BOSTON MARATHON BODIES:
AFFECTIVELY REHABILITATING BODIES OF THE SURVIVOR AND SURVIVING NATION

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Submitted to
Central European University
Department of Gender Studies

In partial fulfillment of the requirements for the degree of
Master of Arts in Gender Studies

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Budapest, Hungary
2016

ABSTRACT

Following the bombing at the 2013 Boston Marathon, copious images and witness accounts of the event depicted gruesome, violent imagery of corporeal harm and dismemberment, of flesh, blood and body parts. In time, however, initial emphases on gore were replaced by particularized attention to survivors, with the rehabilitation of their injured bodies – and their personal lives – as the focus. Throughout this project, I question how, in the immediacy of the explosions, the circulation of affect (in particular, of disgust and shame) operated. In what ways might the temporality of these affects, their tensions and oscillation over chronological time, contribute to fortifying or foiling national community building? As particular affects wane and others emerge, what space opens up for the re-integration of survivors and the re-production of 'normal' subjects?

My research moves from the initial moments of explosion to the rehabilitation and re-absorption of 'disgustingly' injured bodies and body parts. I use textual analysis to engage with audio video clips and articles and examine the affects circulating in the physically and temporally proximate reactions to the 2013 Marathon bombing. I focus in particular on the moments at which disgust, shame and then pride surface in these texts through exclamations, imagery and associations. Drawing from theories of compulsory able-bodiedness and somatechnics, I analyze the ways in which survivor narratives come to serve as a locus for not only the rehabilitation of the individual but the recuperation of the nation. I suggest that the spaces afforded through pride allow for the exceptionalized re-absorption of survivors, while also re-producing heteronormative able-bodiedness and notions of the 'normal' national subject.

ACKNOWLEDGEMENTS

I am exceptionally grateful for Dr. Hyaesin Yoon's insightful guidance, ongoing feedback, and endless support for my project and writing, from the very first moments of my musings. I'm also extremely thankful for Dr. Erzsébet Barát's encouraging suggestions and advice throughout the entirety of the year.

This has been quite a year, an experience in which I'm entirely honored to have participated.

Table of contents

Preface

From the years that I lived in Boston, I can easily recall vivid moments of community and closeness spurred by the Marathon, clustering along the sidewalks of Beacon Street, encouraging on the perspiring, laboring competitors. Thus, I take up this work for a number of reasons, some of which I can easily cite: my personal connection to the spectacle of the Marathon and the city of Boston (both the physical spaces and the community they signify); my own memories of those emotional moments, calling, texting, trying to track down friends that were cheering and running, from my office on the other side of the country, later sorting through the onslaught of media coverage; and my fascination in the fluctuating ways that bodies are rendered and recognized – as part, as whole – in particular moments. I am keenly aware that my personal history and position as a US citizen plays into my ongoing interest in these events, from witnessing September 11th to watching the Marathon bombing unfold from afar, and my somewhat morose intrigue at their adjoining affects and embodiment; however, as I openly acknowledge this, pinpointing exactly how and why remains affectively ambiguous even to me.[1] And, I imagine, as chronological time continues to pass, moving further away from 2001 and 2013 respectively, my own reflections on and re-collections of these pasts will similarly continue to metamorphose.

[1] Greg Goldberg and Craig Willse similarly interrogate their positions in relation to their analysis of injured soldiers returning from war (Goldberg and Willse 2007).

Introduction

As I scrutinized articles last month, collecting information to flesh out my impending project, I encountered a poignant photograph, featured prominently on Boston.com (and, as a swift search revealed, numerous other sites). I was struck by surprise, burning with shame at how intensely involved I was in my research and yet terribly removed from "real-time" events. This year marks the three-year anniversary of the 2013 Boston Marathon bombing on April 15, 2013, the focus of my exploration, two devastating explosions within the Marathon's crowd of onlookers and exhausted runners at the Boylston Street finish line. My moment of realization came on April 18, 2016, the day of Boston's 120th Marathon. Amidst the annual jubilance of the colorfully exuberant crowd at this year's finish line, the photograph captures a man and a woman embracing, their foreheads just grazing one another, their eyes shut. The man stands on two prosthetic legs and the woman still wears her race bib, her skin flushed and glistening with sweat. It's a tender moment of tears and triumph, between a couple I instantly very clearly recognized.

That same image of the couple appeared the following day, heading a story on the *Boston Globe* website. The accompanying article quickly sketches out the story of this married pair, of how three years ago this same man stood in a very similar spot awaiting his then girlfriend's finish, leading to the rapid and violent loss of both of his lower legs. It concludes with a quick mention of their daughter, born two years ago, just over a year after the bombing.[2] While I cannot deny that I am continuously touched by accounts such as this one – moved in my moments of seeing and reading sentimental stories of achievement – I am also cautiously suspicious of my emotional response. What and why is it that I am feeling by simply seeing an image of two people that I do not personally know? When I feel intimately connected to images such as this, is feeling driven by empathy, interest in their story, sadness at his struggle, perhaps joy or pride for his (their) ostensive overcoming? What national ideology is embedded within and below this sentimental salience at the surface-level? In the case of national events – of acts of terror, tragedy and visible violence – such as the 2013 Boston Marathon bombing, how might the narratives of survivors like the man in this image operate in broader projects of national recuperation? These are the questions that inspire and guide the endeavor of my current project.

[2] Annear, Steve, Reiss, Jaclyn. "Bombing survivor JB greets wife at Marathon finish line." *Boston Globe*, 19 April 2016. Web. 31 May 2016.

This project travels from the moment of the Marathon explosions in 2013 to the present day, traversing the exclamations of witnesses, the responses to the event proliferating by and through media, and the cobbled together tale of tragedy and triumph enacted by a surviving body. While emotions riddle individual readings and experiences of national acts of terror, my research approaches this feeling as collective, affective experiences around notions of community, nation, and the national subject. Moving from thinking of emotions as coursing through individual bodies to thinking of affect as modes for coagulating social bodies, I aim to consider how affective spaces allow for the advancement of particular ideologies. In the case of the Marathon bombing, I consider how national witnessing of the ('disgusting') corporeal mutilation of bodies – and their subsequent recovery – contributes to the re-production of the national subject.

Caused by two somewhat unsuspecting domestic pressure cookers, the ghastly corporeal destruction of those moments flooded the media in the days and even hours that followed. As a result of the ground level location of the two homemade devices, scores of individuals were severely harmed, a significant portion of which suffered leg injuries and amputations at or below the knee (Bluman 2013). News articles appearing within hours of the explosions quickly latched on to the notion of disgust at the perceived desecration of limbs. One *New York Times* article put forth the day of the bombing entitled, "War Zone at Mile 26: 'So Many People Without Legs'" paints a picture of gruesome destruction and a "nightmarish swirl of bloodied streets and torn-apart limbs".[3] The article's title is taken directly from statements made by one bystander who, in describing the 'disgusting' pandemonium, focuses specifically on the spectators and runners rendered limbless through the explosions.[4] Coupled with clear pictures of sidewalks saturated with bright red blood and buttressing twisted bodies, numerous news articles similarly depict disgust and horror in describing the moments immediately following the explosions, the scene of their after-affects, and the wounded bodies themselves. This horrendous scene of disgust, now three years past, is where my research begins.

Chapter One begins by looking back and around, reviewing the existing literature that pertains to the Marathon bombing, constructing a theoretical frame and identifying a methodological

[3] Rohan, Tim. "War Zone at Mile 26: 'So Many People Without Legs'," *New York Times*, 15 April 2013. Web. 21 April 2016.

[4] It's also interesting to note that much of the initial media coverage of the event drew parallels between the bombing and the violence enacted on the 'battlefield' and incurred during war. I discuss this a bit further in Chapter One, in review of existing academic literature that makes similar associations. If this was a different project, with another aim and additional time, it would be worth pursuing the ways in which these overtures of war and violence contribute to collective understandings of nation and national borders.

approach for moving forward. Throughout this first chapter, I survey the ways that academic research has approached, represented and analyzed the event to this point. Noting the vacuous space left by the lack of studies examining how emotional responses to the event and narratives of survivors converge to re-produce notions of a national subject, I look to theories of affect and then compulsory able-bodiedness in conjunction with somatechnics. By the end of the chapter, I identify textual analyses as the mode through which I will move forward, drawing cultural texts for analysis from prominent media sources.

Chapter Two starts firmly situated in those initial moments of explosion in April 2013. Reviewing audio video clips and news articles, I analyze the affective outpourings and their temporality. I begin with a discussion of the way that the brutal spurting of disgust at the portrayed scene of grisly pulp successfully operates and, consequently, fails. I then scratch beneath the skin to speculate at the embedded yet understated presence of shame and, finally, suggest the persistence of patriotic pride. To conclude the chapter, I position the Marathon bombing within the nation's present history of terror acts and attacks, in particular to demonstrate that disgust is not the only – nor is it necessarily the most obvious – kneejerk reaction to national tragedy. I discuss the ways in which the affects swirling amidst the "nightmarish" scene of carnage at the Marathon critically differ from those that clouded September 11th, 2001.

Chapter Three picks up the pieces of one particular survivor of the bombing, whose narrative prevails within the future-facing space presented by pride. I point to the divergent burdens of representation placed upon the (injured) body and consider the ways in which imagery of wounded bodies within the nation shape affective economies. Following this survivor's story of rehabilitation as re-presented by the media, I uncover the ways in which physical ability and explicitly heteronormative intent emerge as the most significant components of recovery. By analyzing media articulations of compromised corporeality alongside acceptable sexuality, I argue that the "survivor" affords a unique space for negotiating affected ability and acceptable (heteronormative) performances, which ultimately allow for the exceptionalized reintegration of nonnormative bodies into the national body.

Chapter I | Establishing a framework for moving forward

Despite the abundance of media coverage contributing to the conspicuous representation of violently (and of course "disgustingly") transformed bodies on that "Marathon Monday",[5] there is a dearth of scholarship which focuses on *how* this rhetoric of gore, and its subsequent salvage, might operate. In fact, very little scholarly work has been published on the event to complement the onslaught of coverage during the days and weeks following the bombing, regardless of its specific focus. I use this chapter to examine the literature pertaining to the Marathon bombing, moving then into a discussion of bodies of theory that I will draw upon for my analysis. Finally, I provide an overview of my methodological approach and conclude the chapter with a succinct review of my research questions.

1.1 | Existing literature

Much of the literature relating to the Boston Marathon bombing has literally and technically reviewed bodies and horror. These articles are most often in commendation of Boston-area hospitals and medical professionals' quick and efficient dealings with the hundreds of injured individuals on the day of – as well as their competence in orthopedic and physical therapy follow-up care in the days and months after – the event. Echoing the media which covered the bombing, these articles accentuate excessive blood (loss) and body parts (missing), drawing medically driven comparisons between the bombing (an unjustified attack at "home") and war (justified attacks abroad). One scholarly essay entitled, "Blood and bombs: blood use after the Boston Marathon bombing of April 15, 2013" discusses the logistics of blood donation and need in the wake of the bombing, while another reviews the forensic uses of and for amputated limbs (Byrne-Dugan et al. 2015) (Quillen and Luckey 2014). Other literature has focused on psychological trauma in relation to the events of that day. These articles draw explicit links between the bombing, previous terror attacks, and warzones; one in particular researches the ways in which the "horrific event" and resulting "horrific images" might trigger posttraumatic stress for vulnerable populations and Boston-area veterans (Kredlow and Otto 2015) (Walls and Zinner 2013) (Miller et al. 2013). This

[5] The Boston Athletic Association's (BAA) is the organization responsible for the Marathon. The page of their website reviewing the history of the Marathon states: "The Boston Marathon is held on Patriots' Day (third Monday in April). The centennial Boston Marathon was on April 15, 1996 and drew one of the world's largest field of finishers (35,868)." This Monday is colloquially known in and around Boston as "Marathon Monday". The next Marathon Monday will be 17 April 2017. "Boston Athletic Association: Established March 15, 1887." *B.A.A. History*, Boston Athletic Association Online, 2016. Web. 3 June 2016.

brief overview highlights themes in the handful of articles that laud and reflect upon Boston's efficient medical response.

