculine superiority.

With a penchant for kidnap, sexual violation, and dismemberment, Jaworski represents a suitably totemic figure of America's new 'terrorism world' (Altheide, 2004: 291) against which Dexter can ensure his masculine heroic credentials are, like Bosch in *Lost Light* and like post-9/11 neoconservatism at large, 'regenerate[d] through violence' (Slotkin, 1998: 10). The apprehension of Jaworski invokes a hybrid aesthetic that we might call terror-war horror-western, a steadily unfurling mash-up of western mythography motifs spliced with prominent tropes of terror-war visual culture, offset against the body-horror spectacle that the previously discussed *CSI* (2000-2015) and *Bones* (2005-2017) appropriated as their signature storytelling aesthetic. The geography of Jaworski's territory folds neatly into Lindsay's predominant depiction of post-9/11 Miami as a contemporary frontier space, teetering between civilisation and savagery.

Jaworski's home(stead) is a 'crummy little house […] shared with a million palmetto bugs' (Lindsay, 2004: 130-131), straddling a line between blocks of 'low-income black housing […] [and] crumbling churches' (Ibid: 130). Beyond Jaworski's squalid abode the landscape dissolves into a space of urban conquest over the wilderness gone stagnant. A 'half-finished block of condos' (Ibid: 133) set against the Miami waterfront dominates the vista, its 'skeleton' (Ibid) evocative of a prairie steer-skull, intimating a crossover into terrain governed by a more primal order of nature. It is an order to which Dexter's indoctrination into the ethical contortions of neocon notions of Just War and enhanced interrogation is acutely attuned to navigate. Marked with 'all the enchanting odors of […] diesel oil, decaying vegetation and cement' (Ibid) the whole desolate settlement radiates a sense of a steadily festering wasteland caught in an uphill battle for civilised settlement against a creeping descent into a lawlessness that Jaworski's invasion of this space implies. Ironically, Dexter's own suspension of the law that unfolds here in this wasteland only reinforces that sense of lawlessness.

Although referencing the post-Abu Ghraib shift in attitudes toward violent interrogation, noting that 'Torture […] was frowned on lately for the most part' (Ibid: 131), Lindsay once again aligns Dexter's credentials as a heroic protector with willingness to unflinchingly engage in just such activities. With a nod towards the lexical semantics of torture's reclassification as "enhanced interrogation" (see Bybee, 2002) to relieve its prohibitions, Dexter’s narration refers to a need to engage in ‘forceful persuasion’ (Lindsay, 2004: 131) to get Jaworski to ‘open up about his hobby’ (Ibid); something that police ‘talk[ing] to him […] question[ing] him’ (ibid) had failed to elicit. Furthermore, by engaging the tactics of Code of Harry criminal prosecution, targeting a bonafide threat to Miami’s adolescent females (just as Father Donovan had been), Jaworski’s prosecution (and execution) is primed to serve as a violent rebuttal of the Slasher’s accusations of impotence, effeminacy, and weakness encoded in the barbie doll. Moreover, Jaworski’s death offers a metaphorical “saving” of both women and children simultaneously, undermining the intimations the Slasher’s wounded doll had made about the precarity of the females that are notionally under Dexter’s protection. The violence that follows may be understood as a multi-layered act of transference and disavowal to be realised through wounding; it is an identity-bending experience in which all the repressed uncomfortable features of Dexter’s identity – vulnerability, impotence, victimhood – that the Slasher’s address has confronted Dexter with are deflected, imprinted instead upon Jaworski.

Unlike with Father Donovan, Dexter’s prosecution of Jaworski involves no drawn-out tribunal experience, no exaggerated confrontation with a viewing gallery of the deceased as formed the theatre of Donovan’s death. Instead, Jaworski’s mutilation proceeds at pace, with Dexter ‘slic[ing] off [Jaworski’s] left ear’ (Ibid: 138) and ‘dropp[ing] the ear on his chest’ (Ibid) for full body-horror psychological torture effect when a full confession isn’t immediately forthcoming. From incapacitation through to the cleaving of flesh, Dexter acts out a fantasy inversion of the power dynamic that has been at play in the dialogue of wounding with the Slasher. As a fellow destroyer of female bodies, Jaworski functions as a proxy Slasher. Standing in for the Slasher, the injuring of Jaworski allows Dexter to act out a reversal of the power dynamic between himself and the Slasher, a metaphorical reorienting of the Slasher into a position of vulnerability that Dexter hasn’t, as yet, been able to exercise in reality. By making Jaworski, as proxy for the Slasher, vulnerable within his own hunting ground, *his* life precarious under *Dexter’s* knife, it is a violent repudiation of the precarious self by Dexter.

However, in suitably identity-disorienting terms, and in keeping with the still unfolding status of the dialogue of wounding between Dexter and the Slasher, Jaworski signifies as both the Slasher and *Dexter himself* in this inversion. Every wound that Dexter opens-up on Jaworski’s body, can be conceptualised as a paradoxical sewing-up of the figurative collection of wounds to Dexter’s identity that have been accumulating with each wound site that the Slasher has delivered to Dexter, wounds from which the combination of raw victimhood and the emasculating shame of a boy's failure to perform as a man, failure to save either his mother or himself, have been bleeding through. By the time Dexter has 'slashed across Jaworski's throat' (Ibid: 143), the precarity and vulnerability Dexter has seen exposed in himself have been forcefully transposed onto Jaworski, inscribed into the flesh of another body in a literal act of imprinting.

Jaworski's death marks an advancement from a transference of Dexter's vulnerability and impotence onto Jaworski through wounding, to the erasure of those features, the ultimate disavowal as this body to which they have been transferred is destroyed. In the strokes of his blade Dexter, through the proxy of Jaworski, effectively switches places with himself – displacing the "version" of Dexter that the Slasher has been attempting to reverse engineer Dexter into: Dexter the mewling and precarious figure of victimhood, the impotent child and failed male protector. With the displacement of this "version" of Dexter arriving in concert with the removal of a genuine source of threat to adolescent females, we might infer a psychological rejuvenation for Dexter vis-à-vis his feelings of failing the women and girls of Miami that are notionally under his protection, as had been one of the charges levelled by the doll. In Dexter's mind at least, with his conception of Miami as an all-encompassing landscape of terror – 'people found heads in Miami all the time' (Ibid: 210) – the imagined precarity of Miami's women and girls that Code of Harry vigilantism is intended to protect against has receded with the janitor's demise. Miami's dark avenging angel is, it seems, restored to composure; 'full of life and new sensations' (Ibid: 145) from the brutality administered to this 'repulsive little slug who killed children for money and kicks' (Ibid: 140).

The torture and killing of Jaworski, then, is a piece of psychic-surgery for Dexter, advanced to shore-up the performative bounds of heroic masculinity against the Slasher's aggressive surfacing of Dexter's repressed victimhood. However, for all of the therapeutic value that this killing would appear to offer Dexter in terms of stemming the migration of his identity back into traumatised precarity that the Slasher's wound sites have been driving, the transference and disavowal is ultimately illusory. Dexter's violent imprinting of his own vulnerability, impotence, and victimhood upon Jaworski has largely been an indulgence in self-delusion, affecting what Butler would refer to, in relation to the turn to war-waging as a means to salve the insecurities that 9/11 birthed, as a 'denial of […] vulnerability through a fantasy of mastery' (Butler, 2004: 29).

There is a clear disconnect between the symbolic value of Jaworski's mutilation and death, and the narrated detail of its unfolding, that exposes the futility of Dexter's efforts to reassert authority over his precarious identity through this killing; the text once more reads against the narrator. When Dexter places the knife at Jaworski's throat, demanding 'don't move and don't make a sound' (Lindsay, 2004: 137), Jaworski's defiance of this command prompts a frustrated pushing and turning of 'the knife point into his skin under the chin' (Ibid: 137). The result is an uncontrolled 'spurt of blood' (Ibid) that actually condemns to failure Dexter's attempt to reassert authority over his identity through counter-wounding before it even begins in earnest.

As detailed earlier in the chapter, despite Dexter's performance of his sociopathic-heroism turning on the pursuit of bloodshed, when blood runs free, the power dynamic between Dexter and his victims is inverted. The blood itself assumes dominance over the scene of wounding, inducing a barrage of emotional discord and psychological unrest as its slippery evasions return "trace evidence" of the foundational trauma in the enigmatic language of feeling, threads of anxiety, desperation, nausea, revulsion, and feeling 'unclean' (Ibid: 143) experienced watching his mother's dismemberment and being sprayed with the castoff from the chainsaw. Ordinarily, this abrupt psycho-sensual reorientation of the killing experience, compelling desperate efforts to coral the insubordinate blood, arrives only once the victim is deceased. Here, in the impetuous opening-up of Jaworski's neck, the spurting blood powered by Jaworski's still beating heart prematurely brings blood's emotional disturbance and associated intrusions of memory into play to influence the killing sequence.

Recoiling from the 'distressing, awful spurt of blood' (Ibid: 137), the frantic knife-work that is always compelled by blood's escape becomes grossly accelerated. Instead of packaging up the disruption that blood brings, each cut traces an ever-diminishing alignment with terror-age masculinity's heteronormative frame. An erratic sequence of cuts and gouges unfurls, enthralling and empowering Dexter through the sadistic pleasures of torture, yet surfacing an emotional and sensual response that reveals a psychosexual component to the vivisection at odds with the heteronormative performativity demanded by the Code of Harry. Indeed, as Jaworski's mutilation progresses, the language Lindsay uses to describe the exercising of Dexter's sociopathic urges is distinctly sexual, connoting a jarring combination of aggressive man-on-man rape and virginal sexual congress. The torture acts are uniformly penetrative, described as an 'exploring' (Ibid: 138) of Jaworski's body, carried out with the violently phallic tool of the fillet knife, emphasis falling on the piercing and probing tip, cleaving holes, splaying flesh, and probing inward *into* the body. It is specifically *inside* the wounds, ergo, *inside* the penetrated male body, that an orgasmic release is implied to lay; Dexter describes ‘working on the torso with the knife point’ (Ibid: 142) as sending ‘real tinglings of response down my spine’ (Ibid).

Whilst “working” on Jaworski, Dexter finds himself slipping into a preliminary state of adrenalized euphoria, heart ‘racing like mad’ (Ibid: 138), as he finds himself overcome by a sense that there is some hidden knowledge to be accessed within the wounds he is opening-up, an enigmatic ‘something’ (Ibid: 142) secreted amongst the blood and viscera, beckoning for attention. That euphoria of anticipation abruptly descends into an analogue of sexual frustration as the hidden knowledge that the wound offers proves to be maddeningly elusive – ‘always just beyond my fingertips’ (Ibid: 138) – and compelling Dexter to burrow deeper in pursuit of ‘something wonderful [...] waiting for me to find it’ (Ibid). Despite several moments of feeling ‘on the brink of some wonderful thing’ (Ibid: 142), the pursuit runs just beyond the probing tip of the fillet knife, leaving Dexter impotently ‘screaming for release’ (Ibid: 138) but with no release forthcoming.

Blood’s presence ultimately becomes so ‘horrible’ (ibid: 139) as to compel Dexter into literal physical retreat, ‘look[ing] away’ (Ibid) and ‘forgetting to breathe’ (Ibid). However, this momentary distraction opens a space for secondary stimuli to catalyse the disruptive force of spilt blood, inducing a backwash of psychological debris associated with the foundational injury. Staring out to the Miami waterfront, Dexter is struck by a feeling of there being something ineffably ‘right’ (Ibid) about this immersion in blood in combination with the nearness of the water, ‘so right it set off a whole chain of shivers’ (Ibid). The nearness of water, the shivering cold, the spreading blood, all combine in that enigmatic language of feeling, to offer coded allusions to Dexter’s childhood experience bathed in blood in a quayside shipping container. It is an irony of Jaworski’s killing that even as Dexter inflicts wounds intended to project-away his present victimisation by the Slasher, the foundational experience of victimhood upon which the performance of his heroic identity turns is seeping up out of the wounds of disavowal to counter any separation that those wounds may serve.

Aside from redrawing the figure of the terror war torturer from self-sacrificing agent of a greater moral good to a carnally deviant butcher, the killing of Jaworski witnesses the near complete abrogation of the Code of Harry. As noted previously, the Code’s precepts for legitimate killing are simple, designed to contain destruction to assuredly guilty targets by compelling Dexter to ‘choose carefully among those who deserved it. To make absolutely sure’ (Ibid: 41). Here, Jaworski’s criminality was unconfirmed when his torture commenced.; Dexter has ‘not found any body parts and hadn’t seen him do it’ (Ibid: 131), and therefore is unable to ‘positively connect Jaworski’ (Ibid: 132) to the crimes. Furthermore, the Code demands that Dexter ‘tidy up. Leave no traces’ (Ibid: 41), yet the hasty nature of the kill has left the scene of the crime impossible to clean-up, with ‘no safe room, no clean coveralls’ (Ibid: 132) and Jaworski’s blood carelessly released to spatter Dexter and the surroundings. *Darkly* would seem to suggest that under a combination of ideological indoctrination and serialised re-exposure to sensory facsimiles of the founding trauma – where the emotional debris of loss, vulnerability and underlying shame repetitiously resurfaces – violent transgressions of even the loosest principles of restraint are almost guaranteed. The bungled prosecution of Jaworski provides therefore a stark analogue of both the neocon ideologue, and the ideology that grants its agents the power to usurp law and judiciary, having a tenuous grip on the exercising of those enhanced powers.

