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# The Gothic in an Age of Terror(ism)

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*Well, I suppose I see a different world than you do. And the truth is that what I see frightens me. I'm frightened because our enemies are no longer known to us. They do not exist on a map. They're not nations. They are individuals. Look around you. Who do you fear? Can you see a face? A uniform? A flag? No. Our world is not more transparent now. It's more opaque. It's in the shadows. That's where we must do battle. So, before you declare us irrelevant, ask yourselves how safe do you feel?*

This speech, made by M to a government committee in *Skyfall* (2012, Dir Sam Mendez), maps out some of the salient features of a Gothicised post-9/11 cultural landscape. It evokes a world shaped by the experience and fear of terror(ism): a violence that is always unexpected though constantly awaited. In this world, fearfulness and uncertainty are the dominant emotions while darkness, shadow and opacity define the aesthetic and symbolic frames. The militarised response that M proposes – 'we must do battle' – recalls the sweeping War on Terror as well as the wars on Afghanistan and Iraq that we have witnessed in the course of the last decade. Though the Middle East is far away, the real battleground – for M, as for the Homeland Security apparatus in the US – is a shadowy and unsafe world all 'around' us. This uncanny transformation of home into the unhomely, or *unheimlich*, has opened the door to a host of new fears, anxieties and ethical dilemmas. It is not surprising then that the Gothic has surged to the fore at such a moment, producing a literal invasion of horror films, books, videogames and other cultural products for the commercial marketplace in the first decades of the twenty-first century. The nature and meaning of these artifacts – neither mere reflection nor always exactly critique – is emotionally and aesthetically rich, politically resonant and ethically complex. The Gothic engages probingly with the conditions of the contemporary world – especially its felt precariousness, its moral uncertainties, and its thick new habitus of fear – and this issue of *Gothic Studies* examines some of the ways in which it does so. The goal of this special issue is to show what happens to the Gothic as a literary and filmic mode along

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its main thematic lines (the staging of the Other, the staging of death and violence, the staging of the community and the social) in the post-9/11 world.

A number of scholarly works have begun to explore this new resurgence of the Gothic. Most take 9/11 as the inaugural event for a new set of cultural and aesthetic paradigms. Many take their cue from Slavoj Žižek's argument that the attacks on 9/11 represented not so much the eruption of the Real (or History) into our national myths and fantasies, but the eruption of the (fantasised) image into our national reality.[1] In other words, 9/11 was experienced by so many spectators as 'like a movie' because popular culture had already been rehearsing it for years, giving the attacks on the World Trade Center the appearance of life imitating art rather than life penetrating myth. This complex interfolding of fact, fiction and fantasy around the attacks and their aftermath has profoundly impacted popular culture and specifically its many Gothic and horror-inspired forms as they have mushroomed in recent years. In *The War on Terror and Popular Culture* (2009), Andrew Schopp and Matthew B. Hill point out that popular culture has been the 'primary venue for negotiating our vexed relationship to terrorism', and cite as an example the rise of a rhetoric of 'evil' in political discourse that is then both reflected and challenged in popular narratives.[2] In *Terrorism TV* (2012), Stacy Takacs examines the way television helped transform the American public into willing participants of their own civil disenfranchisement.[3] In contrast, Aviva Briefel and Sam M. Miller argue that popular culture became a privileged site – a 'rare protected space' – of critique of public discourse, thanks to its ability to deflect important questions into metaphor and multi-valenced allegory.[4] Finally, Kevin Wetmore's *Post-9/11 Horror in American Cinema* (2012) explores the specific role of horror cinema in the working through of the events of 9/11 and their aftermath, taking the shared goal of both terrorism and horror cinema – that of causing fear – as a point of departure.[5] One theme unites most of these critics: the idea that fearfulness became a heightened public affect in the wake of 9/11, though a highly managed and ideologically malleable one as well.