Beyond Boston-area hospitals and the physical healing of injured bodies, an even smaller sampling of scholarship has focused on critically interrogating media responses to the 2013 Marathon. These articles generally review how news media and social media sites (i.e. Twitter, which was largely used throughout the aftermath of both the bombing and the city's subsequent shutdown and search) represented the events through minute-by-minute updates and, at times, the dissemination of misinformation (Cassa et al. 2013) (Lee, Agrawal, and Rao 2015) (Sutton et al. 2015) (Starbird et al. 2014). A report detailing the communication means through which most individuals learned of the bombing and its effects (and, more broadly, terrorist attacks in general), notes that emotional reactions significantly varied depending upon a person's proximity to the city and state (Lazer, Kennedy, and Margolin 2013). One article published within the field of public health reviews how the media contributed to spreading stress and collective trauma beyond those present in the vicinity and at the moment of the explosions, noting "media outlets should recognize that repeatedly showing gruesome, distressing images is not in the public interest. The repetitive display of such images serves to keep the potentially traumatic experience and event-related distress alive" (Holman, Garfin, and Silver 2014). A few articles have in a similar vein questioned the ethical use of photographs brazenly accentuating violence.[6]

Though some scholarship has acknowledged that violent imagery, whether witnessed in person or viewed through media circulation, often inspires intense emotional responses, academic work analyzing the flow of affective economies specifically surrounding the Marathon bombing is scant. Select scholars have interrogated the way in which representational practices of this act of terror continue to influence both national citizenship and security, presumably in part due to the economies of fear that such an attack can spur.[7] In his essay, "Lockdown USA, Lessons from the Boston Marathon Manhunt", Henry Giroux focuses on the way in which the Marathon bombing, as an act of terror, made the willing suspension of seemingly impenetrable citizen rights conceivable in locking down the city of Boston in the days following the explosions (Giroux 2014: 132). Giroux discusses how, by locating the terror threat as external to the city, local community, and collective citizenry, the lockdown succeeds in shoring up notions of an 'us' while successfully

[6] Haughney, Christine. "News Media Weigh Use of Photos of Carnage," *New York Times*, 17 April 2013. Web. 22 February 2016.

[7] Drawing upon Sara Ahmed's analysis of affective economies and September 11, 2001 (Ahmed 2004), I discuss this in further depth in Chapters Two and Three.

eclipsing the ongoing terror that some of 'us' face in perpetuity, such as impoverishment, inadequate living environments, and environmental degradation, as just a few examples (Giroux 2014: 130). Another essay, "Boston Strong: Sport, terror/ism, and the spectacle of citizenship", also notes the city-wide lockdown as a critical moment for re-defining citizenship, discusses the ways in which the event served as a space for re-configuring what being an America citizen not only supposedly guarantees, but also how it should appear.

In the aforementioned "Boston Strong", Michael D. Giardina, Ryan King-White and Kyle S. Bunds elaborate upon the ways in which charitable, political (both local municipal and national), and public responses to the Marathon bombing served as a space for re-articulating American citizenship and re-producing what "being American" (literally and figuratively) looks like (Giardina, King-White and Bunds 2016: 112). The essay lays a foundation for understanding the complex connections between this particular national tragedy or 'act of terror' and re-articulating "Americanness" under neoliberal capitalism by focusing on the exceptionalized space created by and through terror spurred by the bombing. They show how the combined function of media, policy and municipal action 'othered' particular populations and individual people – through language, imagery, and accompanying reactions – thus re-producing racial exclusions and re-establishing the "*boundaries* of cultural citizenship in the United States" (Giardina, King-White and Bunds 2016: 120). This essay articulates the ways in which notions of "*the* American citizen" are strengthened through highly visible events such as the Marathon bombing and in particular, how the bombing influences conceptualizations of a quintessentially "American" race and ethnicity. Giardina, King-White and Bunds show how immigrants (the 2014 Marathon winner, Miss America 2013), are consistently cast as only "technically American", and prevented from belonging "even when they have extraordinary talent that can be seen as representative of American exceptionalism" (Giardina, King-White and Bunds 2016: 119). In this same space, individuals that appear as anything other than 'white' are "easily Othered" in order to allow the public to ignore the fact that, for example, the brothers responsible for the Marathon bombing were not only long-term residents of the Boston area, but, in fact, fairly productive citizens (i.e., as a likeable college student, the other an athlete, and so on) (Giardina, King-White and Bunds 2016: 121).[8] Instead,

[8] Tamerlan and Dzhokhar Tsarnaev are the brothers found responsible for the 2013 Boston Marathon bombing. On the Thursday after the bombing, "the two brothers… hijacked a car and shot an MIT police officer, which led the police to their trail. During an exchange of fire with the police in the early hours of Friday morning, Tamerlan died and was run over by his wounded brother during the latter's escape" (Gunaratna and Haynal 2013: 45). Articles have speculated at the alleged impetus for the planning and executing the attack, noting "personal grievances", growing up as (racial, national) outsiders, radicalization, disagreement with US foreign policy, and so on (Gunaratna and Haynal 2013).

they were and are "easily caricatured as foreign enemies of the state" (Giardina, King-White and Bunds 2016: 123).[9]

Moving from a focus on the rights of the national citizen(ry) to national security, both Piotr Szpunar and Francois Debrix consider how the Marathon bombing re-produced notions of national security and potential re-securitization of national (and citizen) borders. In his essay, "From the Other to the Double: Identity in Conflict and the Boston Marathon Bombing: From Other to Double," Szpunar analyzes discourses of "homegrown terrorism" and uses theories of biopower to consider the implications of the Marathon bombing (and its repercussions) amidst the U.S. war on terror. He concludes that, through their plasticity, media representations assist in re-producing an 'Other' and help to relieve the identity paradox in and through the "homegrown terror(ist)" (Szpunar 2015: 13). Finally, Debrix focuses on one particular, widely circulated image from the day of the Marathon bombings to analyze the increasing import of images in mediating national securitization. Debrix contextualizes the event and image within the nation's history of terror, notably September 11th, 2001, and discusses how this past influences present articulations of not only terror but national security. Together, Szpunar and Debrix's scholarship provides a useful basis for my project; in particular, I draw from Debrix's work to enrich my own discussion about imagery and injured bodies.

Much of the existing literature pertaining to the Boston Marathon bombing articulates corporeality through sterilized, complimentary descriptions of exemplary medical care and organized city-wide responses. Some more recent publications have looked at the bombing as a contributing force to the re-production of national security imperatives and in shoring up notions (and exclusionary boundaries) of citizenship. Amidst this latticework of literature, there are significant cracks through which critical analyses of the body as a sovereign subject easily slips. As these pieces discuss citizen bodies within the border of the nation, what is consistently assumed about bodily integrity, both corporeal parts and personal decisions? How might emotions – as they not only emerge in the moments of trauma, but in reflection upon national tragedy and upon witnessing the recovery of survivors – converge to re-produce national 'norms' by, on and through bodies?

[9] By way of example, one news article published fairly promptly (four days) after the bombing illustrates this tension, of (immigrant) wolf in (American citizen) sheep's clothing, stating: "With their baseball hats and sauntering gaits, they appeared to friends and neighbors like ordinary American boys. But the Boston bombing suspects were asylees from another world — the blood, rubble and dirty wars of the Russian Caucasus."
Finn, Peter, Leonnig, Carol D., Englund, Will. "Tsarnaev brothers' homeland was war-torn Chechnya," *Washington Post*. 19 April 2013. Web. 4 June 2016.

1.2 | Affect, ability and the drive to normality

Reviewing the existing body of literature pertaining to the 2013 Boston Marathon bombing reveals vivid descriptions of physical harm and responsive medical care, and analyses of national citizens and security. However, a thorough analysis of how these attentions – to the destruction and rebuilding of both the corporeal subject and the nation – interrelate to re-produce normative understandings of subjects remains absent.

As time proceeded after the bombing, it was impossible to avoid pictures sweeping across the internet, of horror and of bodies, of their graphic, swift alteration, of limbs and limblessness. More so than any other recent act of terror in the US, as I watched article after article appear on the internet and in print, I was struck by the ways in which the stark juxtaposition of the Marathon (an event explicitly celebrating the physical form) and the public mutilation of the body produced an onslaught of press intensively focused on corporeality. Succeeding media representations of the event were (and continue to be) rich with cultural imagery of these injured bodies, extreme harm (and harmed extremities) coupled with heroic gestures of help, intimate tales of personal recovery and inter-personal relationships. Yet, the ways in which these narratives operate remains critically unexamined. What is conveyed when the media crafts a story of recovery which not only emphasizes an individual's re-learned ability to walk after losing legs, but also the heteronormative track of their relationship, including their subsequent marriage and birth of their first child? As not only hope but also pride is fostered through these tales of mastery, triumph and moving forward, what else is trafficked?

I have found no literature that explores the intersection of affect and media representations in the specific case of the Marathon, nor the ways in which the 2013 events might contribute to the re-production of the 'normal' – heterosexual, able-bodied – national subject. Bringing theories of affect, compulsory able-bodiedness and somatechnics to bear on the bombing helps to untangle how the pictorial proliferation and articulation of bodily destruction simultaneously carves out and opens up space for select strategies of recuperation. While I elaborate upon each of these concepts in later chapters, I briefly sketch out their theoretical underpinnings below. Using and expanding upon this theoretical approach throughout the remainder of my project allows for critical consideration of the question: in what ways do first 'disgusting' bodies (the mangled parts and lost limbs presented by and through the media) and then survivors carry the burden of not only hyper-visible physical rehabilitation but also the healing of national community?

1.2.1 | Disgust, shame and prevailing pride

> Affects produce bodily knowledges: disgust, as spitting out bad-tasting food, recognizes the difference between inside and outside the body and what should and should not be let in; shame, as precarious hyperreflexivity of the surface of the body, can turn one inside out-or outside in.
>
> -Quote from *Shame in the Cybernetic Fold: Reading Silvan Tomkins*[10]

As I discuss in the preceding literature review, descriptions of carnage riddled the news stories appearing on and after Patriot's Day of 2013. The Oxford English Dictionary defines "carnage" as "the killing of a large number of people", with Latin roots tracing to the literal term "carn-" or "flesh". [11] Whether witnessing in person or watching the press coverage, death and dismemberment, injury and its graphic imagery, conjure intense emotional responses and forceful feelings; affects are the "states of being" underlying these responses (Hemmings 2005: 551). Affects happen on, in and through the flesh. In the case of the Marathon bombing, affects indubitably happened in response to the gruesome transformation of flesh. Boston's beloved Marathon was already a historically and geographically rooted, and affectively charged, space of intense enjoyment, a specific place for people to physically gather in celebration of one another, their city, and more broadly, the notion of national community. The emotions already embedded in this well-established holiday "do things, they align individuals with communities – or bodily space with social space – through the very intensity of their attachments" (Ahmed 2004: 119). Between what was spoken and shown by media, beneath and beyond individualized experiences of emotion or feeling in and through the bombing, the affects spurred by the explosions and their violently abrupt interruption of this event, can serve as powerfully individuating spaces for re-producing these collectivities. For these reasons, affect is an important place to start when considering experiences of and responses to this particular, highly visible, community-wide trauma or tragedy.