Jaworski’s death should have provided a means to not only rehabilitate Dexter’s masculine authority, as discussed, but re-enshrine the philosophical separation between Dexter’s killings and those of the Slasher. However, the impulsive feral abandon of the kill has belied that separation, exhibiting all the hallmarks of the Slasher’s own philosophy of ideologically barren ecstatic savagery. Jaworski himself should have simply slipped away into the ranks of the missing. However, Dexter is interrupted before Jaworski can be disposed of, forced to leave the butchered remains on public display, body shackled and splayed open. The gruesome state of display leads the media to appropriate the killing as a Slasher crime, and therein recasting Dexter as akin to a terrorist, perpetrator of an ‘outrage upon public morality’ (Ibid: 163). After all, a terrorist is fundamentally what the Slasher is: a spectral yet omnipresent figure of threat, striking at random, and indulging in elaborate presentations of death that promote fear and anxiety as they emphasise bodily vulnerability. The consolidated effect is a slashing of the relative philosophical distance between Dexter’s ideologically driven war on crime sociopathy and the ideologically barren thrill-kill murders of the Slasher. Thematically consistent with Connelly’s *Lost Light*, then, in Jaworski’s vivisection *Darkly* presents an allegorical thinning of the line between the agents of, to all intents and purposes, anti-terror power, and, as represented by Jaworski and the Slasher, those targeted by those powers.

As an exercise in the reclamation of Dexter’s authority over the irrational savagery of the Slasher, of masculine reassertion against the charge of impotence, Jaworski’s killing has been an abject failure for Dexter. Returned instead to male identity, and indeed amplified, has been all the weakness, emotion and lack of control purportedly the preserve of tremulous femininity. The emotional discord stimulated by the Slasher's address with the doll has fuelled a reflexive turn to violent acting-out which, in its reckless abandon, erodes still further Dexter's authority over the performance and frame of his identity. It is a touch of irony that in the divergence of their signatures, from Dexter's 'that's how I do it' (Ibid: 22) affinity with the Slasher's parcelling-up of victims, to this frenzied slaughterhouse mess, Dexter and the Slasher are drawn into closer affinity; Dexter, the epitome of the vaunted unrestraint of terror-age masculinity, is subversively recast as equally predatory, criminally, and sexually depraved a figure as those he preys upon to salve his emasculation, and therein his feminisation.

The terms of Dexter's prosecution of Jaworski have offered a challenge to the mythological construction of the unrestrained frontiersman's violence as either clean, righteous or morally pristine, replacing it with mess, suspect motives, and a sense of moral ambiguity. It is a portrait defiantly at odds with the myth of the ruggedly individual (and morally assured) searcher that was being promoted as the avatar of appropriate American masculinity for the terror age, the unapologetic Indian killer to whom the hero-torturers of 9/11 culture claimed lineage. Indeed, as with the transformation of American frontiersmen, like Daniel Boone, under the pen of successive western memorialists (see Faludi, 2008), with Dexter, Lindsay intimates a morphing of American heroic identity 'into a darker male avatar […] [with little] to distinguish him now from the sanguinary "fiends" of the frontier' (Faludi, 2008: 262) that America's terrorism fears had disinterred from the wilderness fringes of American cultural memory.

Remembering that he has 'not even made sure of [Jaworski's] guilt' (Lindsay, 2004: 140), a belated confession is secured just before Jaworski loses the ability to speak, with the janitor admitting to killing 'Five little beauties' (Ibid: 141). Echoing the political undertones of Father Donovan's prosecution, Jaworski's confession provides reassurances, in-line with the arguments made by USAPA proponents, about the validity of suspending judicial oversite and constitutional protections. In the confirmation of guilt at the close of a concerted physical and psychological assault, torture has been validated as a reliable practice for interrogation. Not only does *Darkly* once again suggest that torture secures unquestionably accurate intelligence, but it promotes torture as an intelligence safety-net, providing a means to confirm the accuracy of information already possessed. Finally, with Dexter's suspicions proven correct, the superiority of Dexter's investigative technique is reiterated and an implicit judgment passed on the capabilities of the established judicial order, an inference of an inherent timidity in the nation's domestic defence forces that leaves the law weighted in favour of the rights of the criminal-terrorist due to the perceived bureaucratic handcuffs of human rights law.

With this in mind, the close of Jaworski's prosecution marks the point in the novel at which Lindsay begins to slowly roll back on *Darkly*'s implied critique of terror war identity politics. From an identity of impotent feminisation, teetering on the brink of a collapse into the seductive abandon of unrestraint unrestrained, Lindsay mobilises a scenario of female bodily peril and rescue – interwoven with allusions to female punishment – through which Dexter's masculine authority is ultimately reclaimed, drawn back into the hegemonic folds of post-9/11, neo-fifties gender performativity terms.

Recuperation through Rescue, Rescue through Punishment

From the stoic frontiersman style of masculinity displayed at the novel's outset, the identity-fracturing progress of the Slasher's dialogue of wounding sees Dexter bombarded with disruptive shards of repressed components of identity, surfacing out of the wounds upon which he has been invited to gaze: vulnerability, victimhood, sensitivity, femininity, conflicted sexuality all emerge encoded in the enigmatic language of feeling. Those traces of repressed identity leave Dexter disorientated, caught between the binary opposites upon which Code-of-Harry masculine performativity rests – masculine and feminine, hero and criminal, victim and assailant. Despite Dexter's attempts to undo this disruption to his heroic-protector identity through counter-wounding activity on behalf of the Code of Harry, those aspects of identity censored from recognition by the Code's insistence on traumatic forgetting persist; they are perplexing shadow presences whose assault upon Dexter's identity is only amplified with each turn of Dexter's knife. Furthermore, with the descent into blood-simple abandon realised against Jaworski, Dexter's identity slips into an uncomfortable fraternity with that of the Slasher; the moral separation that the Code seeks to erect between its violence and that of its targets is thinned down to its finest margins.

With the integrity of the binaries upon which Code-of-Harry ideology and its conception of heroic masculinity rests having been structurally compromised, Dexter is as vulnerable to the absolute dissolution of his identity by the Slasher as he is to its construction by the Code of Harry. The path to recuperation of Dexter's masculinity, back into the new-old conservative gender norms framework of the Code of Harry, turns upon a scenario of female bodily peril and rescue as Dexter is invited to gaze upon another wound site of the Slasher's construction. Once more, this invitation takes the form of a diorama. Again, a Barbie-doll serves as a substitute body, but this time recreating in miniature not another already deceased prostitute, but the Slasher's abduction and preparation for dismemberment of Dexter's police officer sister, Deborah. The precise terms of Deborah's imperilment, the clues to her whereabouts that are encoded in the doll's visage, and indeed the location of her containment, coalesce as the penultimate utterance in the dialogue of wounding between Dexter and the Slasher.

The rescue scenario that the Deborah-doll initiates is little more than a Trojan horse, leveraging the Code of Harry's moral imperative for rescue to direct Dexter to Deborah's location, arrival at which will force Dexter into confrontation with the traumatic presence concealed within blood's absence. Therein is Dexter's identity journey brought to its denouement in an identity-shattering confrontation with the repressed foundational trauma that undergirds his sociopathic heroism. It is however an experience in which that trauma, combined with the Code of Harry's ideological imperative to embrace traumatic forgetting, ultimately overwhelms Dexter.

Where the Slasher's previous effigy had been pointedly deposited in Dexter's home, this doll is sequestered out of sight in Dexter's car. Supine under the interior dome-light, the thin light-beam directs Dexter's focus directly onto the doll's body, indicating the dialogic primacy of its image of female vulnerability. Where the Slasher's previous communication though diorama used the doll's body to allude to Dexter's supposed protectoral inadequacy and the vulnerability of *his* body, this invitation to gaze upon female bodily precarity may be understood to serve as an invitation to masculine redemption in the possibility of rescue. The invitation to rescue turns on the manner in which the doll's appearance emphasises the *potentiality* of wounding, of Deborah's precarity as a present-tense state yet to be exploited. Contrary to the overt representations of bodily rending that have marked the Slasher's previous overtures to Dexter's attention, the Deborah doll is bodily whole and still clothed, neither tarnished by injury nor explicitly exposed for sexual defilement. However, just as blood has consistently asserted a disruptive presence through its absence, the integrity of the doll's body, in stark contrast to those bodies previously delivered to Dexter by the Slasher, references the violations to be visited upon it should Dexter fail to respond. For example, the doll's 'bare midriff' (Ibid: 237) not only emphasises the vulnerability of the female form unclothed, but invokes the yielding qualities of abdominal flesh, weak in structural integrity against the penetrating potential of the Slasher's knife.

In a replication of the emotionally adrenalized impetuousness of the Jaworski killing, Dexter's response to the Deborah doll is a blind pursuit of Deborah, driving recklessly out into the night. Reacting to the only reference to a physical location that the doll bears – the name of the cruise-ship line, Cunard, emblazoned on the doll's suitcase – Dexter unwittingly retreads the same tracks trodden as a child towards his founding experience of wounding as he is drawn to the container yard at the Port of Miami docks. Moving amongst the containers, each advancement provokes repressed traces of vulnerability, fear, and anxiety attached to that founding trauma to bleed-through into the present. Feeling fear 'so strongly I could not even walk' (Ibid), Dexter expresses a bodily re-animation of the anxiety and terror of his childhood trauma, 'mouth dry and heart pounding' (Ibid: 253) and feeling 'weak, woozy, and stupid […] like a very small and helpless human being' (Ibid: 254).

Where such unsettlements of Dexter's masculinity had previously stimulated hyper-masculine posturing, principally through violence as occurred with Jaworski, here there is no rush to wield counter-agonies against the emasculatory stimulus. Dexter describes a 'voice, small and reasonable […] pushing me backward […] yammering at me to run, go home, get away from this place' (Ibid: 253) The surfacing of this voice, acting out against the repressed traces of trauma memory, might be understood as a metaphorical spinal reflex, emanating from Dexter's ideological programming under the Code of Harry. The identity that is being challenged by the Slasher's commands to remember – the sociopath as heroic masculine crime-fighter – is, after all, a product of the ideology that the Code of Harry operationalises; Dexter's sociopathy, as we have discussed, has been reframed on heroic terms through the indoctrination into just war principles that enrolled Dexter into service for Harry's war on crime.

Caught in 'an invisible tug of war' (Ibid: 254) between the Slasher's commands to remember and the Code of Harry's counter-commands to forget, Dexter stumbles into an open shipping container and an immersive sensory reproduction of the primal trauma. Dexter find himself hemmed in by 'the tightness of the space' (Ibid: 259), chilled by 'cool air flowing from [a] thumping compressor' (Ibid), and gazing upon a vulnerable female body (Deborah), shackled and laid out for dismemberment in imitation of his mother's final moments. Drawn towards Deborah's prone form, Dexter's movement towards rescuing her is met by the Slasher emerging from the shadows.

The visage the Slasher presents is a slightly distorted facsimile of Dexter's own self: a 'face […] very similar […] the same nose and cheekbones, the same look in the eyes that said the lights were on but nobody was home. Even his hair had the same awkward half wave to it' (Ibid: 257). Catalysed by the continuance of those illogical sense memories emanating from the theatre of the container's dim lighting, cool air, and constricted space, the combination of Deborah’s recreation of his mother’s plight and the Slasher’s jarring similarity of appearance seems to initiate a fragmenting of the spatial order. First Dexter experiences feelings of dislocation, the room being ‘spun back and forth’ (Ibid: 256), dislocating the geography so that Dexter doesn’t ‘quite know’ (Ibid) where he is. In a psycho-sensory experience common to clinical accounts of post-traumatic flashback (see Chapter One), Dexter’s vision is subsequently jolted into a third person perspective, observing from neither his own nor the Slasher’s point of view, but rather as if watching a film: ‘I saw me seeing him, then I saw him seeing me’ (Ibid). Subsequently, the temporal order likewise degenerates; Dexter’s perspective abruptly shifts back in time, giving Dexter a view of himself as child in the same space, ‘on the floor, sitting still and unmoving’ (Ibid).

As Dexter’s perspective jolts back to the present, the Slasher speaks directly to Dexter for the first time, asking ‘What do you remember from before?’ (Ibid: 258). As discussed, when originally uttered by Harry, this question had been a precursor to an instruction to forget, to maintain the repression of traumatic memory in service to the Code of Harry. In a neat sleight of hand, that question, now asked by the Slasher amidst this pantomime recreation of the founding wound site, turns back upon the direction of the original speaker, accelerating the fragmentation of spatial and temporal order. As the question ‘bounc[es] off the container’s walls’ (Ibid) a rush of disjointed memories return in the echo, shifting Dexter’s experience of post-traumatic return beyond the sensory abstract to cohere as ‘[m]ental pictures […] [and] very clear visions’ (Ibid: 259), forcefully dislocating Dexter’s perception from present to past and into an intimate and jarring reacquaintance with the detail of his own forgotten victimhood.