This raises a set of questions: what exactly is terror? Has 9/11 changed our understanding of terror? Is terrorism the only or most important source of terror in the world day? It bears pointing out that the term 'terrorism' entered our language in 1794 with Robespierre's speech in the French National Convention, in which he defended terrorism as a legitimate policy of the state against its enemies.[6] According to Robespierre, the state's use of terror was legitimate because it was linked to 'virtue'. If the term subsequently came to be associated with non-state actors such as pirates and violent political militants, the ambiguities of the original – self-righteous and state-sponsored – use of terrorism re-emerged in the wake of 9/11, as the Bush administration's War on Terror increasingly appeared as a War *of* Terror. Moreover, as W. J. T. Mitchell points out in *Cloning Terror* (2011), while previous administrations used the term 'war' metaphorically to signify a maximum effort, such as the War on Poverty, the Bush Administration literalised the term and militarised a response that



many now think should have remained a police action against targets defined as international criminals rather than vague enemy combatants in an extra-legal war zone with no borders and no end.[7]

At the same time, neoliberal capitalism and the economic crisis have generated new images and protagonists in what can be aptly called an 'imagination of disaster'. Zombies and vampires are both symptoms and representations of the predatory nature of capitalism and its attending logic of exploitation and dehumanisation. A novel such as Cormac McCarthy's *The Road* literalises the cannibalistic economy of the financial and capitalistic era where violence is 'contained', to use Jean-Pierre Dupuy's word, through the distancing effect of financial models.[8] But the impact of greed and speculation (in particular, treating food as commodities to be traded and exchange) is no less real and devastating – hence the novelist's strategy of using cannibalism to represent the disenfranchisement and exploitation of people and labour all over the world. It is interesting to note that McCarthy has turned to scriptwriting and, with *The Counselor* (2013, dir. Ridley Scott), handles another dimension of the horror induced by greed through the exploration of the world of drug and human trafficking.

The weaponisation of various technologies, including video games, and mechanised death machines, has also impacted the Gothic imagination. Thus, another concern is the increasing fear of the machine and machine-based intelligence. The movement known as 'the Singularity' – perhaps the latest step in some have called the 'cyborg turn' – paves the way for a post-human era in which human mortality, for example, can be challenged and evacuated. Developments in robotics, nanotechnology and genetics point to a new understanding of humanity and even humanness; technological prowess and artificial intelligence extend human possibilities while redefining traditional conceptions of identity, communication, interaction, cognitive abilities and consciousness. The Gothic, as a mode exploring subjectivity, registers these changing understandings of the very nature of being human – an escape from the biological and the bodily into the mechanical and the technological – and the attending fears they inevitably trigger.

As for video games, they register and feed on our obsession with thrill-seeking in keeping with the information overdose and the pace of computer data processing. They become the new protagonists in the Gothic imagination which has always emphasised heightened states of emotion. They present experiments in alterity and rehearse the motifs of transformation and metamorphosis ubiquitous in cyber culture. They invite us to appropriate fragments of a cognitive landscape both familiar and unfamiliar, revolving around the uncanny indeterminacy so essential to the Gothic. By calling for interpretations and handling of uncharted terrain, they might constitute new forms of human agency in a world where powerlessness has become the norm.

The essays in this volume acknowledge the importance of 9/11 but also look at these larger cultural trends. Maria Beville writes in her introduction to

*Gothic-Postmodernism: Voicing the Terrors of Postmodernity* (2009), making a parallel with the early Gothic as an 'outlet for responding to terror':

> Similarly, Gothic-postmodernism can be regarded as an artistic response to the terror that currently haunts our collective unconscious as part of our postmodern culture of fear, and also as part of our subjective desire for its return and for discourse to open unto the darker side of our known 'realities'.[9]

The trauma generated by these changing human and economic relations is not unlike that created by the rise of capitalism and industrialisation in eighteenth-century England. As Beville notes also, 'The overriding atmosphere of terror that loomed over Europe after revolution in France can thus be seen to have echoes in our post 9/11, mass media-induced, terrorized culture'.[10]

The project of the Gothic has increasingly become to explore the terrors of our times – their horror – and to raise our consciousness. Hannah Arendt writes in *The Origin of Totalitarianism*:

> The calamity of the rightless (the displaced) is not that they are deprived of life, liberty, and the pursuit of happiness, but that they no longer belong to any community whatsoever. Their plight is not that they are not equal before the law but that no law exists for them.