My understanding of affect is rooted in Silvan Tomkins's preliminary parsing of nine affects, and Eve Kosofsky Sedgwick's readings of and significant elaborations upon his work on the ways in which disgust, shame and pride contribute to individualization at the skin-level and collectivity (in

[10] Sedgwick and Frank 1995: 520

[11] "Oxford English Dictionary," accessed 23 May 2016. http://www.oxforddictionaries.com/definition/english/carnage

particular, as a sovereign subject within the nation).[12] Flickering across the surface of one's skin (Sedgwick 2003), affects serve as bodily expressions of momentary, fleeting "feedback" in relation to both external, tangible objects, and to internalized imaginations (Sedgwick and Frank 1995: 520). As a complex amalgam of "mind, brain, body, stimulus, memory, and thoughts", when triggered, "affect amplification makes us care about things" (Probyn 2005: 23). This project is perhaps most concerned with the affective amplifications encouraged by shame (humiliation) and its companion disgust (contempt), and how they might influence what we care most about and when. Shifting away from the chronological ticking of the clock to consider the muddier fluctuation of affective ebbs and flows opens up space for understanding how temporality influences understandings of both bodies and communities.

Affects are both "of the body" and manufacturers of "bodily knowledge"; as such, the ways that they play out on, through, across and between bodies are a critical focus of this project (Sedgwick 2003). Tompkins articulates that both shame and disgust are tied to one's "essential dignity", its (perceived or experienced) threat, and foundational imaginings of ones-self (Tomkins 1995: 136). He defines shame as "both an interruption and a further impediment to communication, which is itself communicated" through physical, unmediated reflexive skin-level responses of blushing, bowing one's head, covering one's eyes, and so on (Tomkins 1995: 137). Shame is a momentary (yet momentous) exhibition of vulnerability. As a brief break amidst past and anticipated future enjoyment from the object that instigated it, shame leaves the a/shamed opened up and vulnerable, suggesting an on-going relationship between self and other (or in Tomkins's words "object"), the past and the future in the present, and the prospective renewal of relations (Sedgwick 2003). Similar to shame, readable bodily reactions are fundamental to experiences of disgust, and frequently surface in the form of gagging, spitting or vomiting, and violent expulsion. As captured in the above quote, while shame incorporates an introspective inversion, turning oneself inward to avoid further eye-contact or external observation, disgust necessitates the external clarification of the very boundaries of oneself. Thus, while shame/humiliation leaves one susceptible, disgust/contempt attempts to completely close oneself off, making it "a powerful instrument of discrimination and segregation. By means of contempt, the other can be kept in his place" (Tomkins 1995: 158). This partitioning power in disgust is an important part of my analytical untangling of responses to both the (initial) corporeal and (ongoing) national threat (and threat to notions of a national subject) spurred by the bombing. With this in mind, while it is important to

[12] In "Shame in the Cybernetic Fold: Reading Silvan Tomkins", Sedgwick and Frank note, "Tomkins considers shame, along with interest, surprise, joy, anger, fear, distress, disgust, and, in his later writing, contempt (he calls this "dissmell"), to be the basic set of affects" (Sedgwick and Frank 1995: 500).

locate disgust, perhaps even more critical is noting how disgust and 'the disgusting' surface at particular moments, and the ways in which this demonstrates perceptions of that which is threatening (perceived by either individuals or communities) and when.

Considering the Marathon bombing, who or what is identified as disgusting is not only decidedly debatable but temporally dependent. Disgust operated quite differently in close (physical and temporal) proximity to the corporeal chaos of the explosions than in the months and even years that followed. Julia Kristeva's work is particularly pertinent for understanding how, in the moments of and immediately after explosion, disgust materialized as a mode of abjection. Rooted in psychoanalytic understandings of formations of the self (and that which is not self), Kristeva presents disgust as abjection: a protective, forceful jettisoning of objects that pose a threat to this self, and its imagined boundaries (Kristeva 1982: 2). For Kristeva, the abject has but one determinate characteristic: "that of being opposed to I" (Kristeva 1982: 1). The abject is always just beyond the symbolic order, an ambiguous amorphous space against which one can define the borders of their own being (Kristeva 1982: 5). In consideration of the bombing, and its disordering of bodily fluids and flesh, Kristeva's work displays the ways gore encompasses the specter of death thus stimulating abjection, as opposed to a fear of those already dead ("corpses" or "cadavers") (Kristeva 1982: 3). Abjection materially arises as disgust in response to threats to life or ones "condition as a living being" (Kristeva 1982: 3).

Though initially responding to the torn and sullied skins of runners and spectators, the locus of disgust's ejective might is neither contextually permanent nor definitively constricted over time. Sara Ahmed attends to this affective malleability amongst individuals and in constructing communities, considering "how [emotions] work, in concrete and particular ways, to mediate the relationship between the psychic and the social, and between the individual and the collective" (Ahmed 2004: 119). Considering disgust in particular, Ahmed discusses how the affect surfaces only as it is spoken, producing both the speaker and the projected object of disgust. Critically re-conceptualizing audible, visual and textual accounts of horror, of disgusting flesh and blood, emerging through media by drawing from Ahmed's work shifts understandings of utterances from merely adjective to affective, and opens up space over and across time for looking at the ways in which individual emotions weave together in waves of relationally produced sentiment. Analyzing the fluidity of the individualized utterances of witnesses can illustrate the "nonresidence of emotions", the ways that affects are contagiously interpersonal and interactive, sliding from one person to an-other, and between objects, neither predetermined, nor retained by or relegated to a

single object (Ahmed 2014). Sticking to and toegether diverse spaces and subjects, Ahmed shows how affects like disgust conspire to produce "binding" affective economies, flexible for re-figuring and adjusting, while also delineating an 'us' and 'them' at particular moments (Ahmed 2004: 119).

Disgust demands the explicit delineation between one and an-other (another body or any other 'disgusting' object), a demarcation which involves the "literal pulling away from" of disgust (Tomkins 1995: 135). As Tomkins notes, this is a powerful tool for not only creating community but casting others out of said collective. Shame, however, prevents the shamed individual, community, or critically nation, from completely renouncing the 'other' that initially inspired it (Tomkins 1995: 137). To counter this overt, ongoing openness, pride often emerges as a third component of these affective companions. In her work on foundational experiences of gay shame as constitutive of both self and a source for community building, Sedgwick considers how the intentional abandonment of or moving beyond shame often results in pride (Sedgwick 2003). In a similar vein, Elspeth Probyn notes that, often overshadowing shame, pride precludes an effective affective mode of alliance and relies on a logic of 'us' and 'them' (Probyn 2000: 128). For the purposes of this project, patriotic pride – from proudly waving an American flag to figuring a 'normal' American subject – is of particular import. Pride, perhaps the most obvious place for presenting a unified nation, is strikingly similar to disgust. Temporal projections of pride easily appear in the form of identity politics, which can justify exclusionary and disciplinary practices, clearly demarcating who is in or out and who continues to be threatening. As a mode of exclusion and foreclosing, pride is in stark contrast to the productive potential in shame that Sedgwick discusses in relation to queer politics. Robert McRuer, in his work on dis-ability, notes how pride draws firm boundaries around the (nonnormative, "disability") "condition" that one is proud of, while also concealing the constitutive forces that produce and reaffirm the natural state of the "able-bodied" subject (McRuer 2006: 303).

Probyn also works through the impossibilities of a "corporeal politics" of pride, looking specifically at how both "overcoming" anorexia and fat acceptance campaigns often verge on an identity politics. A position based on identity, however, posits a cemented and silencing "end point" without truly investigating how, why and in what ways bodies are shameful or disgusting, and the productive spaces these affects might offer (Probyn 2000: 127). In her work on the rhythmic back and forth beating of disgust and shame in relation to eating and the body, Probyn shows how pride often steps to the forefront of "overcoming" and moving forward. Probyn's work illustrates the temporal fluidity of affects, suggesting when, how and why they surface, and

their potential contributions to proffering a politics of representation. Bringing Ahmed's work in conversation with Probyn's is instructive in analyzing how, as bodies injured in the bombing physically heal and the community re-covers, disgust recedes from the media spotlight over time. I draw on Ahmed in conjunction with Probyn to consider when and why disgust disappears in relation to the Marathon bombing and how, as "the disgusting is pushed underground", the surfacing of patriotic pride silences the re-consideration of "why and what we feel disgust or disgusting" (Probyn 2000: 129). Rather than reflection, pride allows people to push forward, and the nation to redraw borders while reabsorbing only particular bodies.

1.2.2 | Piecing together 'normal' subjects through survivor rehabilitation

Theorizing affect allows for a deeper understanding of how and why responses to the Marathon bombing materialized at and through bodies in particular moments. Affects produce particular forms of collectivity (through disgust) and can facilitate spaces for forward-facing trajectories (through pride). As patriotic pride prevails in the face of this case of national trauma (and vulnerability), hyper-visible media displays of mutilation and mortality give way to the rehabilitation of survivors. Michel Foucault's conception of bio-power provides a basis for understanding how power manifests through the subsequent management of living, and how the focus on survivors operates to re-produce notions of the 'normal' national subject.

Foucault posits that power in contemporary society is exhibited as the "power to *foster* life or *disallow* it" (Foucault 1978: 138). This "bio-power" plays out on two distinct but not disconnected levels: first, anatomo-politics, which manifests in the corporeality of the individual subject through personally driven "disciplining" required of daily self-care and maintenance, from hygiene to health, as a member of a society; the second, bio-politics, manages the broader population through society-wide data, such as birth and mortality rates (Foucault 1978: 139). Both anatomo- and bio-politics work together to produce docile subjects and the presentation of a seamless society, sutured together by and regulated through the propagation of a norm. Foucault defines the norm as an instrument of the "normalizing society", a tool which "can be applied to both a body one wishes to discipline and a population one wishes to regularize" (Foucault et al. 2003: 253). While bio-power is concerned with administering life "by eliminating accidents, the random element, and deficiencies, death becomes, insofar as it is the end of life, the term, the limit, or the end of power too" (Foucault et al. 2003: 248). This is perhaps never more evident than in unforeseen events, such as the explosions at the Marathon, which swiftly pull back the curtain to reveal the failure of

and fragility in the nation-state's "power to make live" (Foucault et al. 2003: 247). Intense media focus on the lives of survivors, of the calculated rehabilitation of injured bodies, serves as a strategy for redirecting attention away from an open acknowledgement of national vulnerability.