Fragmented aspects of the founding trauma replay in front of Dexter’s eyes; ‘*the inside of a different box*’ (Ibid: original emphasis), the presence of the mother, and the peculiar aspect of ‘*just her face showing, her unwinking unblinking unmoving face*’ (Ibid). This re-exposure to the “back there then” initially runs as a direct facsimile, recreating not only the sequence of exposure to injury, but re-running the original experience of the child, Dexter’s psyche repressing the traumatic detail at the point of witnessing. To this end, between the receipt of visual stimulus and the translation of its imagery into narrative, a psychical censorship asserts itself, cleansing the traces of blood and either turning rent flesh into indeterminate objects or erasing it completely from the picture. Accordingly, Dexter narrates the presence of piles of ‘*things*’ (Ibid), going unrecognised as severed limbs. His mother’s decapitated head, meanwhile, resting on the floor and ‘*peeping up over the – things’* (Ibid) is subject to a remembering that literally re-members her: the head is placed back on an invisible body whose absence is accounted for by the suggestion that '*she was somehow hiding*' (Ibid) and '*must have made a hole in the floor*' (Ibid) as they played hide and seek together.

To once more return to Judith Butler's contention that 'the apprehension of another's precarity is implicitly an apprehension of our own' (Butler, 2010: xvi), as Dexter continues to re-occupy that space with the remains, this reacquaintance with the visual spectacle of the mother's victimhood facilitates a complementary shift toward awareness of his own inherent vulnerability. This begins with that sanitising description of the crime scene experience as a mother-son game of hide and seek beginning to slip, a note of uncertainty creeping into Dexter's commentary as he becomes fixated on the mother's failure to interact with him, 'even when I called her really loud' (Lindsay, 2004: 261). From a blissful childish ignorance describing '*want[ing] to laugh* […] *because Mommy had hidden so well'* (Ibid), the discordance of the mother's failure to 'do anything but look at me' (Ibid), drives Dexter through a cycle of querying: 'Why didn't she even wink […] didn't answer, didn't move' (Ibid). Judith Butler contends that loss and vulnerability are inter-related features of the construction of the body as inherently precarious, describing loss and vulnerability as 'seem[ing] to follow from our being socially constituted bodies, attached to others, at risk of losing those attachments' (Butler, 2004: 20). In the discordance of the mother's non-engagement, Dexter seemingly becomes aware of just such a loss having occurred, as he closes his questioning with the declaration that 'without Mommy, I was alone' (Lindsay, 2004: 260).

There is a recognition here, even if unconscious, of an absence existing within, and indeed overriding, the bodily presence of the mother. With that absence, the same inherent precarity, so violently expressed by the mother's remains, is reflected back upon Dexter; he is both 'without' the securities of matriarchal comfort and protection – emotionally and psychologically – and 'alone' bodily. Furthermore, staying with Butler, to recognise that one has been rendered bodily isolated, being without another to whom one is emotionally and psychologically attached – and in the case of a child-parent relationship, without one's guardian – is to implicitly apprehend the *physical* dimension of the precariousness of life, of one's body as 'exposed to others, at risk of violence by virtue of that exposure' (Butler, 2004: 20). In the utterance of 'And without Mommy, I am alone' (Lindsay, 2004: 260) is the anguish of the child-man's apprehension of a bodily protection nullified, and the collapse of the sanitising "hide and seek" narrative that had served to disavow the bodily precarity exposed in the mother's dismembering.

Dexter’s recognition of the vulnerability that arises from losing the protection of a parent marks a transition point in the replaying of trauma and its narrativisation. In conjunction with the dissolution of the hide and seek narrative, present-Dexter and past-Dexter merge into a single consciousness: ‘I turned my head and the memory turned with me’ (Ibid: 260). Seemingly viewing from the “here and now”, but contained experientially within the “back there then”, previously veiled details of the slaughterhouse scene of Dexter’s primal trauma emerge, beginning with the presence of a second child sitting in the blood, the Slasher himself as fraternal witness to the founding trauma. As Dexter becomes aware of the child’s presence, the sense of being alone momentarily dissipates. However, the relief of companionship is short-lived. Yet to grasp his fraternity with the Slasher, as the child’s features come into focus, the realisation that the child ‘was me – but it was someone else – but it looked like me’ (Ibid), turns relief to disorientation.

The discordance of Dexter’s apparent doubling appears to accelerate the bleed-through of traumatic reality, Dexter becoming aware of ‘*sitting here in a deep puddle*’ (Ibid), though not quite yet able to identify it as blood. Symbolically steeped in precarity’s liquid essence, Dexter’s narration expresses an escalating sense of panic, lurching from querying ‘*what were we doing here in this box?* (Ibid) to ‘*why wasn’t Mommy moving?’* (Ibid) as the incapacity and anxiety from that original violent confrontation with one’s own precarity is re-lived*.* Dissolving into anguished cries of hopelessness at the mother’s inanimacy – ‘*She should help us. […] Mommy should move*’ (Ibid) – the full horror of the violence that was witnessed and subsequently repressed finally breaks through as Dexter cries out for the mother to ‘*get us out of this, this* – […] Blood’ (Ibid). In the utterance of its name, all of that missing blood, the material embodiment of the precarity and victimhood undergirding Dexter’s sociopathy, returns in a dramatic wash. With blood’s return, Dexter is finally able to apprehend those ‘things’ (Ibid) as limbs, the mother’s body no longer concealed in an imagined hole in the floor, but scattered around a lifeless head. To memory is returned ‘[t]he chain saw, the flying body parts’ (Ibid: 263), and ultimately the stark vulnerability of ‘two little boys, sitting for two and half days in *blood*’ (Ibid); blood brothers in the literal and the figurative.

This return of blood serves as the final catalysing agent in the reverse engineering of Dexter’s identity back to raw victimhood. Functioning in the manner of one of Dexter’s blood-slides, the return of the mother’s blood as a visible presence in memory projects a smear of historic violence between Dexter’s vision and tangible reality. Opening his eyes, Dexter finds that all of the blood that has returned in memory has carried over into the present reality of the shipping container, leaving ‘the other room superimposed on this one’ (Ibid: 260), with Dexter occupying past and present simultaneously. In contrast to how he has historically reacted to blood, rather than recoiling in disgust, Dexter instead moves further into the pool, placing his ‘feet on the spot’ (Ibid) where his child-self sits ‘stuck to the floor in dried blood’ (Ibid: 261). Wilfully immersing himself in blood to join with his petrified child-self proffers a metaphorical embracing of that state of precarity of which he has become newly cognisant: ‘exposed to others, at risk of violence by virtue of that exposure’ (Butler, 2004: 20).

With Dexter having figuratively re-immersed himself in the mother’s blood in order to reacquaint himself with the vulnerable child that resides at the core of his sociopathy, one might read that immersion as a metaphorical transfusion of victimhood, of the notionally feminine, into his heroic masculinity. This transfusion arguably channels the work of Ruth Sergel (2002), the photo-editor behind the ‘Voices of 9.11’ video-booth project. Mostly capturing testimonies from firefighters and rescue-workers, Sergel’s video-booth, sited in a lower Manhattan art gallery during the Ground Zero excavation, served-up a counter to the ‘media categorising of the heroes and the helpless, the masculine rescuers and feminine cringers’ (Faludi, 2008: 287-288) that Faludi describes having rapidly ‘eclips[ed] what actual people had thought, seen, done’ (Ibid: 288). In the raw unfiltered testimonials, the distinctions between heroes and victims, and men and women, which were being erected by the media, were dissolved and replaced with what Sergel described to Faludi as ‘a common experience of “weakness,” “fear,” and “vulnerability”’ (Ibid: 288).

In choosing to reconfigure *Darkly*’s representative terror-age hero on these terms, Lindsay serves a pointed riposte to conservative accounts of post-9/11 heroic masculine identity. In defying the excision of anything approaching emotional self-awareness and vulnerability from the frame of performativity, *Darkly* offers a staunch de-gendering of the frames of both victimhood and the heroic. Consequently, the performance of frontiersman masculinity that serves the Code’s neocon war ideology is resolutely peeled back, revealing a figure of masculine failure and childish impotence, steeped in traumatising victimhood, residing at the heart of this representative terror war warrior.

With the dissolution of Code of Harry identity comes a late realisation for Dexter that his indoctrination by Harry has visited its own injury upon him, compounding the trauma. Harry’s encouragement to maintain the gap in memory produced by post-traumatic repression is acknowledged as having condemned Dexter to so many ‘lonely empty years’ (Lindsay, 2004: 266) believing himself to be ‘the only me there was’ (Ibid). The forgetting of his brother’s existence had served to prolong, in that enigmatic realm of feeling, the loss experienced in trauma that Butler identifies as a feature of the body’s inherent precarity (Butler, 2004: 20). The lost fraternity with the Slasher is that previously ‘missing piece’ (Lindsay, 2004: 21) of Dexter, existing ‘always just beyond my fingertips’ (Ibid) which in its absence has left Dexter ‘hollow, empty inside, unable to feel’ (Ibid: 14).

Consequently, where Harry had previously been posited as a ‘wonderful […] man’ (Ibid: 41) whose Code had been Dexter’s salvation, ‘g[iving] a shape to my whole life’ (Ibid), now the ideologue and his ideology are recognised as having committed a ‘fantastic betrayal’ (Ibid: 266): ‘I was not alone – and he had kept it from me’ (Ibid). In light of this understanding, the authority that Harry and the Code wield over the performance of Dexter’s identity is severely weakened, leaving Dexter asking, ‘What did I really owe Harry now?’ (Ibid). This questioning marks a point of divergence in Dexter’s path toward recuperation of his masculinity through female rescue.

Reverse-engineered back to his repressed core of vulnerability and imperilment, the dialogue of wounding between Dexter and the Slasher reaches its point of completion; Dexter is loosed of strict adherence to the performative constraints of the Code of Harry. However, although the dialogue of wounding has closed, it is not the end of Dexter’s identity journey. Consumed by the traumatic return, Dexter’s continued engagement with the image of Deborah’s imperilled body facilitates a recuperative rising after the fall into traumatised victimhood, as Deborah’s precarity becomes the catalysing agent for the reinstatement of the Code of Harry and a commensurate reclamation of the ruggedly unrestrained terror-age masculinity performed at the novel’s opening. Instead, a hybrid performance of rescue and punishment unfolds, passing through stages of competition that encompass Deborah, the re-membered image of his deceased Mother, and finally Maria LaGuerta, the emasculating female head detective of the Miami PD, a sacrificial figure of seditious female gender performativity.

Adrift in the sensory and temporal disorientations of the Slasher’s wound theatre, Deborah’s image begins to distort under Dexter’s gaze, exchanging places with that of the mother she models in effigy. With this distortion the impetus to rescue is initially displaced by a desire on Dexter’s part to punish, aimed at the mother whose image rapidly becomes as potent a symbol of parental failure and betrayal as he now sees Harry and his Code. This diversion toward female punishment over rescue is driven by an infusion of emotional stimulus accompanying the intrusion of the mother's image to layer over Deborah's; feelings of betrayal and neglect foment an anger towards the mother in which her death is reconceived as an act of abandonment. From simply 'Mommy' (Ibid) she becomes 'wicked Mommy' (Ibid: 270), Dexter castigating his mother for having 'left us' (Ibid: 269) as the narrative is twisted to infer a purposeful dereliction of maternal duty in her dying. Dexter proclaims that she '*wanted* to leave us here' (Ibid – my emphasis).[58] A simulacrum of post-9/11 conservative conceptions of unrestricted female agency as a threat to male potency, Dexter's vulnerability is reframed as a consequence of his mother operating outside of traditional bounds of gender performativity, her death a climactic abrogation of maternal duty that has left the stain of impotency to trail the boys into adulthood. Just as feminists like Katha Pollitt and Susan Sontag, who principally felt the brunt of such accusatory polemics (see Faludi, 2008: 27-33), functioned for those state actors of American security humiliated by the breach of the previously believed unbreachable defences on 9/11, so too does this foisting of culpability upon the mother provide Dexter a restorative for his identity as a terror-age male; the shaming sense of his prior failure becomes transposed onto the mother.

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[58] Focussing on moments in American cultural history where patriarchal authority has been shamed by successive failures to protect the women and children under its charge, Faludi (2008) contends that, at the level of culture at least, when such shame becomes too potent, too visible, it triggers a reflexive suite of narrative actions to disavow and deflect that shame and redirect responsibility for the shaming material. Whilst that disavowal has frequently taken the form of straightforward rewriting to transform the shaming incidents into catalysing agents of male triumph over adversity, such efforts have often featured exercises in counter-shaming, upbraiding the shaming source for perceived transgressions of performative norms.