She adds that the disasters of the twentieth century had proved that a globalised order might 'produce barbarians from its own midst by forcing millions of people into conditions which, despite all appearances, are the conditions of savages'.[11] Therefore, the artist's task has increasingly become to find the right language, the right images to address the breaking of this world, especially in the wake of the ruptures created by 9/11, in particular to reintroduce the literal into the figurative, the raw material behind the symbolic gloss. McCarthy reintroduces the literal dimension of violence beyond what some have called the 'choreographed violence' and the 'symphony of diplomacy' through the theatrical display of power in summits and the deployment of military might through high tech weapons such as the drones, the latest avatar of the 'surgical' philosophy of warmongering. Our virtual reality is so far removed from reality that some shock is needed to wake us up out of our apathy. As Flannery O'Connor puts it, 'to the hard of hearing you must shout, to the nearly blind you must draw startling figures'.[12] McCarthy's cannibals embody the 'barbarians' and 'savages' that the logic of global capitalism's starvation of a majority for the benefit of a few – the 'startling figures' that O'Connor, perhaps, could not have even envisioned in her own time.

Horror has to be re-encoded, re-enacted in literal objects and elements to expose how meaning has been eliminated from our contemporary consciousness in a process described by Jacques Derrida, who used a provocative image, as 'la castration du signifié'. Gothic works such as *The Road* deal with the way our globalised order which involves the reintroduction of slavery through human trafficking, labour



capitalism, surveillance and personal data gathering, greed, and unprecedented human exploitation, has turned human beings into consuming entities or consumed objects. That's how one can understand the omnipresence of consumption in *The Road* – eating/to be eaten literalises to consume/to be consumed – and also how to understand the figure of the vampire.

Keith Cartwright writes in *Reading Africa into American Literature: Epics, Fables, and Gothic Tales* (2002) that the Gothic 'provides a framework for labyrinthine excavations of the repressed knowledge at the base of our national edifice'.[13] We could argue that the national edifice can be extended to mean the foundation of the Western world and order – an order feeding off humankind, including personal data consumed and fed into advertising companies and industrial complexes – and a world obsessed with seeing/being seen, with the attending cannibalistic voyeurism that underlies our surveillance society at both the individual and collective levels.[14]

In addition, it is an order that involves total regression – regression of human beings to basic needs as well as material regression. Our scientific engineering, for example, is becoming obsolete, since there is no money to afford the cost of fixing crumbling infrastructure, as Bill McKibben demonstrates in his article 'Collapse and Crash'.[15] He shows how we might resort to ferries instead of bridges – whereas the bridge is an icon of American progress. *The Road* addresses the legacy of such greed through its staging of destroyed highways and roads, and rusting cars: the cherished protagonists of progress have regressed to the status of trash in a regressive landscape of disaster and total stillness in the wake of (after) excess, resonating with Theodor Adorno's articulating of an 'after Auschwitz' in the anguished question about poetry.

The larger aim of this issue is to delineate the impact of globalisation on literature and film by seeing how the Gothic contributes to, reflects upon and challenges global regimes of economic, social and economic power. With the Gothic works explored in this issue, we encounter a new dimension of the poetic/urgency of the language and the images. These works invite us to renegotiate curves and turns in the road of knowledge, generating what Romanian writer Krzysztof Michalski describes as an 'upheaval in our sense of meaning that follows from our awareness of impending destruction'.[16] They transform our modern globalised reality into a narrative and a poetic project – into art and vision, even prophecy, indictment, warning, denunciation – thrusting forward, casting away, transforming, transmuting, restoring and garnering attention. 'ATTENTION MUST BE PAID' as Linda says about Willie to her sons in the 1949 play *Death of a Salesman* by Arthur Miller who was a prophet in his own time and still sounds like one for our post-9/11 world of salesmen that are anything but dead.

While acknowledging the obvious importance of 9/11 on the cultural landscape of the early twenty-first century, this issue adopts a wider lens and examines how the contemporary Gothic addresses issues that are linked to 9/11 (e.g. terrorism) but also bigger and more far-reaching trends that predate 9/11. For example, a key concern that animates several of the essays in the volume is the economy and

specifically the fallout of recent neoliberal policies. Taking their cue from works like David McNally's *Monsters of the Market: Zombies, Vampires and Global Capitalism* (2011) or Paul Giroux's *Zombie Politics and Culture in the Age of Casino Capitalism* (2011), our contributors examine how Gothic metaphors and monsters have proven themselves especially useful for 'working through the contemporary deliquescence of a body politic infected by neoliberalism' and the devastation that has resulted (Blake, in this volume). Although Marx himself compared communism to a spectre and capital to a vampire in his writings, the current Gothic metaphor of choice for discussing the economy is the zombie.[17] Zygmunt Bauman has compared the redundant or displaced workers that neoliberal economics produce to a zombie invasion of 'human waste' while Paul Giroux has designated the current neoliberal tendency to 'deregulation, privatisation, commodification, corporate mergers, and asset stripping' which go 'hand in hand with the curbing of civil liberties, and the increasing criminalisation of social problems' as 'zombie politics'.[18]