To elaborate upon the processes of rehabilitation evidently articulated through media coverage, I introduce Robert McRuer's scholarship on compulsory able-bodiedness. The explanatory power of McRuer's scholarship lies in its account of not only physicality – and the rehabilitative drive to overcome physical dis-ability – but also sexuality. The survivor story I choose to focus on in this project encompasses re-learning to walk after losing both of his legs in the Marathon bombing and the enduring (even flourishing) relationship between the survivor and his girlfriend. McRuer develops Adrienne Rich's conceptualization of compulsory heterosexuality to present a system that is mutually constitutive of "normal" physical ability and sexuality (McRuer 2006: 302). This compulsory able-bodiedness relies upon idealizations of an "able-bodied identity", physical ability paired with heterosexuality, "linked in their mutual impossibility and in their mutual incomprehensibility – they are incomprehensible in that each is an identity that is simultaneously the ground on which all identities supposedly rest and an impressive achievement that is always deferred and thus never really guaranteed" (McRuer 2006: 304). Under neoliberal capitalism, able-bodiedness requires the re-production of productive workers, seemingly free and able to labor as effectively and efficiently as possible (McRuer 2006: 8). Physical ability is thus wrapped up in production, and notions of productive progress – temporal presentations of moving ahead. Compulsory able-bodiedness embodies a fluid norm which, in its flexibility, structures subjects and drives their seemingly autonomous decisions and interactions; however, it can neither be opted out of nor fully reached.

McRuer's work dissects the ways in which the re-establishment of able-bodied norms erases the lived realities of particular forms of embodiment that, in their dissimilarities, propagate able-bodiedness; however, it leaves binary notions of ability untroubled and the ways that they remain wrapped up understandings of a norm(al body or ability). For McRuer, a "critically disabled position… would call attention to the ways in which the disability rights movement and disability studies have resisted the demands of compulsory able-bodiedness and have demanded access to a newly imagined and newly configured public sphere where full participation is not contingent on an able body" (McRuer 2006: 305). Here, even while critically considering disability, the able body is re-presented and understood as a persisting as a place for critical consideration and confrontation. My point in analyzing survivor narratives following the bombing is not to identify

or carve out space for subverting notions of normative bodies, nor is it to critically re-think presentations of physical (dis)ableness. Rather, my aim is to reveal the ways in which these stories of rehabilitation contribute to the re-figuring of all bodies, both corporeal and social, and their re-integration enabled through its exceptionalism. This is the analytic value in introducing theories of somatechnics to understand the operation of survivor rehabilitation and reintegration after the Marathon bombing. Somatechnics accounts not just for the appearance of the dis-abled body, but for the ways in which all bodies materialize only in relation to others (within particular historical, social and cultural contexts), simultaneously constituting and regulating the homeostasis of a collective body. Beyond merely focusing on survivors' bodies, the recovery of their individual physiques and regenerating flesh, understanding reintegration requires thinking of bodies beyond simply skin (Shildrick 2015).

Following the Boston explosions, power was exemplified not only through the lives of living, but through the 'normalizing' effects and effectiveness of survivor rehabilitation. Survivors of the Marathon bombing shifted in the media from anonymous injured bodies to familiar faces of fortitude in no time at all. Quoting Margrit Shildrick, from her work on prosthesis, survivor stories in the case of the Marathon emphasize that "we are all different and that conventional categories are simply a convenient way of simplifying the irreducible complexity of corporeal forms. To a greater or lesser extent, none of us is entitled to claim a singular body" (Shildrick 2015: 16). Re-constructing the narrative of one particular survivor's rehabilitation, a survivor who lost both of his legs in the explosion, I analyze the ways in which healing of this seemingly singular subject was and is wedded to the successful demonstration of certain heteronormative morals in front of the whole national body. McRuer's work does not amply explore the ways in which particular, nonnormative bodies even within regimes of rehabilitation become spectacular specimens, exceptionalized spaces through which they are both heralded and re-integrated into the social body. Somatechnics accounts for this "heterogeneous array of discursive elements and practices that encompass, without privileging any one modality, the affective, the political, the institutional, and the biological", all of which are wrapped up in the rehabilitative reintegration of survivors (Shildrick 2015: 16).

Susan Stryker and Nikki Sullivan's articulation of somatechnics explain how these particular (previously injured) bodies and parts figure into – while also re-figuring – the social body. Stryker and Sullivan define somatechnics as, "the mutually generative relation between bodies of flesh, bodies and knowledge, and bodies politic" (Stryker and Sullivan 2016: 50). By looking at the ways

in which bodily amputation and corporeal manipulation is deemed "necessary" as opposed to merely desired or self-demanded, they demonstrate how the body – individual and collective – is regulated through social norms. In her work own on tattooing, Sullivan in particular disentangles the ways in which a subject's bodily integrity is wrapped up in notions of ethical right and wrong, good and bad (Sullivan 2009).

Stryker and Sullivan posit both a "representational" and "material" relationship between the "collective body politic and an individual corporeality" through (repetitive) re-integration (Stryker and Sullivan 2016: 52). Bodies are, of course, material manifestations of flesh and blood and bone. As constitutive members of social bodies – of knowledge, of community, of nation – bodies also come to represent particular values and enact notions of acceptability, which are mechanisms integral to gelling social bodies together. The negotiation between subjects and the social body results in the ever-shifting presentation of both, through which the physical form and embodied ethics (through the performance of gender and sexuality, and seemingly personal values) are remade. Publicly positioned amidst this shuffle, survivors' bodies piece together acceptable (or passing) physical and social performances which opens up space for their visibility and their seeming re-absorbtion as non-normative national subjects. Jasbir Puar discusses this "exceptionalization" of certain bodies in the context of (visibly acceptable) trans experiences.

Considering the ways in which only certain trans bodies are afforded particular forms of both social and legal status, Puar notes that exceptionalization is contingent upon "piecing". Puar states, "piecing" is reliant upon the continued performance of a difference (rather than merely "passing" as a version of the norm), but an acceptable difference that is "galvanized through mobility, transformation, regeneration, flexibility and the creative concocting of the body" (Puar 2016: 54). This piecing allows for, in Puar's words, bodies to "pass as not passing" (Puar 2016: 57). Here is where I locate the Marathon survivor narratives of recovery, and begin to analyze their highly visible media materialization. Rather than a hindrance, the celebration of survivor progress and recovery, as well as the forward moving trajectory it symbolizes, is both enabled by and contingent upon the incessant reminder of their injury.

1.3 | Methodological approach

I approach this research using textual analysis to inspect a variety of mediums, including audio video, text and images. Accounting for not only what is said but what is seen, and the ways in which corporeal forms are re-presented through carefully framed video segments and photographs, I trace the ways in which affects surface, travel, and assist in trafficking national norms of heteronormative able-bodies. I aim to demonstrate that there is, "no stable point that can provide an entrance into the meaning-making process; all meanings are relational not only within the image but also in relation to other images and to broader dominant codes, referent systems and mythologies" (Rose 2007: 98).

Within the space of this project, I mainly focus on media produced by the *New York Times* and the *Boston Globe*. My reasoning for this focus is twofold, including first, prominence and sheer volume, and second, access and availability. The Marathon bombing received a glut of coverage, from minute, local papers to renowned international news agencies. In order to narrow down my research while maintaining both a national and a local perspective, I analyze media from the *New York Times* and its previously owned local subsidiary the *Boston Globe*.[13] While the *New York Times* occupies a high-profile, national position, the *Boston Globe* is a revered local source of information. Together, these sources present a vast quantity of imagery, videos and articles covering the event, from the first moments of explosion to the present day. By way of example, a search of "Boston Marathon bombing" in the *New York Times* database alone calls up over 275 articles; 15 arise when searching for "Boston Marathon attacks"; and 21 more for "Boston Marathon explosions". In searching for the survivor whose story I discuss in-depth in Chapter Three, 27 articles surface.

Throughout my discussions in Chapter Two and Chapter Three, I am critically aware of the risk of hyperbolically re-presenting the very exclamations, photographs and imagery that I choose to analyze. For this reason, I have decided to not include any copies of photographs of injured bodies, opting instead to describe these images. Since my analysis is very much the result of personal decisions, I self-reflexively position myself within my writing in order to reiterate my own subjectivity as opportunities arise. In Chapter Three, I piece together parts of media coverage that I have carefully chosen pertaining to a particular individual survivor. I am aware that in doing so I

[13] Haughney, Christine. "New York Times Company Sells Boston Globe." *New York Times*, 3 August 2013. Web. 29 April 2016.

am also re-producing an already imagined image of this person's physical and linear (r)evolution. Neither this individual body nor their personal decisions are the target of scrutiny; rather, my project focuses on the narrative tied to these imaginations of a survivor-body. For this very reason, in an intentional effort to avoid getting mired in what might verge on individualized critique, I never use the full name of any survivors.

1.3.1 | Advancing ahead

Re-tracing the trail through this chapter, I have reviewed academic scholarship which focuses on the Marathon bombing, and assembled the bodies of theory that I will use to guide my analysis of bodies injured and rehabilitated. Using theories of affect, compulsory able-bodiedness and somatechnics, I will engage with the re-presentation of these events through media. As my project proceeds, I question how, in the immediacy of the explosions, the circulation of affect (in particular, of disgust and shame) operated. In what ways might the temporality of these affects, their tensions and oscillation over (chronological) time, contribute to fortifying or foiling national community building? As particular affects wane and others emerge, what space opens up for the re-integration of survivors and the re-production of 'normal' subjects? While answering these questions, I move along chronologically, from the initial moments of explosion to the rehabilitation and re-absorption of previously 'disgusting' injured bodies and body parts.

Chapter II | Discussing disgust alongside the shadow of shame

The following pages provide space within which to explore the physically and temporally proximate reactions to the Marathon bombing as they surface through national media coverage. I begin by conducting a close analysis of cultural texts – focusing most intensively on an audio video clip prominently shared on the website of the (national) *New York Times*, and select news articles from both the *New York Times* and (local) *Boston Globe* – all of which were published within a day of the Marathon. I have selected these specific pieces for two reasons. The first is their institutional location, which I discussed earlier in the context of methodology; as products of nationally known and well reputed news agencies, they are imbued with a significant degree of authority in presenting supposed facts or merely describing real events (Pascale 2010: 89), and thus embedded within what Michel Foucault refers to as a regime of truth (Van Leeuwen and Jewitt 2001: 144). The second impetus for choosing these particular pieces, which represent broader trends that I see emerging when reviewing synchronous media coverage surrounding this event, is the striking similarity of their imagery and rhetoric in depicting the shocking mutilation of flesh. Together, they illustrate prominent themes surfacing in the words spoken by witnesses in reflection upon the carnal events.

When audible and written reactions of witnesses to the Marathon bombing are read alongside one another, of how the intense enjoyment of this sports spectacle was punctuated by mangled and manipulated bodies, unbridled disgust is undeniably evident.[14] I do not intend to interrogate the powerful force or verity of feeling related to witnessing shocking or traumatic events; the recorded voices are palpably filled with emotional intonations, wavering and breaking in a sea of sirens, and the written statements similarly convey this pandemonium. Rather, theorizing the presentation of disgust and the objects that qualify as 'disgusting' in certain moments can help to tease out the ways in which this affect (dis)appears (and is (dis)appearing) in the chaotic immediacy of these initial moments. This work entails the close scrutiny of words, of what words are chosen when, and of language which may evoke startling imagery for some and unsettling associations for others. With Greg Goldberg and Craig Willse's work on trauma and wounded soldiers in mind, I approach these pieces "with a sense of caution, aware of their problematic production and circulation, but

[14] The Oxford English Dictionary defines disgust as, "A feeling of revulsion or strong disapproval aroused by something unpleasant or offensive". In the contemporary U.S., colloquial use of the word carries with it a powerful force of rejection and condemnation. "Oxford English Dictionary," accessed 5 May 2016. http://www.oxforddictionaries.com/definition/english/disgust

also suspicious of [my] own overdetermined and emotionally complex attraction to them" (Goldberg and Willse 2007: 265).