Faludi illustrates this hypothesis with reference to the genesis and evolution of the captivity narrative in American cultural history. Faludi suggests that the first wave of American captivity narratives, largely self-authored by female captives who took charge of their own plight, fighting their way to freedom or negotiating their own ransom, 'champion[ed] a vision of femininity in which the rigors of the frontier were confronted by a woman who […] was active, enterprising, and rigorous' (Faludi, 2008: 221). Whilst explicitly exalting female independence and agency, these narratives implicitly emphasised male protectoral deficit in the new world, shining a spotlight on American manhood's apparent shortcomings in its duty to repel such attacks as those leaving women in native bondage. (see also Castiglia, 1996)

The steady blossoming in popularity and number of such narratives inevitably saw the captivity narrative form suppressed in order to bolster the cause of male pride, as a succession of (male) publishers took pains to re-write these accounts, altering texts to downplay female fortitude, rewriting the women involved as increasingly fragile and incapacitated, whilst reformulating the details of the initial incidents of male protectoral failure to spin a narrative of composure under fire, simply overcome by superior numbers or firepower. See the rewriting of the narrative of Thomas Duston's abandonment of his wife, Hanna Duston, during an Abenaki raid on their colonial Massachusetts home during King William's war in 1697. Duston was of those exalted frontier women who secured her own freedom – scalping ten Native Americans as they slept, and ultimately trading in the scalps for bounty.

In the fiction of *Darkly*, the corrective to such transgressions of gender performance norms is death. Dexter intends to 'pay back Mommy' (Lindsay, 2004: 269) by cutting her back into pieces. Of course, it would not be Dexter's mother that would receive this sanction. Rather, as the physical effigy, it would be Deborah's body that would serve as the vessel for this punishment corrective. Deborah, however, bears her own credentials as a figure agitating against post-9/11 female performativity norms and thereby warranting corrective action. Deborah's particular brand of agitations orient around a defiance of traditional feminine conduct, aggressive careerism, and concerted efforts to undermine the authority of her male superiors in the Miami PD. Although Deborah is described as looking 'like a centerfold' (Ibid: 17), she has an aggressive masculinity to her interactions with other police officers. The words 'fuck' and 'fucking' are liberally peppered throughout her dialogue, leaving her sounding like the male cops around her, the vulgarities of her vocal delivery a jarring contrast to the traditional feminine prettiness of her body image.

Within the hierarchy of what is presented as a near completely male police department – Deborah being one of only three female officers depicted in *Darkly* – the Miami PD patriarchy restrict Deborah to working in the Vice squad; a position assigned to her based on her sex appeal rather than investigative aptitude, and which requires her to do nothing more than act 'as bait on a sting, standing outside almost naked to catch men who wanted to pay for sex' (Ibid: 16). Infuriated by the sexism directing her career, Deborah undermines the patriarchal order, bucking against her assignment to Vice by working in secret on the Slasher investigation in an attempt to 'pull a transfer into Homicide Bureau' (Ibid). Ultimately, Deborah publicly undermines her male superiors, going over their heads to Police Captain Matthews and playing on the relationship her father (Harry) had with Matthews, resulting in a peripheral attachment to the Slasher investigation (Ibid: 29). Thus attached, Deborah emotionally blackmails Dexter into assisting her in solidifying her jilting of her prescribed position in the cultural schema of the Miami Police Department; she intends to claim Dexter's investigative insights as her own so as to advance her position.

For Deborah, punishment and rescue are not mutually exclusive. Deborah's potential death offers the prospect of rescue existing *within* punishment. Indeed, in a twist of logic philosophically akin to the neoconservative notion of waging war upon a people for *their* freedoms, we may even understand such violent punishment facing Deborah *as* rescue. In her captivity, Deborah occupies the performative space that she has staunchly rejected: that of distressed damsel, reliant upon male protection for bodily sanctity, and with no way to buck against patriarchal power. In death, not only would Deborah be unable to defy the mark of victimhood laid upon her, but she would affect a martyrdom to the cause of the rescue fable, providing an impetus for masculine rejuvenation through revanchism. This juxtaposition between rescue and punishment, in service to a common goal of masculine restitution, broadly parallels the trend in 9/11 culture for notional acts of rescue to be supported by equally potent correctives of female behaviour felt to be in breach of traditional gender performativity standards. As Faludi (2008) discusses, women who might bring into focus, draw attention to, or fail to adequately deflect, charges of masculine performative inadequacy, would find themselves subject to remedial measures aimed at bringing them to heel.

Take for example the experience of the Jersey Girls, four New Jersey women (Kristen Breitweiser, Lorie van Auken, Mindy Kleinberg and Patty Casazza) whose husbands died in the 9/11 attacks. As members of the *9/11 Family Steering Committee*, the Jersey Girls were instrumental in the establishment of the 9/11 Commission. Their campaigning work scrutinised the George W. Bush administration in a manner that would ultimately expose a myriad of intelligence and security failings, as chronicled in the 9/11 Commission report. It was the unwritten contract of the 9/11 widows' media coverage that 'their job now was to defend their men from suspicions of insufficiency' (Faludi, 2008: 246-247), so as to support the greater 'buttress[ing of] America's frail sense of security by amplifying American masculinity' (Ibid).

Woefully bereft of feminine frailty, lobbying for, and being successful in, the procurement of a forensic analysis of American patriarchy's security insufficiencies was assuredly *not* in keeping with the spirit of this "contract". The Jersey Girls would consequently feel the sting of their political independence and their resistance to conform to media expectations in the performance of their widowhood. Amongst the corrective measures deployed against the Jersey Girls, right-wing conservative pundit, Ann Coulter (2006), described the widows as harpies enjoying their husbands' deaths, driven by money, and revelling in the celebrity status of being 9/11 widows. Rush Limbaugh (2004) railed against them as alternately liberal shills and political mercenaries, promoting a narrative that their activism was a for-cash consultancy affair on behalf of the John Kerry presidential campaign. Laying claim to agency instead of dependency, these widows were threatening the hegemony of the national rescue drama that was shielding patriarchal ego and providing performative cover for reconstituting American masculinity in militarised terms that would support recourse to war, and they were dealt with as such.[59]

Despite Deborah affecting a gender performance in sorority with that of the Jersey Girls, every time her image reasserts itself, displacing the traumatic echo of the mother's face layering over her own, Dexter's resolve to punish wanes. Standing over Deborah, knife in hand, every time Deborah's face reappears Dexter tries to lower the knife, only for the reappearance of his mother's face to send the 'knife […] all the way back up' (Lindsay, 2004: 269). It is not solely the momentary realisations that the woman in front of him is his sister that stays Dexter's hand. Each shift in the image is accompanied by competing voices of encouragement. Whilst the Code of Harry whispers to Dexter '*Chop up the bad guys […] Don't chop up your sister'* (ibid: 266), the Slasher tells Dexter he 'Absolutely *must*' (ibid: 272) kill her. At an impasse, it is only a timely interruption by Miami PD head detective, Maria LaGuerta, that breaks the tension and facilitates Deborah's survival through what might be considered a sacrificial substitution of her body for Deborah's under the knife.

Although LaGuerta is the lead detective for the Slasher investigation, until this point in *Darkly* her appearances in the text serve to illustrate the incompetence of her leadership, and by extension the incompetence of the Miami PD in a sequence of bungled arrests, failures to interpret crime scene evidence, and dismissal of input from credible investigators. LaGuerta's investigative shortcomings are in stark relief to Dexter's investigative acuity, and function to consistently support the novel's portrayal of Code of Harry policing as operationally superior. Having become suspicious of Dexter's behaviour whilst he supports the Slasher investigation, LaGuerta places Dexter under surveillance and trails him to the docks, arriving at the shipping container just as Deborah's shifting image initiates Dexter's punishment urge. Seeing Dexter and the Slasher advancing upon

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[59] The unspoken edict against political independence and activism wasn't the only rule that 9/11 widows could violate. There were fiscal and sexual misdemeanours to fall foul of that would further mark the bounds of unbecoming female performativity and draw down sanction. When some widows of New York Fire Fighters began to flout the role of perpetual mourner and memorialiser, using their compensation cheques to exercise personal and economic independence, they became subjects of media scrutiny. Media outlets filed scurrilous tales of exotic vacations, luxury cars, and sexuality-enhancing cosmetic surgery, feeding a narrative, as ascribed to the Jersey Girls by Ann Coulter, of enjoying their husbands' deaths and gleeful in the lavish lifestyles that death compensation payments afforded. The implication was that by exercising a measure of agency over their lives, and perhaps most egregiously, as Faludi notes, beginning to 'regard themselves as sexual beings who might not spend the rest of their lives in widow's weeds' (Faludi, 2008: 105), such women had performed a desecration of the virtuous female victimhood that they had been anointed with.

Deborah, LaGuerta presumes all the Slasher crimes have been committed by Dexter in cahoots with the Slasher, and makes to shoot them both. As LaGuerta's first bullet hits the Slasher, he in turn stabs her in the stomach. Both injuries are non-fatal, and when LaGuerta attempts to shoot again the Slasher pins her gun-hand to the floor with his knife. Their respective moments of incapacitation are just long enough for Dexter to regain a measure of composure, such that when the Slasher suggests to Dexter that they 'clean up' (Ibid: 271) – implying killing both women – Dexter is able to refuse. The refusal, however, is limited to 'Not Deborah' (Ibid: 272), implicitly signalling support for "cleaning-up" LaGuerta – one body traded for the other.

Lindsay is ambiguous as to the exact extent of Dexter's involvement in the butchery of LaGuerta. At the very least Dexter is complicit as he neither attempts to prevent her murder nor apprehend the Slasher. However, Dexter's retention of a drop of LaGuerta's blood on a glass slide, the signature trophy of *his* kills, implies hands-on participation. Dexter's tacit sanctioning of this innocent woman's death is perversely the turn by which Dexter suspends the disruption of his identity as the heroic sociopath in the wake of finally refusing to kill Deborah, and restores to prominence the swaggering terror-age masculinity displayed at the opening of the novel. With LaGuerta's demise, Dexter is able to fulfil both sides of the recuperative equation. Dexter can perform in accordance with the terms that the rescue fable sets for heroic masculine performativity – rescuing an imperilled female (Deborah) by allowing the Slasher to take a sacrificial substitute in Deborah's place. In doing so, a corrective punishment is enacted against the novel's greatest force of emasculating female agency.

In LaGuerta, Lindsay provides a figure whose transgressions of the performative order of femininity comfortably outweigh the charges levelled against Deborah and the mother collectively, making her a more pressing, and symbolically valuable, candidate for the receipt of corrective punishment. Following in the lineage of crime noir's most prominent archetype of female threat to patriarchal authority, the femme fatale, LaGuerta is depicted as 'outwardly very feminine' (Ibid: 26) and 'physically attractive' (Ibid) to a degree that her sex appeal is able to veil an underlying 'masculine inside' (Ibid), deviously 'ambitious in the most self-serving way' (Ibid). This undergirding masculinity is expressed in a predatory and aggressive sexuality, strategically using her body as a lure to ingratiate herself with men useful to her advancement within the traditionally patriarchal power structure of law enforcement. Indeed, her rise to head detective is suggested to have been purchased from influential men in the police hierarchy through sexual favours.

LaGuerta identifies Dexter as a useful source of investigative acuity to align herself with, and repeatedly subjects him to cynical and aggressive sexual overtures (Ibid: 86; 169-170; 178-179). Although LaGuerta's advances are rebuffed, they are an emasculatory experience for Dexter. As LaGuerta strokes his genitals, the potency of her sexuality reduces Dexter to a fumbling man-child, '[f]eeling something very close to panic' (Ibid: 178-179) and near speechless as he stumbles out of her office exhibiting all the masculine bearing of a teenager confronted by a sexually mature adult woman. Figuratively unmanned in his flight from the encounter, male authority (and fortitude) is ceded to the aggressor female – an extension of the authority she already wields through the privilege of rank. Indeed, male fortitude at large is figuratively unmanned under LaGuerta's authority as the responsibilities of her role outweigh her capability to meet them as the Slasher investigation disappears beyond the limited field of her own capabilities.

In a move pitched by Dexter in his narration as de-rigeur for a detective viewed by the men under her command as a 'brain-dead bitch' (Ibid: 109) whose career has advanced off the back of more qualified men, LaGuerta 'ignore[s] all the clues' (Ibid) and curtails the Slasher investigation based on a spurious confession. Stood down at the height of the killings, LaGuerta's men are figuratively neutered as an effective crime-fighting unit by LaGuerta's ignorance. Reflecting *Darkly*'s retreat into the political conservatism of the novel's opening, it would seem that female agency, as modelled by LaGuerta, is 'the real threat to society' (Ibid: 114), a destructive force of incompetence assisting agents of terror by hobbling male action.

Although lacking the intelligence ordinarily attributed to the femme fatale, what LaGuerta lacks in investigative capability is countered by her ability to recognise those as debased as she is, telling Dexter: 'Something is wrong about you […] you're connected to this […]. And some of what I find is gonna stick to you' (Ibid: 244-246). Set against a neutered police department, Dexter's execution of the Code of Harry's neocon law-and-order agenda provided a protective backstop for the Miami citizenry. Now, in her discovery, LaGuerta becomes a threat to that backstop, over-extending her intrusion into male power structures of homeland security. Ironically, in finally having the investigative smarts of the head detective role she holds, able to identify a *real* killer, LaGuerta ensures that the corrective to her breach of the gender code is of the terminal variety.