Another major issue linking many of the contributions in this volume is that of uncertainty. If 9/11 heightened our sense of collective vulnerability to unforeseen attack, Zygmunt Bauman reminds us that the current crisis of uncertainty is part of a larger process stemming from changes in the economy, the role of the state, and contemporary technology. In *Liquid Times*, Bauman points out that functions once performed by the state are increasingly left to 'the notoriously capricious and inherently unpredictable market forces and/or are left to the private initiative and care of individuals'.[19] Michael Moore in his 2002 film *Bowling for Columbine* also identifies a culture of fear in the United States and blames the media for fomenting it. Other scholars, such as David L. Altheide, have identified the George W. Bush Administration's policies as deliberately conceived to foster and manipulate Americans' sense of anxiety and fearfulness, a trend he calls 'the politics of fear'.[20]

Finally, a third major issue that informs a number of our essays is the postcolonial frame, which brings into focus how our colonial and imperial past continues to haunt and harass the present. Whether we think of the way 9/11 was framed as a clash of civilisations or as a return of the postcolonial repressed, Western colonial history has created a complex legacy that includes the continued hierarchisation and commodification of human bodies, the racialisation of international politics, and the suspension of basic human rights in designated war zones that include but are not limited to black sites, detention camps and areas policed by drones. The zombie has proved itself a rich and multifaceted trope for exploring these issues as well, which makes sense considering the zombie, as one of the newest Gothic monsters, is a creature of twentieth-century imperialism, born during the US occupation of Haiti in the 1920s and fully modernised by George Romero during the Vietnam War. The zombie serves as a figure for the uncanny Other, human in form but devoid of reason and free will, the perfect enemy in its seemingly apolitical violence. Yet behind the mindless lust for flesh and brains, the zombie embodies a repressed political unconscious, in which the disenfranchised racial Other lurks, always ready to



swarm the metropolis and cast civilisation back into chaos and lawlessness. These are the scenarios rehearsed by contemporary zombie apocalypse narratives such as *The Walking Dead* (AMC, 2010–) or *World War Z* (2012, Dir Marc Forster), based on the eponymous novel by Max Brooks. At the same time, even more uncannily, the zombie lends itself equally well as a trope for us – the supposedly alive and normal – but so numbed by a routinised cycle of meaningless work and consumption that we often feel every bit as mindless as the zombies we watch to distract ourselves.[21]

In light of the recent ubiquity and richness of the zombie as trope, this volume begins with three essays on the zombie. Justin D. Edward's 'Zombie Terrorism in an Age of Global Gothic' explores the figurative links between terrorism and zombies. Taking as a point of departure the shared feature of using their bodies as a weapon, Edwards examines the implications of identifying terrorists with zombies though readings of two films: *The Terror Experiment* (2010, Dir George Mendeluk) and *Osombie* (2012, Dir John Lyde). Both films engage directly with 9/11 though the former also references earlier domestic terrorism events such as the Oklahoma Bombing, placing the problematic of terrorism in a wider historical frame. The essay asks what it means to compare terrorists to zombies, and more specifically, what it means to dismiss terrorism as mindless (like zombie violence). Linnie Blake's '"Are We Worth Saving? You Tell Me": Neoliberalism, Zombies and the Failure of Free Trade' examines the use of the zombie metaphor in economic theory and social criticism, including satire such as *Fido* (2006, Dir Andrew Currie) or George Romero's recent *Land of the Dead* (2005, Dir George Romero). According to Blake, these films, and books such as Max Brooks' *World War Z* (2006), effectively articulate the global economic and potential ecological crisis and interrogate the impact of neoliberal ideology on contemporary subjectivity. At stake are basic questions of what it means to be human and what the future of humanity is in light of current economic, biopolitical and technological trends. A third essay on the zombie phenomenon examines the evolution of the zombie film in the twenty-first century. Kyle Bishop's 'The New American Zombie Gothic: Road Trips, Globalisation, and the War on Terror' traces the shift in zombie film conventions from the barricaded homestead to the recent trend of travel and movement. Linking this innovation to a post 9/11 awareness of the global community, Bishop also examines *World War Z* as a prime example of the impact of globalisation on the American zombie film.