As I move through the temporal ebb and flow of affects throughout this chapter, I consider: why disgust? Amidst a host of affective alternatives, including fear or anguish, why is it that disgust seems to resonate so prominently and how might it operate? What force does disgust have when repeatedly spoken, in literal terms and also inferred through historicized and socially situated insinuation? In its exorbitance, what might it eclipse? After carefully moving through the 2013 audio and articles to analyze the emergence of disgust, I then skip ahead by two years to look at audio from 2015 which highlights the mercurial components of disgust. Finally, glancing back and reviewing these very same 2013 artifacts, I suggest the subtler appearance of and movement between other affects also at play during the days and hours surrounding the Marathon. Throughout this chapter, I aim to uncover the temporal tensions between disgust and shame in order to consider what the public pronunciations of severely shaken persons and later pride can reveal about the construction of bodily boundaries within and in relation to national borders.

2.1 | From spectacular enjoyment to shocking disgust[15]

> Body parts… People behind us were gone… Gone… Like, dead… Legs missing at the knee, flesh… We had to wipe flesh, flesh off of our family's legs…
>
> *-Sound bite from an interview with a pair of spectators leaving the scene (15 April 2013)*[16]

A 20-second video clip of two marathon bystanders who witnessed the bombing mimics the emotion-laden utterances and distressed facial expressions it captures. The frame, trembling, pans back and forth, shifting the witnesses from side to center as they shakily describe their earlier experiences. As these people discuss the severing of lower limbs, their bodies are shown only from the shoulders up. As the viewer of this video, I am brought into the conversation at eye level, a member of the solemn group, ostensibly close enough to physically wrap my arm around a shoulder in comfort or condolence. Sirens sound in the background, a cellphone emits the tonal receipt of a text message, and a subdued stream of pedestrians steadily trickles past with their backs to the camera. The interviewer, simultaneously acting as cameraman and thus remaining faceless, prompts the tearful pair to describe the scene further: "What do you mean, dead?" and "Meaning, the flesh landed on you?"[17] In this somewhat uncomfortable prodding, I'm made aware that the cinematic target is their display of intense emotion. Neither witness ever looks directly into the lens and they only briefly glance at each other; while I'm drawn in by the closeness of their faces, the lack of eye contact both amongst one another and the camera keeps a definite distance between all parties. What is immediately clear in this exchange is the graphic and emotional emphasis on corporeal change: people becoming parts, and pieces muddling amongst the mix of the other bodies present.

[15] I've modified the headline from one article analyzed in this section and published within a day of the bombing: Powers, John. "Joyous event turns shocking as tragedy halts Marathon." *Boston Globe*, 16 April 2013. Web. 21 April 2016.
[16] McDonald, Brent, Hodge, Channon. "Witnesses to Chaos at Boston Marathon." *New York Times*, 15 April 2013. Web. 7 April 2016.
[17] Ibid.

> These runners just finished and they don't have legs now… So many of them. There are so many people without legs. It's all blood. There's blood everywhere. You got bones, fragments. *It's disgusting.*
>
> *-Quote in a New York Times article published that day, provided by a runner (15 April 2013)*[18]

These words, spoken by a runner assisting those injured in the explosions, mirror the recorded description of bodily destruction and explicit dismemberment of legs. The quote is eye-catching, easily identifiable as the second paragraph of the article, positioned on the front page of the paper.[19] Surveying the fluidity involved in this rapid transformation of runners, and the fluids accompanying the so-called 'fragmentation' of legs and bone, the runner denounces "it" as literally disgusting. The "it" is unattached, leaving "it" open to interpretation and the reader wondering to whom he refers: the other runners missing legs (now), the parts of bodies, or the blood and bones. Blood is said to be all over "everywhere", painting the picture of pervasive spreading and the ever impending risk of contamination. In just these few words, I can easily imagine a/the horrific scene.

These selected statements succinctly capture the sentiments of witnesses to the Marathon bombing within hours of the explosions; in each instance, having observed the event is immediately followed by proclamations of horror and disgust. The spectators on video wipe fluids and tears from their respective running noses and shaking heads, each physical motion accentuates the reverberant horror of what they've witnessed. The assisting runner emphasizes the abrupt transformation of the marathoner's body in particular – a material manifestation of an idealized physical specimen, a fellow healthy and fit runner – to 'disgusting' parts (legs). These threads weave throughout other articles published in the *New York Times* and *Boston Globe* within 24-hours of the explosions, which similarly include direct quotes from bystanders and their elaboration: "limbs blown off, shrapnel wounds, burns, gruesome fractures", "deep flesh" and "horrific" wounds;[20] "blood and horror and chaos";[21] and "shattered bones, shredded tissue… flesh".[22] Refrains of revulsion at the violent and bloody reduction of bodily integrity, from whole to mere corporeal pulp, are unmistakable.

[18] Rohan, Tim. "War Zone at Mile 26: 'So Many People Without Legs'." *New York Times*, 15 April 2013. Web. 21 April 2016. (The emphasis in the quote is mine.)
[19] While this article was initially published on April 15, 2013, the same day as the 2013 Boston Marathon, a print version of the article appeared on page A1 the following morning.
[20] Lazar, Kay. "Hospital scene after marathon was like a battle zone." *Boston Globe*, 16 April 2013. Web. 21 April 2016.
[21] Powers, "Joyous event turns shocking as tragedy halts marathon."
[22] Kolata, Gina. "Doctors Saved Lives, if not Legs, in Boston." *New York Times*, 16 April 2013. Web. 21 April 2016.

Julia Kristeva explains this repulsion to horror as the reaction to that which exposes "the border of [ones] condition as a living being", a pushing/pulling away that thus enables the reaffirmation of aliveness (Kristeva 1982: 3). In the face of "carnage at the Marathon" and death,[23] these visual and vocal abjections serve as self-preservation, countering the proximity of mortality – literally wiping it from the surface of one's skin. For Kristeva, that which is abject remains an ambiguity always just beyond the symbolic; it is through continuous rejection/abjection that the self is re-constituted, yet leaving the abject ill-defined. In finding blood, flesh, or even corpses disgusting, Kristeva illuminates the responsive terror, not necessarily to an 'act of terrorism' such as the Marathon bombing per say, but rather to "what disturbs identity, system, order. What does not respect borders, positions, rules. The in-between, the ambiguous, the composite" (Kristeva 1982: 4). In these most immediate articulations by witnesses, the objects inspiring disgust are bodies which are reduced to corporeal fragments. The temporal and physical "too closeness" of marred flesh and bone is communicated in these moments following the explosions; the bloody blurring of the boundaries of the self and that which is not, and the event's role in unveiling the inevitable prospect of death, calls for the forceful abjection of an other/object through exclamations of disgust.

Despite the self's attempt at abjection and complete separation, Kristeva notes that the abject is always inextricably bound up in the formations of the subject. As such, it is never fully discarded but lurks as a persistent reminder of one's limits; the boundary of known being is the beginning of the indefinable abject (Kristeva 1982: 9). As the constitutor of the subject's bodily borders, ridding oneself of the disgusting is inevitably impossible, regardless of the diligence with which one tries – or wipes. Spurred by visible harm caused by the bombing, abjection acts as a visceral distancing which separates selves, and temporally (though never, as will become clear, permanently) unmakes certain (injured) subjects to momentarily alienated objects. The power behind this delineation resides not just in its forceful demarcation but also in its fickle infectiousness and fastening; the borders drawn by disgust present as impenetrable, yet remain permeable in their eventual impermanence over the course of time.

In the context of the 2013 Marathon, disgust arises through a confluence of factors and fragments, yet "it" is never relegated to a single object or sole being. Calling upon Judith Butler's influential

[23] This is directly taken from a *New York Times* headline on 15 April 2013, "Carnage at the Marathon", which features an online slideshow of fifteen graphic images from the day of the explosion. The images range from intimately close-up pictures of individual anguish to the blood soaked sidewalks and chaotic crowds. For more information, see: http://www.nytimes.com/slideshow/2013/04/15/us/20130416_EXPLOSION.html

work in *Bodies that Matter*, Sara Ahmed discusses how calling out in disgust contributes to a "process of materialization that stabilizes over time to produce the effect of boundary, fixity, and surface" (Butler 1993: 9). As witnesses express their disgust and are disgusted by similar objects, they effectively assert their own personhood while renouncing another's, effectively congealing a community through corresponding realizations of that which is disgusting and, consequently, is not a person. Through these moments it becomes clear that, "the 'coherence' and 'continuity' of 'the person' are not logical or analytic features of personhood, but, rather, socially instituted and maintained norms of intelligibility" (Butler 2011: 23). Positioning disgust as a performative project always in the making elaborates upon Kristeva's abjection to unsettle seemingly static notions of what is or is not disgusting and what is or is not a disgusted person. Disgust's veneer of enduring stability is in fact undergirded by ever so slightly dissimilar repetitions, perpetual and temporally rooted performances producing the appearance of permanence. Applying Ahmed's work can expose the temporal contingency of the statements of disgust surrounding the Marathon bombing, their success and eventual failure in re-producing an enduringly disgusted community at 'disgusting' corporeal bodies.

2.2 | The performativity of disgust and its impaired future performance

The aforementioned exclamations of bystanders captured by and displayed through the media portray the widespread(ing) affective response of disgust. Orbiting around the overt damage of bodies, disgust is the force of abjection in contiguity, separating the unharmed body from threat, and appearing on and through threatening 'othered' objects. Beyond physical excretion and bodily ejection also described by Kristeva, the process of abjection surrounding the Marathon largely relies upon the performative act of *pronouncing* that which is disgusting: in front of and in conversation with one another, into a camera, during an interview, through the press. In discussion of this rhetorical recoiling, Sara Ahmed's understanding of the ambivalence of disgust is useful to illuminate not only how it works to delineate individual bodily boundaries, but also the ways in which it might move, affecting groups of bodies (plural) according to proximity and re-shaping collective communities. Ahmed's elaboration of affective pliability demonstrates the temporality of and power in disgust, and in particular its attachment to certain bodies and parts.

In the immediacy following the explosions, numerous statements made by witnesses and physicians verbally suture descriptions of the 'disgusting' with legs (legless bodies and lost legs). Following the earlier analyzed statements surveying the scope of injury, the explicit emphasis on these lower appendages throughout much of the media coverage is striking. Two particularly notable headlines from the *New York Times* include: "War Zone at Mile 26: 'So Many People Without Legs'" and "Doctors Save Lives, if Not Legs, In Boston". Recalling the earlier quoted runner at the scene of the explosions and his articulation of disgust, "it" remains formless, an empty exclamation waiting to be worn by a disgusting object, whatever that may be. This ambiguity highlights a malleability and boundlessness that Ahmed points to as disgust's paradoxical productive force. For Ahmed, there is no object which inherently encompasses this affect; it is always historically situated, contextually located, simultaneously produced and producing both the subject and object of scorn as it emerges (Ahmed 2014: 85). Consequently, while nothing is essentially repulsive, there is also no body or object (or objectified body part) beyond its reach. This is evident in the undulation of disgust towards and away from certain bodies, a pulse which brings together some, but only as others are concurrently cast out.