Whilst offering a symbolic punishment for usurpations of male power and authority by uncontained female agency, LaGuerta's punishment death consequently provides a recuperative balm to patriarchal order. Deceased patriarch Harry Morgan's own personal terror war is ensured its continuation, as Dexter will continue operating his prosecutions from within the sanctity of the police department and its supporting resources. For Dexter personally, taking the phallic implement of the knife to LaGuerta forcefully upends the inversion of the gender power dynamic that had taken hold. With LaGuerta literally brought to heel, pinned to the floor with the Slasher's knife, Dexter's prior unmanning is rebutted in the gruesomely sexual form of the penetrative address of the blade, as implied by Dexter's possession of that glass slide containing LaGuerta's blood (Ibid: 271-272). Meanwhile at the hand of this rejuvenated male aggression, the Miami police department may be understood to receive a complementary re-energising of its masculinity by proxy, as the vanquishing of LaGuerta's command removes the incompetent female oversight that has so constrained its manpower and therein compromised the safety of Miami's citizens.

With LaGuerta's "punishment" death, Lindsay completes a redirection of Dexter's anger and shame at his own masculine shortcomings into a censure of rebellious and overreaching womanhood. Deborah's rescue, as much as it is a bodily emancipation, might also be considered to have secured a rehabilitation of her gender performativity, to the express benefit of male heroic standing. Following the equation that we have already established, with Deborah fulfilling the role of imperilled victim, in thrall to a rescuing male upon whose agency her life depends, Dexter's heroic masculine standing is recuperated; female vulnerability amplifies male protective credentials. However, with Deborah's liberation void of any actual heroics on Dexter's part, and with Deborah a surviving witness to Dexter's participation in LaGuerta's murder, both Dexter's continuation as Miami's benevolent sociopath protector and any veneration of Dexter as a heroic saviour hinge on Deborah's account of the violence that unfurled. In this respect, Deborah's grateful acquiescence to patriarchal order extends beyond her submission to a victim role, providing a secondary service in-keeping with that expected of the 9/11 widows by exalting the protector male, and supporting a narrative of heroic masculine empowerment. It is a responsibility that Faludi notes has been conferred upon female dependents since at least the Civil War, being especially prominent 'when certain claims of heroism did not bear inspection' (Faludi, 2008: 93), as Dexter's most surely would not.[60] Deborah, the novel implies, duly provides a cover story to absolve Dexter of involvement in LaGuerta's death.

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[60] For a real-life historic forebear see the writings of LaSalle Corbell Pickett, who spent the years of her widowhood spinning a narrative of the military service of her late husband, Confederate General George E. Pickett, that sanitised his battlefield barbarity and romanticised him into tragic gentleman hero of the South. (*Cont'd overpage*)

Deborah’s new conformity to conservative gender expectation is appropriately rewarded by the patriarchy of the Miami PD: a promotion to Homicide Detective from Vice-Squad “John-bait” liberates her from a role in policing where her value as a crimefighter had been proportional to her sexual allure. With Deborah having fallen meekly into line, *Darkly*’s disruptions of post-9/11 gender convention, with its subversive promotion of overlapping frames of heroic, victim and criminal identity, are tempered in favour of resolution as a compensatory gender narrative. With Deborah recast as a tremulous rescue-ee, the conservative dreamscape of a subordinate and unquestioning womanhood populated by imperilled waifs, content in service to ruggedly masculine frontiersmen who would watch over them, is restored. Meanwhile, between the excoriation of the mother’s character and LaGuerta’s punishment death, the transgressors of traditional feminine performativity serve as cautionary tales about the place of women and the relationship of femininity and the female to masculinity and the male in the new terror age.

At LaGuerta’s funeral Dexter waxes lyrical about the pageantry of the ritual – ‘so clean, so neat, so completely given over to careful ceremonies’ (Ibid: 273), expressing a darkly amused detachment from the mourners as he laments an inability ‘to summon up a tear or two to wipe away’ (Ibid). Positioned once more at a distance from all that disruptive human emotion that afflicted him during his traumatic dialogue with the Slasher, Dexter stands poised to resume service to Harry’s ideological agenda with another just war execution to be undertaken against an internal threat: the late LaGuerta’s colleague, Sergeant Doakes, who is unconvinced by Deborah and Dexter’s account of LaGuerta’s death. Bristling with stoic masculinity, Dexter nonchalantly acknowledges Doakes’ threat, stating that he knows ‘with a total certainty that [Doakes] would come for me now, […] and hunt me down, bring me to bay for what I had done and what I would quite naturally do again’ (Ibid: 273). With Doakes confirmed as a threat to the Code of Harry, Dexter confirms his intention to ‘call on Sergeant Doakes’ to ensure that ‘things would go on as they were’ (Ibid: 275).

Emotionally detached, devoid of conscience, and coiled with the potential energy of violent unrestraint, after the fall into precarious victimhood, Dexter is seemingly risen anew as the swaggering post-9/11 frontiersman of *Darkly*’s opening, performatively (re)aligned with neocon predilections for pre-emptive violence, unilateralism, and brutal disregard for the containments of law that the Code of Harry extols. However, whilst Dexter’s narration

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Gary W. Gallagher (1986) provides a detailed breakdown of LaSalle Corbell Pickett’s writings, detailing the fabrications and plagiarisms that were indulged to the cause of rehabilitating George E. Pickett’s reputation.

implies that a reclamation of masculine authority and self-determination is realised through the combined rescue and punishment of Deborah and LaGuerta, this funeral scene also stages the climax of the text's self-deconstruction; the text reads against its narrator to suggest that Dexter's revitalised terror-age frontiersman performance is a delusion. *Darkly* suggests that, rather than being the product of male agency reclaimed, Dexter's rejuvenated machismo is ultimately representative of a late surrender of agency to Code of Harry ideology and a commensurate relapse into the post-traumatic forgetting that the Code's ideology demands.

To understand how the text undermines the apparent agency of Dexter's terror-age frontiersman performativity we must briefly return to the moment of Dexter's refusal to kill Deborah. As discussed, when Dexter finally rebuffs the Slasher's invitation to join him in killing Deborah, his two-word refusal – 'Not Deborah' (Ibid: 272) – tacitly sanctions LaGuerta's compensatory killing. The death of an innocent woman not only defies the Code of Harry's war on crime agenda of protecting Miami citizens from terrorising criminals, but in assisting the Slasher in the murder – as the text implies – Dexter rejects the Code's core precept of 'Chop up the bad guys' (Ibid: 266). Whilst this would appear to be an assertion of agency against both competing forces that had sought to co-opt Dexter's sociopathy for their own agendas, the combination of Deborah's rescue and LaGuerta's murder in fact only ensure that Dexter's apparent act of self-determination complies with Code of Harry ideology.

Whilst LaGuerta's murder defies the Code's mission of protecting the vulnerable from predation by Miami's savage criminal contingent, it is a killing that arguably reflects the Code's Just War ethic: a notional lesser evil is indulged to not only secure Deborah's life but preserve the Code itself. Although innocent of any crime as defined in law, LaGuerta presented a clear and present threat to the continuation of the Code of Harry. Intending to kill Dexter, the Code's agent, LaGuerta's survival poses an indirect threat to all those who would be saved from violent crime by Dexter's future Code of Harry prosecutions. In this respect, LaGuerta's murder is a "to script" operationalising of the Code's neocon creed of direct and swift neutralisation of threats through a default resort to violent unrestraint. Moreover, expressing the cool emotionless comportment that the Code directs for appropriate male performativity, in LaGuerta's neutralisation Dexter acts in accordance with the Code's performative diktats for the appropriate expression of male identity, a performance only bolstered by the presence of Deborah as a rescued damsel whose precarity amplifies Dexter's heroic comportment through contrast.

It is upon this unwitting submission to Code of Harry performativity that the text's final assertion against its narrator is secured, exposing Dexter's revitalised heroic masculinity as an expression of ideologically influenced repression. As discussed previously, the Code of Harry always demanded of Dexter a forgetting of the trauma that birthed his sociopathy. So it is that in the moment that LaGuerta's murder begins, sealing Dexter's realignment with the Code of Harry, there is a relapse into traumatic forgetting, signalled by an abrupt break in the narration. With the narration resuming overpage at the scene of LaGuerta's funeral, a literal gap is left behind in the text, marking the assertion of a new gap in Dexter's memory. Into that gap has disappeared a plethora of trauma-related content, the most immediate of which is the details of how LaGuerta actually dies, the extent of Dexter's participation, Deborah's activity during this murder, and how the Slasher's getaway is facilitated. The reader is left to piece together a vague picture of proceedings based on throwaway references to 'a messy and unpleasant death' (Ibid: 273), with LaGuerta 'hacked' (Ibid) apart and the Slasher at large. Indeed, Dexter tells the reader that he is just 'quoting' (Ibid), presumably from the eulogy, to give the reader 'the gist of it' (Ibid).

Of greatest significance to understanding the void in narration as expressing a void in memory, is not what *is* narrated at the graveside, but what goes entirely unacknowledged. In the first instance, the time jump and the complete absence of narrated detail for the intervening period are starkly at odds with the prior pattern of narration in *Darkly*, where even periods of inactivity are remarked upon to indicate the precise passing of time – 'It was three days before I heard' (Ibid: 76) and 'for two more weeks […] [w]e waited' (Ibid: 77). By dint of *Darkly*'s first-person narration, throughout the text, what Dexter knows, thinks, and feels is known to the reader; any ignorance on the part of the reader is always a reflection of Dexter's own. The reader's state of unknowing, of being left with a blank space in the narrative, represents the narrator's own bearing of a blank space in memory. Most telling though is that Dexter's narration offers no "post-rescue" acknowledgment of the re-embracing of his traumatic history of vulnerability and victimhood, nor of the associated reorientation of identity experienced inside the shipping container that would suggest his rejuvenated terror-age frontiersman performance is one into which the formerly censored material of identity has been (re)integrated. This too stands at odds with Dexter's prior narration.

Previously, returns in memory to experiences which have altered Dexter's conception of his identity have been marked by passages of reflection, in which he notes the effect on his identity and lived experience. For example, recalling his indoctrination into the Code of Harry, the reader was informed that Harry's reframing of Dexter's sociopathy as a valuable tool of law enforcement, of "just" violence, had given 'shape to my whole life, […] *who* I am and *what* I am' (Ibid: 41 my emphasis). Meanwhile, the memory of his first kill for the Code is recalled as having 'opened up so many wonderful doors' (161) of personal development, Dexter having 'learned so much, found out so many new things' (Ibid) that 'still pulsed in me' (Ibid). And yet the paradigm shifting revelations of Dexter's return to the primal wound go entirely unremarked. Despite the diminishment of Harry's saviour status, with Dexter learning of Harry's 'fantastic betrayal' (Ibid: 266) – hiding his brother from him, amplifying his isolation, and exploiting his trauma for ideological ends – the anger Dexter expressed at these revelations has completely evaporated, with Harry instead renewed as a figure of 'wisdom' (Ibid: 274).

Whilst the recuperation of Dexter's heroic masculine credentials is initiated in the rescue of Deborah (through the punishment of LaGuerta), that identity of the rejuvenated terror-age frontiersman has been secured through ideologically managed forgetting. The material of identity that might support a more holistic conception of heroic masculinity, in which male fortitude is *not* legitimised solely against female weakness and timidity, and the bounds of its heroic performance *not* constrained to expressions of unrestrained violence, dissolves into the gap. Beholden to, and directed by, Code of Harry ideology, *Darkly* leaves us with a sense that under neocon political hegemony, what may have ultimately risen after the fall of American heroic masculinity on 9/11 was a wilfully self-deluded butcher, a degenerate and deluded desperado, whose unrestrained violence masks an underlying core of traumatised victimhood and tarnished male pride, hijacked by neocon ideology to drive a perpetual reciprocation of the violence that felled and shamed him.

Oblivious once more to the trauma that founded his sociopathy, and recommitting to its repetition, Dexter's delusional state is analogous to Faludi's conception of America as having blissfully slipped into a state of 'cultural hypnosis' (Faludi, 2008: 2) in the wake of 9/11, where repetition – in the form of war – substituted for revelation, at the cost of comprehension. Having re-bound himself to the Code's cycles of traumatic repetition and repression – lining-up Sergeant Doakes for a Code of Harry prosecution that will recreate the wound aesthetic of the primal injury – Dexter's psychic flight from his trauma suspends his understanding of the psychopathology of his violence. All of the emotional and psychical debris of trauma, that which disrupted the surety of Dexter's conception of his heroic masculinity by reintroducing the vulnerability, incapacity, fear, anxiety, and shame upon which his exercising of rugged unrestraint has been founded, is once again censored from the narrative of the self. The drivers of Dexter's response to violence with violence, the locating of its historical context that establishes it not as a product of epistemic break, but as part of a continuum with definable stimulus, is "forgotten". Ergo, the lessons learnt about how the hijacking of that trauma and its psychic self-defence mechanism of repression allowed his victimhood to be exploited for violent ideological ends, are likewise erased.