With Kevin Wetmore's 'The War on Terror (and Werewolves): Post-9/11 Horror and the Gothic Clash of Civilisations' we move from zombies to two other Gothic creatures: vampires and werewolves. Wetmore begins with conservative political scientist Samuel P. Huntington's controversial claim in the wake of 9/11 that a 'clash of civilizations' existed between 'Islam and the West'. Wetmore proposes that popular culture, having made vampires into an ethnicity in the 1990s, was now exploring the clash of civilisation trope through encounters between vampires and werewolves in texts such as the *Underworld and Twilight*

film series, and the *True Blood* TV series. The larger frame for such an encounter was a postcolonial struggle between former colonial master and subject, which the Gothic is able to probe in terms of metaphor and analogy in a way that official public culture cannot. The postcolonial is also the principal frame in which Johan Höglund casts his essay on '*Cell*, Stephen King and the Imperial Gothic'. Contextualising the contemporary obsession with catastrophe in terms of a century-long tradition of Imperial Gothic that began with the dismantling of the British Empire in the late nineteenth century, Höglund examines current discourses of terrorism and post-apocalyptic fiction in light of the waning American empire at hand. Focusing specifically on Stephen King's *Cell*, Höglund looks at the ambivalent ideological meanings produced by popular culture texts in their search to cope with the epistemological rifts created specifically by 9/11 but also by the fraying of the American hegemon that these attacks exposed.

The next two essays follow logically from the postcolonial question to that of the nation-state itself. Katarzyna Pisarska's 'The Return of the Abject: Gothic Terror(ism) and Post-Devolution Britain in *Skyfall*' looks at the latest (and most Gothic) James Bond film, applying Kristeva's theory of the abject and Robert Miles' notion of the 'nationalist abject' to examine how terrorism is presented as the return of an abjected colonial history which now haunts and disrupts the symbolic order of British culture and its sense of national wholeness. Pisarska examines the way the film maps out Britain's former imperial geographies, uncovering a range of ghosts and skeletons in places such as the Scottish Highlands and Hong Kong. If *Skyfall* ultimately ends with a consolidation of British national identity against the forces of abjection represented by the former agent Silva, the next essay probes even further into the theory and mechanisms by which a national imaginary is constituted as a social fiction. Donald Anderson's 'Gothic Nation: Hawthorne, Ligotti, and the Absent Center of the Nation-State' engages head-on with the enigma of nationalism in an anti-foundational age: how do national communities form without a stable ground on which to anchor national continuity? Anderson's essay takes as its point of departure the contemporary anxiety over the absence of a stable centre and examines how Gothic fictions even before 9/11 have explored the terrors and implications of a gaping void at the centre of the national symbolic order. Through readings of Nathaniel Hawthorne's 'My Kinsman, Major Molineux' and Thomas Ligotti's 'The Shadow at the Bottom of the World', Anderson argues that these prescient fictions offer astute commentary on the mechanisms of public response to 9/11 and the unsettling spectacle of Ground Zero as national symbol.

Uncertainty – especially epistemological uncertainty – is the theme of the last three essays. The first two examine the most important aesthetic and technological innovation in the twenty-first century horror film: the rise of found footage and mockumentary techniques. Although the earliest instances of this practice predate 9/11, Kevin Wetmore has argued that the instantaneous quality of much contemporary horror, including the 'inadvertent' documentary diagetic mode, is the result of the influence of 9/11, which was unique for the manner in which it unfolded in real time in media across the globe.[22] Xavier Aldana Reyes' 'Reel Evil: A Critical Reassessment of Found Footage Horror' examines the main thematic strands of this new form, and argues that it is not a genre so much as a narrative technique. Taking *Grave Encounters 2* as his primary example, Aldana Reyes focuses on the extreme self-referentiality that defines this trend. In 'Mimesis of Media: Found Footage Cinema and the Horror of the Real', Neil McRoberts also offers a brief overview of this form, which he calls the 'most definitive trend of post-millennial horror', but focuses on the way the mode attempts to collapse the boundary between the world of the film and the world of the spectator, in order to emphasise that the danger is potentially 'here' and not in some fictional other space. Locating found footage horror in a long Gothic tradition of interest in fakery and self-reflexivity, McRoberts argues that epistemic anxiety accounts for the way the horror genre has fully appropriated this format, which is nevertheless closely linked to 9/11 and the spillage of terror into the familiar world of the here and now.