Harking back to the previously discussed statements made by witnesses, the 'disgusted' (the subject/witness, runner, bystander), and the 'disgusting' (the object/flesh, blood, bone) are produced at the moment that disgust is performatively spoken (Ahmed 2014: 94). The performative impact of statements such as "it's *disgusting*"[24] are temporally conditional, rooted in recalling the recent past in order to generate in the present that which will be the object of disgust in the near future (Ahmed 2014: 93). Directed at no one in particular but rather the (national) public at large, these statements, "speak to an audience who is assumed to share this feeling of disgust and being disgusted" (Ahmed 2014: 96). Ahmed articulates the way such affective proclamations operate, stating:

> The speech act is always spoken to others, whose shared witnessing of the disgusting thing is required for the affect to have an effect… the subject asks others to repeat the condemnation implicit in the speech act itself. Such a shared witnessing is required for speech acts to be generative, that is, for the attribution of disgust to an object or other to stick to others… the demand for a witness shows us that the speech act, "That's disgusting!' generates more than simply a subject and an object; it also generates a community of those who are bound together through the shared condemnation of a disgusting object or event. (Ahmed 2014: 94)

In seeking solidarity, such utterances do more than simply differentiate between the speaker and the identified object; these words are embedded with the anticipation of a listener. The 'felicity' of each statement hinges upon its successful transmission and contextual (social and cultural) conferral.[25] For people who watched the graphic transformation of bodies, speaking here is an attempt to call upon an understanding community, of "witnesses" to their "having witnessed", and garner that community's acknowledgement.

Year in and year out at the Marathon, the bodies of runners are heralded for physicality and athletic performance, celebrated by those spectators standing by; with certainty, neither are inherently disgusting.[26] The transitioning of bodies to parts and of those corporeal pieces to then objects of 'disgust' relies upon the situated reception of the statements of repugnance. The success in this

[24] Rohan, Tim. "War Zone at Mile 26: 'So Many People Without Legs'." *New York Times*, 15 April 2013. Web. 21 April 2016.
[25] In *How to Do Things With Words*, J.L. Austin discusses "felicitious" (happy, successful) and "infelicitous" (unhappy, failed) performative speech acts.
[26] In the following chapter, I discuss the ways in which the Marathon serves as a heralded venue for, as Robert McRuer puts it, "showcasing able-bodiedness" (McRuer 2006: 304).

shift (from human bodies to 'disgusting' bits) is also contingent upon contact with "other objects that have already, as it were, been designated disgusting before the encounter has taken place" (Ahmed 2014: 87). Sliding across surfaces of objects and signs, bringing them together and allowing "them to be felt to be disgusting *as if that was* a material or objective quality," (Ahmed 2014: 88) this 'stickiness' presents the illusion of a cohesive and cemented picture of the past and future in the present.[27] Alongside the (conceptual and physiological) stickiness of the blood, the bodies and notably legs (severed and absent) are swept up and put into affective circulation.[28] Cited in headlines, articles, tales from eye-witnesses, legs in particular become sticky signs temporarily trafficking in disgust, through cries that work to coagulate a horrified community in the moments immediately following the event. Returning to the runner's early exclamation at legs, and the vague and free-floating "it", Ahmed allows us to see how something like legs might become a sticky sign, adhering and adjusting, allowing the "speech act, 'It's disgusting!'" to become "'They are disgusting,' which translates into, '*We* are disgusted by *them*'" (emphasis mine) (Ahmed 2014: 98). These statements look from side to side for affirmation from "disgusted" others, nodding in agreement of and at the 'disgusting' sign.

The performativity of disgust, articulated by Ahmed, shows how 'disgusting' objects are not cemented entities but rather constituted through constant enactments. With each performative declaration, legs (missing or severed) become signs further associated with disgust. The successful presentation of disgust, however, hinges upon its seeming stability and its communal reception. These perpetual presentations or performances provide space within which disgust can vacillate amongst varying things, bodies, and objects, both depending upon the consensus of a particular community and contributing to the re-constitution of said community through this unanimity. These performances encompass not only new spaces for the presentation of disgust (such as in the case of legs), but also cracks through which disgust may eventually fade. As Ahmed illustrates, disgust is produced relationally; even in its exclusivity, it requires mutual recognition. If deemed improper or unacceptable by the very community within which is surfaces, the failure of disgust is inevitable; its future performance in constituting community is thus impaired.

[27] Ahmed elaborates upon "stickiness" of disgust stating, "stickiness involves a form of relationality, or a 'with-ness', in which the elements that are 'with' get bound together" (Ahmed 2014: 91).

[28] Ahmed discusses the literal tactility of 'stickiness', discussing material objects such as glue and slime (and, as I see it, the tackiness of blood), and the ways in which disgust is 'stuck' to these objects. For each of these substances, "stickiness becomes disgusting only when the skin surface is at stake such that what is sticky threatens to stick to us" (Ahmed 2014: 90). This is particularly visible in the earlier exclamations of disgust as flesh literally landed on and stuck to subjects.

During the hours and days immediately following the explosions, the media was saturated with images displaying violent wreckage of the physical place of the finish line and grand stands, and of the people present there as runners and spectators. Looking at these statements from the first 24-hours with an eye out for the accompanying affective impulses uncovers the way they operate in not only trying to border off but also bring together. Calling out for others suggests the seedlings, or sought security, of a broader community. In the case of the bombing, however, others' acknowledgement as a condition of this speech act's success acts as its chronological Achilles heel. In other words, within an ever-developing context in which 'bodies and parts' are not only named as individuals but also closely narrated as they move from injured bodies to survivors, continual casting out is not an option in order to re-build community; disgust on the basis of injured bodies cannot serve as the enduring site through which to re-produce protective boundaries. When it is not just the discrete corporeal body but the national body and bodies of citizens which are attacked, disgust – at corporeal pulp, at legless bodies – cannot serve this same purpose. In this manner, the future performance of disgust – and it's the affective urgency – is also impaired.

Paraphrasing Austin, Ahmed explains: "for an utterance to be performative, certain conditions have to be met… When these conditions are met, then the performative is happy. When they are not met, the performative is unhappy." (Ahmed 2014: 114) Notably, the "happiness" of the performative can only be judged in retrospect, in reflection upon the circumstances within which the utterance emerged. Performative success or failure in re-producing community is contingent upon its temporal production amidst past social and cultural contexts judged in the present. In the case of national trauma or tragedy such as the Marathon bombing, while gravely injured bodies may have loudly induced initial disgust, the temporal transition (from present to future) of bodies from parts to persons is facilitated by calling upon imaginings of survival. As with disgust, the speaking of and about these same bodies as survivors instead produces familiar symbols of national resilience and strength. These "performative linguistic acts draw their seemingly magical social power through the citation of preexisting norms. The reiterative citation of these norms, their incorporation as the body's history and condition of possibility, precedes the emergence of the subject, and interpolates or initiates the subject into the symbolic order, which in turn is constituted by hegemonic imaginaries circulating at any particular time, in any given culture" (Stryker and Sullivan 2016: 51). Rather than pushed away as in the past, 'disgusting' bodies and parts are re-figured in the present as places of national pride, with progress performed through their re-integration.

2.3 | Shuffling between shame and pride

> I remember the vile, *disgusting* thing that this person did. And his brother. And they destroyed countless, innocent lives, destroyed bodies and parts…
>
> *-Witness, recalling his memories of the 2013 Boston Marathon attack two years later. 16 May 2015*[29]

Following the 2015 sentencing decision,[30] witnesses, families, and community members reflect upon their experiences of and at the bombing. Framed by Boston's waterfront, just outside of the John Joseph Moakley United States Courthouse, one man standing amongst the grave group of families of victims echoes a now familiar refrain of disgust. The visceral force of this disgust, however, which was present two years prior in the initial exclamations at the physicality of harm, is absent. The passage of years is accompanied by a shift of disgust from object (flesh and bone, "bodies and parts") to action (the "vile thing"). Disgust does not entirely dissolve, yet it is notably no longer directly linked to the loss of legs or compromise of bodily wholeness. While this statement by no means represents the entirety of reflections (at the sentencing, preceding trial, or of emotions at large), it does indicate a slide – which has already occurred – away from the objects initially fashioned through disgust. Skipping ahead two years from 2013, the Marathon attack moves from present to past and consequently re-membered by the community, memories within which disgust is neither projected by the persons that saw the event, nor embodied by the physical forms that felt and experienced it. This retreat from public pronunciation parallels a productive space, an opening through which other affects might appear and influence formations of community.

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[29] MacDonald, G. Jeffrey. "Boston residents react to Tsarnaev's death sentence." *USA Today*, 16 May 2015. Web. 3 May 2016.

[30] New York Times article "Dzhokhar Tsarnaev Given Death Penalty in Boston Marathon Bombing" details the trial proceedings and conclusion of the surviving member of the pair of brothers that planned and detonated the bombs at the Marathon in 2013. Dzhokhar Tsarnaev was sentenced to death in the State of Massachusetts in May 2015 for turning the Marathon "from a sunny rite of spring to a smoky battlefield with bodies dismembered." In the preceding month, the jury "found Mr. Tsarnaev guilty of all 30 charges against him in connection with the bombings and the death a few days later of a fourth person, an M.I.T. police officer." This particular *New York Times* article, reviewing the trial and sentencing, notes that the decision "goes against the grain in Massachusetts which has no death penalty for state crimes" and that the majority of residents "overwhelmingly favored life in prison for Mr. Tsarnaev" as "life in prison for one so young would be a fate worse than death." This disparity between the jury's decision and general public sentiment is particularly interesting when considering Michel Foucault's discussion of the death penalty in *The History of Sexuality*. Foucault notes the tensions between capital punishment and biopower, stating, "[h]ow could power exercise its highest prerogatives by putting people to death, when its main role was to ensure, sustain, and multiply life, to put this life in order?" (Foucault 1978: 138). To resolve this friction and maintain the death penalty as a form of criminal punishment in society, the punishment must be directly linked to the criminal themselves – as a monster and ongoing, *future* threat to society – rather than to the the *already past* crime (Foucault 1978: 138).
Seelye, Katharine. "Dzhokhar Tsarnaev Given Death Penalty in Boston Marathon Bombing." *New York Times*, 15 May 2015. Web. 5 June 2016.

Listening to this recorded reflection nearly 700 days after the explosions in juxtaposition to reactions immediately on that day, there is a subtle yet notable transition in the jarring use of 'disgust' and the way it is re-presented over time. First emerging embedded within descriptions of material flesh and blood, time facilitates the movement of disgust away from the injured bodies, people consequently also rendered hyper-visible through ongoing media coverage detailing their rehabilitation.[31] Elspeth Probyn explains the nuanced way in which the passage of time affectively plays out, opening up temporal space for reflection. Similar to Ahmed, Probyn finds disgust to appear relationally, in publically pronounced call and response. Time, however, permits sought "reassurance that we are not alone in our relation to the disgusting object" (Probyn 2000: 131) to seep into shameful recognition: shame at one's discrimination, shame at one's "bodily reaction to bodies", shame especially when those bodies are acknowledged as friends, family, neighbors and national citizens (Probyn 2000: 127). Tracing this interplay of disgust and shame, their "back-and-forth movement of distancing" as Probyn does, allows for speculation at what might transpire when disgust seems to visibly vanish (Probyn 2000: 139).