With Dexter shorn of this knowledge, trauma's repetition has once again been severed from the insights that such intimate reacquaintance could bring if, as Butler (2004) suggests, the discomforts of trauma – grief and the raw vulnerability of the self that grieving for another exposes – can be tarried with. As Faludi puts it, '[o]ne potential insight […] involves learning to live with insecurity, finding accommodation with — even drawing strength from — an awareness of vulnerability' (Faludi, 2008: 286). Such insights are, for Butler (2004), the materials by which an individual, a nation, a culture may achieve a state of mourning, a post-traumatic state informed by, but not beholden to, the past, and as such able to resolve trauma and suspend the compulsion to respond to violence incurred with escalating cycles of counter-violence.

Retreating from the discomfiture of grief and vulnerability that trauma has returned, recommitting instead to the identity of terror-age frontiersman embroiled in a fantasy western re-enactment, *Darkly* leaves us with the suggestion that, as Faludi suggests, when 'called to forge a mindful future, [America] succumbed to the hauntings of a fabricated past' (Faludi, 2008: 286), indulging a dream state that 'rework[ed] a national tragedy into a national fantasy of virtuous might and triumph' (Ibid: 289). In the manner of Pierre Janet's hypnotherapy-based trauma-therapy, in which the traumatic real is displaced in memory with an imagined real (see Chapter 2: xx), resolving trauma by erasing its traumatic detail and replacing it with a comforting version of experience, the terrain of American male identity that *Darkly* leaves us with is a consoling fantasy: a dreamscape where hyper-masculine frontiersmen figures overcome the tedious processes of law, save imperilled girls, and secure the bolt on the imagined homestead door of American society. It is a dreamscape in which trauma is redrawn as emblematic not of the prior failures to protect that called masculine fortitude into question, but of male fighting potency rejuvenated in the face of threat to the fairer sex. In this dream terrain of American masculinity, men do not fail in their protectoral duties and they bear no vulnerabilities –

bodily or psychological. Whilst such fantasies can be reassuring, as Faludi reminds us, there are ‘consequences to living in a dream’ (Faludi, 2008: 289).

With ideologically directed murder the lynchpin of Dexter’s heroic masculine credentials, the markers of monstrosity routinely summoned by terror war proponents to characterise the subjects of American aggression – unfathomable appetites for killing, murder as an act of pleasure, blind commitment to destructive ideologies – receive an absolution of sorts, subsumed into the performative frame of terror-age manhood. In this manner, *Darkly* subversively endorses what Slavoj Zizek (2002) calls 9/11’s Hegelian lesson: that in encountering our evil Others – our Tamiami Slashers, our Bin Ladens – we must ‘recognise the distilled vision of our own essence’ (Zizek, 2002: 387). Ultimately, with *Darkly*’s denouement reasserting Dexter’s pursuit of just war policing as modelling this new heroic standard of benevolent sociopathy, its vigilante outlaw violence apparently the only reliable source of citizen protection and justice, Lindsay subversively locates neoconservatism as America's own Dark Passenger, the sociopathic nucleus at the heart of the hegemonic account of post-9/11 heroic male identity performance. To paraphrase David Schmid (2006) on American culture’s continued engagement with the serial killer (real or fictional) after 9/11, *Darkly* holds a mirror up to a culture redrawing the bounds of masculinity under the hegemony of neoconservatism, and what is reflected back – its own distilled essence – is a serial killer.

~ Conclusion ~

At the close of Chapter One, having laid out the contextualising and theoretical frame for the analysis of the post-9/11 crime narratives that would unfold over the following three chapters, I turned to Raymond Chandler's contention that the crime narrative is a form that has proven stubbornly resistant to fixture – 'still putting out shoots in all directions' (Chandler in Gardiner and Walker, 1997: 70) – evolving alongside the cultures that produce it. The notion of crime narrative as a genre form that thrives on its ability to self-regenerate, retaining a capacity for evolution of its form in order to maintain its cultural relevance, is an appropriate point to return to for a final reckoning of what the texts under analysis in this thesis have offered in terms of the key markers of the 9/11-inflected American crime narrative, and where the ultimate balance of the texts' political functioning resides.

City of Bones (2002), *Lost Light* (2003), *Shutter Island* (2003), *Darkly Dreaming Dexter* (2004), *CSI: Crime Scene Investigation* (2000-2015) and *Bones* (2005-2017) have all been shown to demonstrate a capacity to alter, shift, and evolve aspects of genre form, aesthetic, and characterisation as they have responded to, and entered into critical discourse with, the cultural moment they emerged within. In keeping with what I have consistently referred to as the crime genre's evolutionary path of "progression through regression", the critical engagement with the wound politics of 9/11 and the war on terror that these texts offer is marked by a channelling of established genre conventions from previous eras. The characterisation of the terror-age detective figure in particular has displayed affinities with depictions of crime-genre protagonists from the hardboiled and noir eras. The flinty stoicism and simmering capacities for violence of hardboiled's private eyes bleed through into the demeanour of all our detective figures, from those willing to lapse into violent unrestraint such as Connelly's Harry Bosch, through to those, like *CSI*'s Gill Grissom, for whom such affinity with the criminally violent is supressed but peeps out in turns of dialogue and twists of mise en scène (see 'Butterflied'; 'What's Eating Gilbert Grissom?', 2004). Characteristic of the late noir era of crime cinema and literature has been the preference for morally ambiguous protagonists working both sides of the law, reflected in Lehane's depiction of US Marshall and murderer, Teddy Daniels, and Lindsay's benevolent sociopath crimefighter, Dexter Morgan.

The progressive aspect of this turn to preceding eras of crime genre has lain with the synthesizing of those protagonist conventions from eras past with character tropes drawn from a combination of 9/11 literature and the dime-store and western cinema traditions. Whilst Lehane and Lindsay's characterisations of their criminal crimefighters express the same penchant for mentally unstable narrative voices that became a recurrent trope of early 9/11 literature, that sense of instability is amplified in the characters' proclivities for the outlaw's empty holster diplomacy and the general predilection for violent unrestraint of archetypal western lone gunman figures. Meanwhile, the cool detachment of those same six-gun heroes has undergirded the clinical distance and aloofness of the scientist detectives of *CSI* and *Bones*, entirely unmoved by the material consequences of violence for an updating of the hardboiled detective's stoicism reflective of the emotional detachment from violence fostered by the military frame of war reporting, where technologically augmented viewing angles of drone footage, and self-destructing bomb cameras, elide the human cost of war.

Overall, this recalibration of the detective protagonists has created a post-9/11 advancement of the sense that noir fictions offered of the crime genre's protagonists operating in a space that is simultaneously of the law and of the criminal world, whilst being wed to neither realm in its entirety. Consequently, even those detective figures affiliated to the state have expressed a heightened spirit of independence ordinarily attached to the private eye, a sense of separation, be it philosophical, moral, or ethical, from the institutions that grant them their powers. It is a separation that these crime texts have also expressed in terms of the actual job roles of crimefighters. Connelly's Harry Bosch transitions from LAPD detective to private eye, Teddy Daniels is an ex-US Marshal, whilst the protagonists of *CSI*, *Darkly* and *Bones* are all scientists – *Bones*' lone FBI agent seemingly permanently assigned to supporting the laboratory and depicted as increasingly loyal to that laboratory over the FBI. These post-9/11 crime narratives, then, offer what we might call the "private-eyeing" of the post-9/11 law enforcer, where a distance is erected between state agents and state power, conducive to turning the scrutinising gaze of the detective and the lens of criminal investigation back onto those institutions of law and government that were accused of utilising the provisions of anti-terror legislation to trample civil liberties and constitutional protections.

Perhaps the most noteworthy aspect of these texts' resynthesising of crime genre conventions against the post-9/11 political context of their production has lain with trauma's embedding within the narrative model. If 9/11 literary fiction and Hollywood auteurs were consumed by trauma, the 9/11-inflected crime narrative is a form that has consumed trauma itself, subsuming its peculiar modes of registry and recall into its form and aesthetic. As established in the opening chapter, the crime genre operates a model of narrative progression that apes trauma and post-trauma psychotherapy; the repetitions attendant to traumatic experience provide the structuring force underlying the plot progressions which reveal story, with detective and reader in tandem driving through a series of loops back over and through the inciting trauma of crime to reach the denouement. As previously discussed, a similar model of narrative progression was at work in the narrativisation of 9/11 by Bush and the neocon contingent in the administration; they insisted on a sequence of narrative loops back over and through 9/11, re-exposing the nation to the felt experience of 9/11 trauma, assisting in cultivating support for a denouement to the 9/11 narrative in the form of war – a continuation of trauma.

With trauma embedded in the crime genre's narrative progression, the national trauma which these 9/11-inflected narratives subliminally figure has become subject to the crime genre's normative imperative to provide some sense of resolution that suspends the traumatic looping, or at least opens opportunities for resolution. Driving toward identification of the agents of disruption of social order and facilitating their apprehension, the crime genre's traumatic model of narrative ordinarily facilitates a progressive unveiling of hidden knowledge about wounding that reconnects a pre-crime past with a traumatised present, generally resulting in the resumption of a pre-crime state of equilibrium; trauma is situated as a momentary rupture in a continuum of lived experience, now repaired, and no longer governing the lives of those who experience it. In this respect, and in opposition to the neocon narrative of 9/11 trauma, trauma's peculiar modes of registry and recall – its repression and repetition compulsions – are re-fashioned to unwind the experiential chaos of violent crime's destabilising intrusion into the social and political order, producing a narrative with openings to the future rather than an interminable melancholic present.

With trauma embedded as the engine of narrative progression then, the 9/11-inflected crime narratives we have discussed reconceive trauma as an instrument of narrative that bears the potential to facilitate resolution: trauma refashioned as an agent of violence's ultimate suspension, rather than merely the engine of its proliferation. The standout feature, though, of trauma's embedding as narrative model, when it comes to facilitating critical engagement with 9/11 and terror war wound politics, is the position of absolute primacy that wound sites have assumed in the narratives. In all of our texts, it is the wounds that violent crime creates, be it in the literal of bodily and geographical damage, or in the abstract of psychological and emotional injury, that serve as the traumatic epicentre from which our detectives' investigations unfold. In the looping progression of traumatic return, driving protagonists back over and through the wound site, the wound and its scattered debris come to serve as repositories of truth and knowledge about trauma, crime and criminality; crime is solved and resolved quite literally through the wound. Elevated to this position of narrative primacy, the wound site is able to serve as the vulnerable aperture through which underlying political material surfaces out of the texts, functioning as subliminal figurings of the faultlines in neocon narrative treatment of the wound, pried open through the incessant returns of trauma's narrative looping to expose epistemic flaws in the ideology governing that treatment.

To this end, the emphasis on lingering engagements with wounding, the detectives' scrutinising gaze penetrating deeper into the wound site with each return, allows these genre texts the space to explore narratives of trauma and wounding that counter the surface-level, stage-managed engagements with trauma that the neocon narrative treatment of 9/11 wounding utilised to fuel revanchist sentiment, in which public attention was directed back to the wound to adrenalize emotional and philosophical resolve toward retaliatory violence and feed a sense of national vulnerability. Instead, that prolonged and intimate acquaintance supports narrative accounts of wounding in which unfettered access to trauma, injury and the accompanying feelings of loss and grief, serves to open avenues for responses to trauma shorn of the revanchist impulses that marked neocon ideological treatment of the 9/11 wound.

The overall result is a liberation of trauma from the constraints of neocon narrativisation that turns its peculiar modes of registry and recall into a source of opportunities to resist that melancholic stasis that neocon trauma narrative exploited to gird support for war waging. Instead these texts engage trauma in more critically tested senses that would support the emergence of a politics of non-violence in response to injury incurred. With their traumatic model of narrative, as oriented around and beholden to wound sites as the hegemonic account of 9/11, these crime-genre texts transform trauma from a force that stalls and contains narrative into one that serves as the fuel that powers its manifold forms, staging a heteroglossia of trauma recuperated from neocon monoglossia. Counter-narratives have consequently emerged within the texts discussed, providing analogues of the ideological ends to which 9/11 trauma narrative was being managed whilst highlighting how ideology may itself function as trauma; ideology is presented as fostering temporal distortions and fragmented narratives that sever a traumatised present from its contextualising pre-trauma history, resulting in a melancholic state of traumatic stasis.

The crime genre, then, at least for the texts examined here, has provided the critical engagement with 9/11 trauma and its political fallout that critics found to be so lacking in the 9/11 novel (Holloway, 2008; Versluys, 2009; Rothberg, 2009; Gray, 2011) and the 9/11 movie (Stevens, 2006; Faludi, 2008; Randell, 2010). Recognising that crime genre texts having been largely overlooked by the academy when it comes to scrutiny as sites of critical engagement with the politics of 9/11 and the resulting war on terror, it is my hope that this thesis might serve as the first instalment in a broader field of study – the proof of concept if you will, that opens up the study of post 9/11 culture to more genre-based emphasis, and in particular its mainstream content.