The final essay is also centrally concerned with uncertainty but examines this issue through video gaming aesthetics in a game called *Limbo*. Graeme Pedlingham's 'Precarious Playing: Post-9/11 Aesthetics of Uncertainty in PlayDead's *Limbo*' begins with a discussion of the traumatic and disruptive power of 9/11 defining a new age of uncertainty, drawing on Judith Butler's *Precarious Life* to argue that 9/11 stripped Westerners of their 'First Worldism, i.e. their sense of living in a space of safety radically opposed to the dangerous Third World, as mentioned above. Like McRobert's argument about the way found footage strives to show that the horror can happen in the same world as that inhabited by the spectator, who is no longer secure behind an aesthetic fourth wall, Pedlingham examines how *Limbo* – heir to a long tradition of Gothicised gaming environments – stages an unsettling experience of radical uncertainty as part of the pleasure of the game.

The essays in this volume address a range of topics but cohere around the issues of terror and uncertainty in a world marked by 9/11 but also by larger patterns of economic crisis and post-national and post-imperial anxiety. The Gothic explores our subjectivity as terrified subjects, in particular what the self can know in this post-9/11 world. The question of identity, which has become ubiquitous through the digital imperative of recreating and fashioning one's identity for the consumption of others, has taken up a new urgency in the Gothic. The Gothic's new task might no longer be to deal with the legacy of the past – to deal with the returning ghosts of the past – but to handle the legacy of the future and negotiate with the Gothic hybridity and uncanniness of creatures to be born.

## Notes

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5 Kevin J. Wetmore, *Post-9/11 Horror in American Cinema* (New York, Continuum, 2012), p. 10.
6 Mikkel Thorup, *An Intellectual History of Terror* (London and New York, Routledge, 2010), p. 89.
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8 Cormac McCarthy, *The Road* (New York, Alfred A. Knopf, 2006).
9 Maria Beville, *Gothic-Postmodernism: Voicing the Terrors of Postmodernity* (Amsterdam, Rodopi, 2009), p. 24.
10 Beville, *Gothic-Postmodernism*, p. 23.
11 Quoted by David Bromwich in 'Stay Out of Syria', in *The New York Review of Books* LX.11 (20 June–10 July 2013), pp. 4–6, at p. 6.
12 Flannery O'Connor, 'The Fiction Writer and His Country', *Mystery and Manners: Occasional Prose* (New York, Macmillan, 1969), p. 34.
13 Keith Cartwright, *Reading Africa into American Literature: Epics, Fables, and Gothic Tales* (Lexington, University of Kentucky Press, 2002), p. 20.
14 See for example the launching of the latest gimmick (or tool, depending on how you see it) of Google glasses that should be framed within such logic.
15 Bill McKibben, 'Collapse and Crash', in *The New York Review of Books*, LX.11 (20 June–10 July 2013), pp. 53–4.
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17 See Mark Neoclodus, 'The Political Economy of the Dead: Marx's Vampires', *History of Political Thought*, XXIV/4 (Winter 2003), p. 668. For zombie economics, see David McNally, *Monsters of the Market: Zombies, Vampires and Global Capitalism* (Leiden, Brill, 2011); and Henry A. Giroux, *Zombie Politics and Culture in an Age of Casino Capitalism* (New York, Peter Lang, 2011); and also the mockumentary film, *Dead Man Working* (2013, Dir L. E. Salas).
18 Zygmunt Bauman, *Liquid Times: Living in an Age of Uncertainty* (Cambridge, Polity Press, 2007), pp. 28–9; and Giroux, p. 35.
19 Bauman, *Liquid Times*, p. 2.
20 David L. Altheide, *Terrorism and the Politics of Fear* (Lanham, MD, AltaMira Press, 2006).
21 See Fred Botting, 'Globalzombie: From *White Zombie* to *World War Z*', in Glennis Byron (ed.), *Globalgothic* (Manchester, Manchester University Press, 2013), pp. 188–201.
22 Wetmore, *Post-9/11 Horror in American Cinema*, p. 61.

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