> The Boston Marathon is so special, a day to celebrate athleticism and the thrill of the sport. For those runners who trained for months and now can be facing months or years of rehabilitation, and the end of their running days, the bombs took away 'the things they loved'.
>
> *-Doctors Saved Lives, If Not Legs, In Boston April 16, 2013*[32]

Shame is markedly similar to disgust, also spurred by the interruption of interest or enjoyment and enacted through an attempt to pull away (Sedgwick 1995: 134); both are affectively tied to a nearness, a danger of being "just too close for comfort" (Probyn 2000: 133). While disgust is demonstrated through physical, externalized ejection, however, shame instigates an internalized "folding in on oneself", a crawling into the corners of one's inner being (Sedgwick 2003). These affects also significantly differ temporally; while disgust works to foreclose future enjoyment or interest from the object that provokes it by silencing, shutting down, and cutting off, shame does not. As the result of mere interruption, shame not only maintains communication between the ashamed and the object of its inspiration, but it also enables the constitutive connection between

[31] I use the following chapter to discuss the work of media covered survivor rehabilitation in re-integration in-depth.
[32] Kolata, Gina. "Doctors Saved Lives, if not Legs, in Boston." *New York Times*, 16 April 2013. Web. 21 April 2016.

the past and the future. The presence of shame in the present is always embedded with the possibility of reflecting upon the past and the potential of renewing engagement in the future.

Probyn posits that the glancing behind and back ahead in shame is not only physical but also temporal, bound up in retrospective reflection upon one's initial affective reaction.[33] Shame's bashful back and forth is physically illustrated in the shamed body, a blushing face, cowering and covering with one's hands, attempting to hide.[34] These very actions to conceal, however, are always already fruitless, as movement causes an unwitting increase in visibility, especially of one's veritable vulnerability (Sedgwick 1995: 137). One particularly prominent hiding place for shame – critically, for those collectively experiencing shame – is behind partitions of pride. Vociferously visible, pride calls attention to itself in a powerful pull to unity by rejecting the very vulnerability that brought and continues to bring it into being, in order to proudly look ahead; pride's paradox is its futile attempt to excise its foundational and formational shame.[35] And, shame is speculative, as it is often eclipsed by pride. As the shocking interruption of enjoyment at the city's beloved Marathon moves into memory, considering the latent presence of shame can explain when and why the corporeal shape of bodies elicit disgust, and how this discourse of expulsion subsequently dissipates as 'bodies and parts' (must) become proudly embraced as national survivors (for their re-integration). Speculating the initial and on-going accompaniment of shame requires glancing back and tracing its shadows across the very same articles that actively declare disgust at seemingly revolting carnality in 2013.

Proud reflections on the past space of the Marathon preceding the bombing, of what once was, what should have been, and what might possibly never be the same riddles the very same early articles announcing the attack. The Marathon was "supposed to bring people together"[36], which it had always done in the past; "for 116 years, the world's most fabled footrace *had been* a place of concelebration".[37] The finish line was "traditionally a place of panting pride, sweaty hugs, and exhausted relief".[38] The Marathon had been, was once, a revered national place for community

[33] This temporality is a focus of Probyn's analysis in her essay, "Eating Disgust, Feeding Shame" (Probyn 2000).
[34] The blushing component of shame is discussed ad nauseam by numerous scholars of affect; here, I am referring to Probyn's ongoing discussion in her book *Blush* which is of course rooted in Silvan Tomkins's work.
[35] Eve Kosofky Sedgwick discusses the intimate relationship between shame and pride, and sees their separation as an impossibility since, she states, "shame and pride… are different interlinings of the same glove" (Sedgwick 2003: 38).
[36] Rohan, Tim. "War Zone at Mile 26: 'So Many People Without Legs'." *New York Times*, 15 April 2013. Web. 21 April 2016.
[37] As an interesting additional note, concelebration has religious roots in the Christian Catholic Church. Oxford English Dictionary defines to "concelebrate" as to "Officiate jointly at (a Mass)."
Powers, John. "Joyous event turns shocking as tragedy halts Marathon." *Boston Globe*, 16 April 2013. Web. 21 April 2016.
[38] Rohan, Tim. "War Zone at Mile 26: 'So Many People Without Legs'." 2013.

building and gathering; it "*was* Boston's finest day".[39] Simultaneously, these texts demonstrate the desire and need to look ahead, suggesting an awareness of how the present moment will contribute to what will – and should – be remembered about this day in the future.[40] Considering the injured bodies, these articles also anticipate the months and years of physical rehabilitation ahead.[41] These written and spoken reflections reveal shame through these temporal re-evaluations, which Probyn notes are characteristics of shame (Probyn 2005: 64). Probyn finds that shame "makes us feel temporarily more fragile in ourselves", a fragility which may cause not only re-considerations, but also uncertainty at the supposedly "static nature" of bodies, both individual and collective (Probyn 2005: 64). The shards of retrospection embedded in shame are particularly challenging for the nation to embrace, as an entity reliant upon the presentation of cemented stability.

While shame affords space for re-integrating the injured, it is a delicate place for the re-articulation of national strength and solidarity; it encompasses room for not only reflection upon past moments of fragility, but also the entire reevaluation of existence, something that the nation cannot – and would only rarely – consider (Probyn 2005: 64).[42] Shame engages with and expresses vulnerability, while pride allows for the "foreclosure of responsibility" and "cuts off the speaker and the nation from the histories that shape the present" (Ahmed 2014: 119). Pride is a particularly attractive affective option for national solidarity and security, contingent upon re-producing the nation in the present as ceaselessly safe and protected, and impenetrable in the future. Dissipation slowly occurs through oscillation, from disgust to subtle shame, and eventually overshadowing shushed shame to resilient, overtly patriotic pride. I surmise that, in the reflections on the past (looking behind) and projections for the future (looking back ahead) found in these articles, shame is furtively found shirking in places of pride. It is within this space of public pride that the nation can gather up its bits and pieces, and parts of bodies, while parading forward.

[39] Powers, John. "Joyous event turns shocking as tragedy halts Marathon." 2013.
[40] Ibid.
[41] Kolata, Gina. "Doctors Saved Lives, if not Legs, in Boston." 2013.
[42] Probyn discusses particular circumstances in which the nation of Australia manipulates the public admittance of shame for purposes of national fortification – and reification of a racially homogenous 'us' – rather than transformation (Probyn 2005).

2.4 | Proceeding onward with pride

Over time, the initial responses of disgust in relation to carnal bodies noticeably disappear from public presentation in the media. Carved out within my analysis in this chapter, I have approached audio video clips and articles from a position which not only acknowledges that the particular media are subjective selections on my part, but also with the understanding that they are produced through channels which intentionally highlight and hide particular pieces of news in corroboration with national ideology. With this in mind, I do not mean to suggest that the increasing void left by declining depictions and descriptions of bodily damage necessarily indicates an objective fact of dissolving individual emotions. Instead, I read this increasing absence as an indication of ongoing affective tension and an intentional pull towards pride.

In her work on national trauma incurred in and after September 11th, E. Ann Kaplan points to the deep and scarring way in which the US was "humiliated" by the event, "by the brilliance of the terrorists' imaginations, and their ability to make happen what they had imagined" (Kaplan 2005: 16). Within this humiliation is shame, at the nation's vulnerability, at its exposure and its painful penetration. As I have examined in the case of the Marathon bombing, immediate responses to the bombing utilize explicit disgust to draw firm boundaries amidst the threat of death. However, as chronological, physical and conceptual distance between the visceral, corporeal nearness of death and the now (present-day) increases, this initial focus loses its currency, opening up space for not only speculating shame but presenting a fortified patriotic pride.

Before stepping into the next chapter, looking briefly back is necessary in order to contextualize this particular attack and affective response within the present history of terrorism in the US.[43] The forward-looking rehabilitation in connection to the 2013 explosions, a thorough discussion of which I embark on in Chapter Three, is embedded within (and contingent upon) a historicity of national experience most notably marked by the attacks twelve years prior. The collapse of the World Trade Center produced a nation all-ready and awaiting the (this) moment of national threat and large-scale trauma, a nation that had witnessed, already expected, and would readily respond

[43] Giardina, King-White, Bunds note that, "despite numerous violent events that took more lives than the Boston Marathon bombing… it is generally agreed upon that the Boston Marathon bombing was the 'first major terror attack on U.S. soil since 2001 (9/11)'" (113). Piotr Szpunar provides a comprehensive geneology of the term "terrorism" in the U.S. in his essay, "From the Other to the Double: Identity in Conflict and the Boston Marathon Bombing". He also discusses the way in which "homegrown terrorism" (such as that experienced in Boston's bombing) only emerged after September 11th (Szpunar 2016).

to the Marathon bombing.[44] The affects spurred by these spatially and historically linked attacks, and the manifestations of public collectivity they temporally produce, however, slightly differ. I can confirm with unqualified certainty that it was not disgust circulating amidst the ash and dust kicked up by the crumbling twin towers.

As I stood on the trembling ground just over a mile north, watching the destruction from the edge of Washington Square Park, the anonymous crowd surrounding me screamed and cried out in terror. Like many people in Manhattan during those moments, I spent much of the remainder of that day re-watching those very same images of architectural collapse repetitively re-playing on the television screen before me, but fear and anxiety at the still unknown, not disgust, saturated my surroundings. Affective fear circulated through the spectacularized, fetishized footage of the twin towers collapsing, repeated re-visualizations of unidentifiable terrorists and the nation at imminent threat of future terrorism.[45] Sara Ahmed discusses at length how this affective economy of fear closely correlated to compulsory pride, the policing of (national) borders and the materialization of bodies (Ahmed 2004: 130). Similar to Ahmed's discussion of the performativity of disgust, fear serves as both a divisive and productive force, drawing boundaries between and bringing both "fearful" and "feared" beings into existence. Setting the scene for the Marathon bombing, media exchanges surrounding September 11th, similarly corroborated national resolve while resisting the admission of vulnerability (or shame).[46]

In significant contrast to the events in Boston and the following images of individual bodies, solidarity following the towers' collapse was affectively structured through imagined objects ambiguously yet unanimously located somewhere outside, external to the nation; media narratives and official political statements relied on rhetoric which set up a (terrible and terrifying) "them" in

[44] As detailed further in the earlier review of existing literature, much of the scholarship pertaining to the bombing discusses the attack in the context of terrorism in the US (i.e., September 11th, 2001) and the subsequent and ongoing war on terror abroad. In particular, Boston's quick and efficient response in caring for the wounded is attributed to the numerous doctors and medical technicians that have experience serving in the army, and thus in treating injured soldiers in Iraq and/or Afghanistan. Giardina, King-White, Bunds coin the term "choreographed American tragedy recovery behavior" to discuss the ways in which not only hospitals but media and the general public responded to the Marathon bombing (111).