By placing emphasis on these high-audience yield texts of crime genre, this thesis has served to sharpen the contrast with literary fiction and Hollywood cinema in terms of crime genre's relative lack of timidity compared to its fellow mass-culture industry counterparts. Accounting for tendencies, particularly in Hollywood cinema, to indulge critical treatments of 9/11 and terror war politics in cautious and qualified ways that blunts the thrust of any commentary, Holloway (2008) points to the market conditions that mass-culture industries operate within: profitability dictating production of risk averse content in order to maintain appeal to as wide a cross-section of the nation's cultural and political make-up as possible. However, as a mass-market form, crime genre works of the ilk covered by this thesis face the very same commercial pressures, and yet the texts analysed here have offered some strikingly progressive treatments of wounding, trauma, and revanchist counter-injury, at odds with the war on terror discourse. However, whilst our analysis has shown that there is undoubtedly a progressive use of trauma within these texts, boldly at odds with the hegemonic treatment of trauma and wounding advanced under neocon political management of the 9/11 narrative, their politics remain multiple, ambiguous, and elusive.

For every outlet for oppositional political material that has been opened up, largely in concert with the literal opening of wounds in bodies, landscapes, and in memory, those openings have ultimately been closed back down – the wounds sewn shut to redirect the narrative toward more reactionary or (neo)conservative treatments of those same injuries, or closed but then re-opened in qualified ways, sympathetic to the prevailing political doctrine. Returning momentarily to *CSI* offers perhaps the clearest illustration of this political duality. Whilst gory wound imagery early in episodes may be read as supporting ways of seeing injury at odds with the relatively bloodless portrayal of 9/11 and the war on terror in mainstream media outlets, those wound sites are ultimately visualised and examined in the kind of microscopic detail that occludes the human cost of violence and promotes a cool detachment comparable to the military-sourced war footage that supported neocon claims of precision warfare free of human collateral damage. Nevertheless, even though our texts may ultimately conclude in ways that reassert the prevailing political order, the scrutinising process of the criminal investigation passes the microscope over neocon ideology and its exploitations of trauma and wounding, identifying the faultlines through which resistance may be mounted, but recognising that the form or image through which that resistance might be pursued – here, the wound – always bears the capacity, as Susan Sontag (2003) and Judith Butler (2004; 2010) have noted, to break its own frame and turn upon its framers.

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Appendix 2 - Catalogue of Wounding and Wound Imagery - CSI: Crime Scene Investigation (Season 2 - September 27, 2001 - May 16, 2002)

EP No	Title	Air date	Cause of death	Gory physical wound	Gory crime scene	Recreation of crime scene (in lab)	Revisit Crime Scene	Revist Body	Camera into wound	Crime scene close-ups (Evidence)
1	"Burked"	September 27, 2001	Suffocation (Disguised as overdose through forced ingestion)	No	No	Yes	Yes (virtually in flashback)	Yes - Morgue	Yes: 1. Up victim's nose 2. Close up of stomach contents	Yes: 1. Earring stud on floor 2. Adhesive trace 3. Drug Balloons
2	"Chaos Theory"	October 4, 2001	Random events - death by misadventure and chance - A 'confluence of unrelated unfortunate events'	No	No	No	Yes - Dumpster	No	Yes: 1. Showing ribs puncturing spleen.	Yes
3	"Overload"	October 11, 2001	Electrocution	Yes	Yes	Yes: Recreated the room, Recreated the manor of death	Yes	Yes	Yes: Camera scans over the body showing path of electricity in electrocution	Yes
			Smothered during therepeutic "re-birthing" procedure	No	No	No	Yes	No	Yes: Inside Lungs	Yes
4	"Bully for You"	October 18, 2001	Shot in the back	No	No	Yes - virtually in computer simulation. PLUS the crime itself is re-created at the site virtually to figure out how the victim was standing.	Yes	Yes	Yes	Yes
			Blunt force trauma and suffocation - put in bag and rolle down a ravine.	Yes - body massively decomposed, liquified organs - 'human soup'	Yes	Yes - virtual recreation of the manner of death in a flashback.	No (dump site) Yes (the bag)	Yes	No	No, but close ups on evidence - bag handle, coin etc
5	"Scuba Doobie-Doo"	October 25, 2001	Heart attack from a punch to the chest	No	No	No	Yes	Yes	Yes	Yes
			Not stated - Woman's body found in empty hot water tank, covered in bugs	Yes	Yes	Yes - includes recreation of blood spatter to try to recreate the blood in the room	Yes	No	No	Yes

6	"Alter Boys"	November 1, 2002	1. Asphyxiation (Bullet jam in gun neccessitated strangulation of victim one with his tie)	1. Bullet Wounds 2. Suspect bleeding to death from his writst at end of episode, folowed by GG shot in silence holding his own hand up with the blood on his fingers.	No	No - Only in imagined flashbacks to show the audience what people are remembering or what the CSI's are imagining.	Yes: 1. 09:30 (searching for a Second body in desert using radar equipment) 2. Body being dug up from desert - daytime 3. Revisit to a primary scene in the imaination of the gas store clerk - blood scene on floor. 4. GG procressing suspects car, beleived to be primary crime scene 17-18 mins 5. Flashback of Extracting carpet sample from car at 21 mins 6. Flashback to illustrate suspects brother's story of how the killing went down and how the bodies were moved 7. Flashback to illustrate GG description of how the brother strangled victim one. 8. Flashback to show scene of bodies in car boot and suspect 1 agreeing to take the bodies and bury them.	Yes 1. After credits - laying on desert foothill ground 2. in Doc's morgue 05:29 3. Doc's morgue 7:01 (Bray type overhead shot used)	Yes 1. Bullet entering chest and rattling around causing damage. 2. Through mouth and showing asphyixiation, going down the throat and into lunhs showing cappileries withering and dying out as the pulmonary system shuts down 3. Recreating gun shot in the bullet tank- camera takes us right into the water with bullet coming at us and distorting. 4. Another close up showing bullet stria being formed as bullet emerges from barrel of gun.	Yes 1. Hair tweezed from suspects sweater at crime scene - GG xamines it up close 2. Red fibres colected from suspect with tape 3. ALS light flashed over arms and face of suspect. 4. Fibres tweezed out of neck ligature marks by SS in the morgue. 5. second body in the dirt, being dusted off. 6. Wallet lifted from second body in dirt. 7. Sock fibres lifted from both victims - 21mins 8. Carpet sample being cut from Suspect's car - 21 mins (mathches fibres lifted from socks) 9. SS taking sample form Jeans of suspect 10. SS testingthem on site for blood in a test tube 11. Nick finfing Gun in ash filled oil barrel outside trailer. 12. Close up on test fire in bullet tank. 13. Bullet strition test
			Anaphylactic shock from Shellfish alergy	No	No	No - just recreation to illustrate CW description of how the girl died from shellfish allergy in the sauna	Yes	Yes 1. Morgue slab - uses overhead shot	No	Yes 1. Close up on skin of body laid out at health club wrapped in robe 2. close shot of magazine on floor next to body
7	"Caged"	November 8, 2001	Train collides with car - blunt force trauma	Yes	Yes	No	Yes	No	No	Yes
			Ricin Poisening	No	No	No	Yes	No	Yes - mouth	Yes

8	"Slaves of Las Vegas"	November 15, 2001	Suffocation	No - but plenty of bruises and abbrasions, the body as 'roadmap of abuse'	No	Not in the actual recreation sense Greg's test extend the crime scene into the lab - the "virtual" recreation of crime scene -we see a demonstration of someone being zipped into a gimp mask with breathing straws and the airway being cut off by someone clamping their thumbs over the ends.	Yes 1. literally and also metaphorically through the revealing of the injuries on the body as the body becomes its own crime scene. 2. The bodily site of wounding stands in for the geographical sites of wounding associated with crime scenes	Yes 1. After credits still lying in the sand, onlt part of face on display. 2. In the morgue after excavation. (3 re-visits)	Yes . 1. into breast to show augmentation 2. Into victim's nose to show circular scarring (from straws)	Yes 1. Close up on metal fragment tweezed from blood pathc on body 2. Unidentified trace tweezed from bodu surface under ALS. 3. Ligaturee marks on wrists 4. GG taking moulds from wrists wounds. 5. Liquid latex picked out of bin at Lady Heathers - has watch imprint they take a mold as. 6. VIs car interior 7. Dungeon chains 8. Liquid latex from dungeon wall 9. Sink full of gimp masks and restraints at LH house 10. Liquid latex tweezed from watchbox 11. Jacket in boot of car covered in grains of sand.
			Gunshot - non-fatal	No	No	Yes - Flashback	No	N/A	No	No
9	"And Then There Were None"	November 22, 2001	Gunshots	No	No (Casino)	Yes (in flashback for Redhead Woman)	Yes (physically and virtually thru CCTV footage at different times)	Yes for Redhead after initial finding	Yes	Yes
				Yes	Yes (toilet)	No	Yes	No	No	Yes
10	"Ellie"	December 6, 2001	Gunshot through the ear	Moderate - hole in head	Moderate - blood pool, obvious headshot	No	No	Yes	Yes - 1. Head - surface, then deeper, PLUS photos, x-rays 2. Abdomen thru autopsy incisions 3. X-ray animation of pills going down into stomach	Yes

11	"Organ Grinder"	December 13, 2001	Anneurism / Stroke, suggestion of heavy metal poisening	No Body unmolested at death Organ Donor - 8 harvested Subsequently cremated after leaving the morgue Later, there is a simulcrum of physical wounding when the scientific process requries a disinterred liver to be blended up to look for heavy metal poisening.	No	Yes a prior crime scene from when his wife shot him. Done via photography, and then simulated in the computer programme	Yes - hotel room	Yes After first seeing him in the lift, we revisit on the autospy table, after which we can only revisit in a completey altered state - ashes. Later attmept to revist is shown with a camera shot looking back out from inside the crematory	Yes - Haemmorage	Yes, the elevator, the victims hotel room
12	"You've Got Male"	December 20, 2001	Exanguination - severed brachial artery	Relatively - clearly bloodied + facial abrasions	Relatively - clearly bloodied body, scene less so	Yes - piecing glass together	Yes - primary site away from dump site	Yes - morgue after crime scene	Yes - pass thorugh wound and into the artery where we see it sever and the resultant blood pumping	Yes
			Broken neck	No	No			Yes - morgue after crime scene	Yes - we see the neck snap	
			Exanguination - from gunshot	Yes - Gutshot	Yes	Yes - flashback of the fatal shot	Yes - twice	No	Yes - We see the liver temp taken	Yes
13	"Identity Crisis"	January 17, 2002	Gunshot	Yes - gunshot, blood lines,	Yes dirty bathtub, naked but for underwear, blood leaking into bath, dark settling, pools of water	No actual scene recreation	No	Yes: 1. We revisit bodies of previous victims in quick screens shots from prior episodes. 2. After the credits sequence we come back to body in tub. 3. The morgue	Yes: 1. Doc scanning over the body for what looks like a kind of CAT scan that appears on a screen - the scanned images of internals displacing the "live" picture of the body in a descending motion (head to toe) 2. recreation of victim's head turning away from a gunshot that stipples face with powder	Yes: 1. The bathtub 2. deep bootprints in mud 3. sinlge hair in bottom of bathtub next to body - tweezed. 4. stipling of gunpowder residue on victims face 5. Close-up of victims face 6. GSR in victims car 7. Hair under micrscope (female) 8. Ashtray made by child
14	"The Finger"	January 31, 2002	Blunt force trauma - back of head	Severed finger left in box on bed for the man whose mistress has been kidnapped	No - Body floating in a well	Yes - Virtually through flashback Yes - examination of the plastic sheet leads to virtual recreation of the finger severing. Yes - interview with suspect laid over with imagined crime details as CSIs hypothesis based off the evidence Yes - recreated again after killer is identified - CSIs talk it through and we see a recreation of how they imagine it.	CSIs visit the different points along the route of the whole crime Revisit the well site	Yes - in the morgue x2	Yes - 1. head close up - camera scans up over forehead and through hair to a large gash in the scalp - tweezers probe into the wound and remove a shard of marble. 2.Close up of severed finger describing weapon used to sever it 3. Close up of severed finger placed next to stump 4. Shot of wrinkled body skin due to 24hr water submersion 5. Close up into mouth full of blow fly eggs under the tongue 6. Face shot showing bloody nose and signs of beating	1. Dragged footprints 2. Gathered evidence 3. Blood drops on mistress' caged bird's feathers 4. Chipped marble coffee table at vics home 5. Blood pool showing under ALS - vics home

15	"Burden of Proof"	February 7, 2002	Gunshot	Yes: GSW to chest Bug (Carpet beetle) crawls out of guy's shirt **NB**: more gory in the morgue when Doc has his finger probing round in the bullet hole PLUS again even more gory when the wound tract is excised - big hunk of the vics body cut out and being probed, then trace extracted on tweezers or forceps and trailing a tendril of pink slime. PLUS larvae extracted.	Yes Dead body found on a body farm - surround by remains in various settings and stages of decomp, including a body hanging in a tree that is virtually just ba skeleton PLUS beetles crawling over the hanging skeleton - seen in jump-cut close ups getting closer each time	1. ecreating the laying of fly eggs in decomposing bovine flesh 2. theorising and recreating the bullet of frozen meat. 3. frozen meat bullet being assembled. 4. firing the meat bullet into a dead pig that is hung up to simulate flesh. 5. Not the crime scene, but related (expansion of the notion of crime scene to the body by its relation to the case - the primacy of position the girl's INJURED (burned) and ABUSED (Sexually) body has assumed = CW trying to recreate the burn on the girl's wrist - claimed ot be curling iron. **Imagined recreation** of fire chasing after an accelerant - going through ventilation shafts in an apartment block - illustrates the CSI's sumising for the viewer. Imagined Recreation of the perpetrator's sex crime against his daughter to illustrate CSI dialogue.	Yes: Primary crime scene - victims home (at least for the viewer)	Yes: 1. On morgue slab x2 - second time for excising the wound.	Yes: 1. Recreation of bullet firing from gun and entrering body, and scattring bits of bullet inside the body. 2. Same sequence, but this time into the stand-in body - the pig - using frozen meat bullet.	Yes: 1. Body 2. Beetle on body 3. Beetles on hanging skeleton 4. Close up of piece of metal excised from hunk of flesh with the hunk of flesh as backdrop 5. Larvae excised from same hunk of flesh 6. blood on rug at victim's home 7. Close up of handgun 8. ALS examination of Girl's clothes and bedding PLUS cum on her nightgown
16	"Primum Non Nocere"	February 28, 2002	Cut carotid, aretry suffered trauma that could cause syncopy. Heart defect - "wolf parkinson white" syndrome, made fatal by quinine ingestion	1. Slashed neck with ice skate 2. Slashed face	Yes - dead on the ice, blood pool, already stiched face	Only via layout of gathered evidence in lab. No scene modelling	The viewer revisits as the CSIs go over the ice rink and gather evidence Revisit by gathering ice hockey equipment for analysis Visit vicitms house to see how he lived for clues to how he died Final re-visit to ice rink to interview a skater	Yes - from ice rink to the morgue x2 1. Reveals a mass of injuries such as hairline fracture of ulner, bruised kidney, orbital bone stich, healed rib fracture, healed nose break 2. extracted heart from body showing atrial defect	Yes - of doc pulling part of false teeth out. Camera into extracted heart to show atrial defect	Yes - on ice rink first - material trace, including blood on plexiglass, and scraping blood off ice Close ups of the ice rink Zamboni as they check it over for evidence - including tooth it has picked up ALS picking sexual affluvia on victims bed Close up of blades under ALS for blood trace Scraping sick off ice that has blood on it
			Overdoes of "China White" heroin 91% pure	No	No - slumped dead over table at jazz club	No	Revisit the venue - going through laundry and trash	No	No	Yes - drug collection from table, coaster, contact lense Close up tests for opiates on the coasters (heoric sandwished between coasters for dealing)
			Gunshot	Yes - headshots and laid out in 4 pointed star shape	Blood spatter from head shots	Recreation of how the gun would be held using video with narration and computer simulation DNA extraction from chewiing gum.	Yes - Sarah finds Bullet casing	Yes - in the morgue - Camera tracks over the top of the bodies laid out in a line	Camera tracks over bodies from above showing head wounds, plus shows us the Chakras with coloured overlays	1. Close up of head shots 2. Evidence collection later, including shell casings 3. Gum stuck on Buddha statue 4. close up rifling on shell casing

17	"Felonious Monk"	March 7, 2002	Stabbed	Not seen	Not seen	No - but imagined recreation in conversation between cop and CSI. Crime scene drawings are displayed in the lab Trace is retested in the lab - thereby extending the crime scene	Yes Virtually through revisting evidence in cold storage Revisit the locales associated with the original crime Revisit the original site where the attack happened	No	No	1. Close up of killing knife 2. Close up under new light
18	"Chasing the Bus"	March 28, 2002	Bus crash - variety of blunt force trauma, lacerations etc	Assumed - we don't see much, and we have an expectation of what the wounding looks like that is matched by what we see.	Yes - bodies in bags, runied bus, crushed car, blood drops and spots on the bus	Imagined recreations at site, overlaying the bus and wind effects which merge the real world post accident with a simulcrum of the accident world from the past. Imagined recreation of trailing rod arm, collision with car Actual recreation of the bus tyre bursting	Yes - throughout (the viewer is taken back several times)	Yes - Bus Driver, from living at scene, to dead on morgue slab	No	Yes - at crime scene and in lab - tyre tracks on asphalt, shreds of rubber. Yes - at lab where collected evidence is examnied - see minute 21 where part of the bus is put under test - a 3/4 inch bolt - Rockewell hardness test confirms its not grade 8 hardness but grade 5, therefore weaker than required for its job
19	"Stalker"	April 4, 2002	Suffocation	No	Yes - but faked - blood smears on white tub are hair dye. Bloody towel is also hair dye. Body found slumped over toilet		1. On Nick's laptop as someone spliced death scene photo into Nick's email. Perp recreated an image of Nick's prom date with the Death scene --> self reflective genre? 2. In the Psychic's visions relayed to GG re: the death scene 3. as above but re: locking doors, hanging hosts (closets), loft space at the victims home. SECONDARY CRIME SCENE - Where CSI Stokes is thrown out the window of the suspect's apartment. CSI Willows and CSI Grissom retun to examine the scene. Done, per CSI visual style, under torchlight at night so that torches pick out detail in tight controlled beams.	Yes - after we see her at crime scene we revisit her on the slab	Yes - close up on eyes showing effct of suffocation: patichial haemmorage, then skin discoloring around due to oxgen deprivation shot of blue lips on body, blue fingertios, blue face in that order camera goes thru forehead into brain to show brain cells / neurons pulsing with electrical eneregy then shorrting out in response to lack of oxygen	Yes Hair lifted off bed, plastic bag under bed with red smudge Fibreglass from loft
			Cardian trauma - stabbed in right ventricle	Yes	Yes Cats eating the body + we are told of the smell of Cat Urine, body smell from 4 days of decomp	1. Print testing pairs of shoes to recreate the shoeprint lifted from the crime scene. 2. In simulation when the suspect confesses	Yes - x5 across the episode	Yes 1. The viewer revisits the body at the house when the CSIs arrive 2. Revisit again on morgue slab	Yes 1. Deep wound tract found on body at scene and camera takes us through it. 2. Same wound showing passage of knife thru to rupturing right ventricle, 3. Back thru again to show the slickness of the woud tract.	Yes 1. Body at crime scene 2. Impressions / prints with fingerprint dust. 3. Dusting for prints in closet near safe 4. Swabbing knife for blood. 5. Pen at witness's house swabbed for blood.

20	"Cats in the Cradle"	April 25, 2002	Car bomb	No - failed murder attempt	Charred car, but no bodies involved	1. Recreation in retelling by the victim - shown from outside 2. Recreation in CSIs' imaginations as they explain to the viewer how the bomb effected the car internally. 3. Recreation in the imaginary for the audince as CSI describes how pipe bomb works 4. chemical signature of the bomb components on a blackboard. 5. Car is recreated virtually - assumed to be the minds eye view of the CSIs as they study the charred car.	1. revisiting the bomb parts several times. 2. Revisit car	Not a real body, but re-visiting the stand-in body of the car	Into the Car's wound - car stands in as body	1. Bomb pieces seen from underneath thru a clear table looking up at CSIs 2. Indivudual bits held in tweezers 3. Analysis of bomb parts under ALS for prints. 4. Making molds of tool marks of pipe bomb parts.
21	"Anatomy of a Lye"	May 2, 2002	Hit by Car, then exanguination - 48hrs to die, trapped in the windscreen of a car in a garage. NB: Suicide that became a murder when the perp left him to die in his garage.	Yes - Decomp at scene Yes - Decomposing face in morgue Yes - destroyed shins/Knees when shown in morgue	Yes Decompsed body + description the CSI's give of the effect of Lye on the body + Gory primary crime scene when discovered at end, but we only see it as the CSIs describe how it would have looked.	1. Recreation over description of the victim being hit by a car 2. second recreation as CSI postulates that the road where they find trace evidence could be primary crime scene. 3. Imagined recreation of blood dropping into pool under passenger seat. 4. Recreation of acident by Sara acting out, followed by: 6. Imagined recreation for the viewer of the victim hit and crashing face first through the screen. 7. CSI testing extracts from garage floor in lab - literal extension/expansion of crime scene	1. Computer simulation of primary crime scene using meterological software	Yes: 1. On the slab (includes overhead shot) 2. insimulation showing death in windscreen	Yes 1. Lye being applied to corpse and shot of it breaking down the flesh	Yes 1.Wallet retrieved 2. Corpse 3. Fragment of paint or metal 4. Slivers of glass being tweezed out of the victims face 5. Silver flecks lifted from road 6. Headlight case shards lifted from road. 7. Blood traces gathered from car parts 8. blood under luminol on passenger side
			Dry Drowning Bangs her head, flash flood washes her off the mountain, drowning on the way down.	No	No	1. Imagined recreation at mountain crime scene as CSI talks it out with a cop	Yes	Yes: 1. On a morgue slide-out tray(includes overhead shot of woman's face) 13:50	Yes 1. Through mouth, down throat, to show larynx closing to stop air and water entering lungs and inducing hypoxia. 2. Same sequence only showing watering entering lungs to show how a wet drown is different mechansim but same outcome	1. Dead girls face and eyes showing haemmorage 2. Feathers tweezed from mouth 3. Bug larvae tweezed from ear canal. 4. Blood swab from victim's house's swimming pool edge 5. Salt rock chunk.
22	Cross Jurisdictions	May 09, 2002	Body 1: Execution - gunshot to back of head Body 2: Head shots Body 3 - beaten and suffocated Bod 4 - Gunshot	Yes: Body 1: head wound, blood pool Body 3: Head shots with blood smears, body with some plastic wrap. Eyes glued shut. PLUS we are told the killer has filled every orifice on the woman with a glue-like substance (Honey) Body 4: bloodied body No: Body 2: bullet hole in neck, little blood on display	Yes: Body 1: Chief of Detectives dead on table with an apple in his mouth, naked, head wound, blood pool Body 3: dragged from submerged car, wrapped in plastic, clealry beaten Body 4: Blood smears on body No: Body 2: in boot of car, little blood evident	Yes: 1. Dusting bottles for prints 2. Imagined recreation at primary death scene for body 3 of her being beaten and wrapped in plastic, plus covering her in honey in the shower.	Yes: Only for the audience after the credits	Yes: 1. Body 1 - after the credits the viewer is returned to the body on the table 2. Body 2 - in morgue after being found in car boot 3. Body 3 - In Miami morgue follwing discovey in car dragged out of the Everglades.	Yes: 1. Man-made wound in the safe - camera goes through hole drilled and shows us the internal lock mechanism being operated 2. Body 2 - camera goes through entry wound on neck, showing path of bullet entering arterial system, and following it through to final resting place in victim's back. 3. Body 3 - into ear canal following trace evidence - glue-like substance.	Yes: 1. Close up on writs bruised with handcuffs 2. Shell casing 1 - Glock 3. Shell Casing 2 - Taurus 4. Tweezed sedative pill out of the dirt in florida where girl escaped 5. Urine patch 6. Gun collected from Everglades On Body 3: sticky substance on eyes, in ear.

23	"The Hunger Artist"	May 16, 2002	Septacemia - blood infection, able to develop due to weakened immune system from Anorexia and Bullimia. Had been septic for a month - dying over many days.	Yes: The body's face is covered in sores. + a rat emerges out of her mouth after the mouth/facial muscles start twitching	Body Dump Scene = No - the surroundings of the dump site bear no signs of relation to the trauma inflicted upon the body	No	Yes: 1. Dump site at underpass 2. Adjacent homeless area	Yes: After discovery we see the body in the morgue twice. Second time includes tracking overhead shot of body, covered by sheet, blood patch at checst/abdomen, head uncovered, over the disfigured head to steel bowl containing stomach and intestines.	Yes: 1. Through injection mark in forehead to shop how a needle injecting botox penetrates the skin, how deep it goes. Then camera pulling back out but remainign close to skin to show the botox ironing out wrinkles. 2. Through mouth and down throat to show how the victim would make herself vomit - Bulimia and Anorexia.	Yes: 1. Close up on Body when Rat emerges; 2. Close up on head in morgue re injection marks 3. Crater in cheek (stabbed in more than once) 4. Arms showing no restraint marks 5. Powder on night stand 6. Plastic bag in victim's home bathroom that may be blood or fat -but turns out to be excrement from enemas. 7. Trash in victim's car 8. Blood smear on wall in home 9. Blood in bathroom sink 10. Clothes hsnging in closet, some with damage 11. Botox vials from fridge 12. Syringes 13. Newspapers retrieved from shopping cart 14: Genital lice, seen in close up under a microscope. 15: Tests for blood on scissors 16. down on victim's skin 17. Stomach acid burn on finger.