[45] While Sara Ahmed focuses on the affective economies made possible and produced through the collapse of the twin towers (Ahmed 2004: 129, 130), W.J.T. Mitchell discusses the ways in which the "mediatizing of the event", of "this image, the spectacle of destruction of the twin towers" (Mitchell 51) is in fact an integral and ongoing attack, a spectacle intentionally "staged for the world's cameras by the terrorists, exploited by a political faction to declare an indefinite state of emergency" (Mitchell 52).

[46] E. Ann Kaplan discusses the US media response to September 11th stating, "In the shaky days following the attacks… The media aided the attempt to present a united American front". To do so, she notes, "male leaders on television presented a stiff, rigid, controlling, and increasingly vengeful response – a response I only gradually understood as actually about humiliation" (Kaplan 2005: 13).

opposition to an (strong and solidified) "us" (Ahmed 2004: 132). Explicit patriotism dovetailed with external(ized) fear, and contributed to strengthening a form of national community by drawing protective borders against perceived future threats of terrorists/terrorism.[47] In the wake of the 2013 Marathon explosions, this easy "inside–good/outside–evil dichotomy" was not available, perhaps most obviously because of the fact that the attacks were the design of "homegrown terrorists" (Szpunar 2015: 3) (Gunaratna and Haynal 2013). As I discussed in the preceding chapter, disgust rather than fear first surfaced; boundaries were erected at the 'disgusting' flesh and blood and body parts, and the irreversibly transformed (limbless) bodies of national citizens, rather than fear/anxiety at an ongoing, external threat to the nation.[48] Bodies of national citizens that were, in no time at all, easily identified and thus incapable of sustaining forces of abjection.

As Silvan Tomkins notes, disgust/contempt "will be used sparingly in a democratic society lest it undermine solidarity… contempt will often be replaced by empathic shame" (Tomkins 1995: 139). This chapter analyzed the ways in which the temporal shuffle between disgust and shame prevents the immediate affective impulse and leads to the eventual failure of exclusionary contempt-disgust. Disgust cannot "stick" as a method delineating a fortified community if forming this community must rely on the casting out of subjects that remain publicly viewed as part of 'us'. As I've shown, despite its enduring presence, shame is overshadowed; national pride perpetually prevails as an affective spokesperson for re-defining 'us'. Pride, like fear, permits space for subjects to intentionally turn their backs on rather than acknowledge any scars or enduring weakness of the nation. Unlike September 11th, in which the most abounding imagery was a distanced shot of falling towers (Debrix 2016: 178), the prolific, intimate images of Boston's harmed bodies serve as repeated reminders of a now past moment of vulnerability, an open and ongoing national wound. It is within the affective space by the shuffle between (overt) disgust and (subtle) shame, under the

[47] Ahmed as well as Giardina, King-White, Bunds quoting Giroux, discuss the importance of locating fear as external to the nation (Giardina, King-White, Bunds 112). Of course, even this border drawing is not clear cut in producing a unified, single nation; even within national borders, individuals were and are spurned as a result of close proximity to "sticky" signs of fear, as discussed by Ahmed in her essay, "Affective Economies".

[48] Brian Massumi discusses the excessive threat produced through September 11th as "impending reality in the present" in his essay on "The Future Birth of Affective Fact". He states, "A threat that does not materialize is not false. It has all the affective reality of a past future, truly felt. The future of the threat is not falsified. It is deferred. The case remains forever open. The futurity doesn't stay in the past where its feeling emerged. It feeds forward through time" (54). Massumi's work is also particularly applicable to the affective space that facilitated Boston's lockdown following the bombing, though the lockdown is not the focus of my project. In discussing the way in which the attack on the World Trade Center produced the productive/always existent affective threat, he states: "The could-have/would-have logic works both ways. If the threat does not materialize, it still always would have if it could have. If the threat does materialize, then it just goes to show that the future potential for what happened had really been there in the past" (54). This is the same logic underpinning Boston's lockdown.

flamboyantly protective layer of patriotic pride, that the nation can focus on surviving, on recovery and rehabilitation, and on re-producing the contours of the present and future subject.

Chapter III | Patriotic pride and survivor rehabilitation of the future nation

> Today is a holiday in Massachusetts -- Patriots' Day. It's a day that celebrates the free and fiercely independent spirit that this great American city of Boston has reflected from the earliest days of our nation. And it's a day that draws the world to Boston's streets in a spirit of friendly competition. Boston is a tough and resilient town. So are its people. I'm supremely confident that Bostonians will pull together, take care of each other, and move forward as one proud city. And as they do, the American people will be with them every single step of the way.
>
> *-Taken from a transcript of President Barack Obama's address on the day of the Boston Marathon bombing, 15 April 2013*[49]

Amidst the lingering cloud of smoke and affective ambiguity still hanging in Boston's solemn streets on April 15, 2013, President Obama addressed the nation. Announcing that recuperation would entail proudly marching forward from the marred Marathon route as a cohesive collective, the President's speech emphasizes prized national attributes: freedom, independence, toughness, resiliency.[50] Patriot's Day is a time for Boston's residents to commune, shoulder to shoulder, and witness human performances of muscle and commitment in celebration of those aforementioned indisputably "all-American" values. This locally based holiday is embedded in national history of the Revolutionary War, and the nation's eventual secession as an autonomous nation-state.[51] In subsequent response to the attack on this particular day, patriotic pride is the affective vehicle through which the nation would gather up its bits and pieces and pull together.[52] What (and who) does "moving forward as one proud city" (and nation) consist of and how is it effectively embodied? In this trajectory of progressing ahead, how and why might heteronormative able-

[49] Office of the Press Secretary. *Statement by the President.* The White House Online, 15 April 2013. Web. 27 May 2016.
[50] This is also noted by Francois Debrix in his essay on the imagery of a falling man at the Boston Marathon bombing. He states, "This icon of terror serves as a reminder of what 'our' politics and policies stand for: resilience, perseverance, unity, victory, superiority, and, last but not least, a triumphant humanity" (Debrix 180).
[51] Patriot's Day is a Massachusetts state holiday which, "honors the memory and meaning of the first battle of the American Revolution, fought on April 19, 1775". Always held on the third holiday of April, it typically includes Revolutionary War reenactments at local, historical sites, parades and celebrations, and of course, the Boston Marathon.
Boston Discovery Guide (2008-2015). *Patriots' Day in Massachusetts*. Retrieved from http://www.boston-discovery-guide.com/patriots-day.html (web. 27 May 2016)
[52] Debrix also talks about "bits and pieces" in the context of the 'Fallen Man', stating, "Body parts and bits and pieces of things are all blown by the blast, merged together, unrecognizable, unidentifiable" (179).

bodiedness, a markedly less vocalized virtue, appear as constitutive of rehabilitating bodies within the nation and the national body following this moment of national threat?

Throughout this chapter, I look to audio video imagery, images and articles in order to interrogate the ways in which the responsibility for rehabilitation are located on and through both individual and social bodies, as President Obama's statement indicates. The closeness of bodily images of harm, the familiarity in simply seeing a face as opposed to a falling tower, critically contributed to feeling (and the types of ongoing feelings) in response to explosions at the Marathon. As one article circulated a day after the bombing noted, "[i]f the casualty list was nowhere close to that of 9/11 in its magnitude, the personal connection was far greater".[53] The visibility and personalization of this particular event, and of the corporeal harm it caused, was critical to the affects churning around it. Demonstrating the nation's enduring strength and stability vitally required the empathic re-absorption of these highly visible bodies, in and through their future-facing recovery.

In his own reflections on September 11th, W.J.T. Mitchell writes, "terrorism… is a war of words and images carried by the media, a form of psychological warfare whose aim is the demoralization of the enemy" (Mitchell 2011: 64). This chapter considers how the highly visible re-presentation of bodies following this particularly violent spectacle of dismemberment serves as more than a mere vehicle for circulating interminable fear and apprehension (Mitchell 2011: 64). Francois Debrix explains how bodies have slowly crawled into media limelight over the years following the World Trade Center attack, noting their rising role in re-building and fortifying 'our' (national) community. He states, "[b]odies do matter more and more, it appears, in the representations 'we' give or the stories 'we' want to tell about 'our' ongoing need for security in an always insecure world" (Debrix 2016: 178). By collectively (and empathically) "turning toward" the corporeal (as opposed to backing away in disgust), irreversible injury (of the very same bodies that initially elicited disgust) can become a sign of explicit recovery, the image of survival against and through which the (normal) national subject is re-produced (Ahmed 2004: 121).[54]

This chapter chronologically follows the re-presentations of one particular individual injured in the 2013 Marathon bombing that re-produce him as a recovering survivor. Beginning with the first article to introduce JB on the day after the bombing and then a retrospective piece three-months

[53] Powers, John. "Joyous event turns shocking as tragedy halts Marathon." *Boston Globe*, 16 April 2013. Web. 21 April 2016.

[54] Ahmed specifically uses the phrase "turn toward" in her work on the affective economies of fear. Debrix discusses "turning toward" as well, however, in the context of particular bodies and in an effort to fortify national security.

later reviewing JB's progress, I consider the conspicuous piecing back together of the body and parts of a 'normal' subject. From the instant of explosion, JB's ubiquitous image flooded the internet, social media sites, news articles and various media venues, making it one of the most widely viewed and easily identifiable from that day.[55] As such, his accompanying narrative provides a particularly useful place from which to begin the work of understanding how corporeal images (and rhetorical imaginings) of the 'survivor' operates. Throughout my analysis, I consider how the story of this particular survivor contributes to the production of exceptionalized spaces that make the mending, rehabilitation and fortification of national (heterosexual) norms and (able-bodied, altered-bodies of) subjects possible. I also aim to demonstrate how hyper-visible exceptionalization consequently renders other potential modes of being invisible and at times impossible.

Drawing on Michel Foucault's elaboration of biopolitical processes, Greg Goldberg and Craig Willse coin the term "soldier-body" to bring attention to the conceptual temporality of the "soldier" amidst the disciplinary and regulatory technologies producing moral, physical and political national imperatives (Goldberg and Willse 2007: 272). They state, "the soldier-body is never whole and never wholly his own. It cannot be rendered incomplete (punctured, violated, fragmented) even if dramatically injured in battle. Rather, it must be constantly engaged in a process of completion that precedes injury, in fact precedes the organism itself, and goes on and on" (Goldberg and Willse 2007: 274). I use the term "survivor-body" at points throughout this chapter as a gesture to their work and to suggest that survivors' bodies provide a similarly flexible conceptual space for re-producing particular forms of 'wholeness' in relation to 'normal' subjects and sovereignty. The unfolding of JB's narrative, as it develops temporally through the media and threads throughout the sections of this chapter, traces the critical chronological aspects of (personal and national) rehabilitation: a return to prior normality (carefully crafted in the present) through the pieced together performance of heterosexuality in tandem with amalgams of able-bodiedness.

[55] In one particular interview, JB is introduced as someone who "reluctantly become the face of the 'Boston Strong' mantra", one of the most prominent "unwitting symbols of that resilience… whose picture in the aftermath of the attack captured the gravity of the situation, before it had time to sink in." WGBH News. "Greater Boston Video: Marathon Victim Jeff Bauman Shares 'Stronger' Story". *WGBH News*. YouTube, 16 April 2014. Web. 27 May 2016.

3.1 | Setting the scene for securing national normality

> JB is the man in the photograph that has become an icon of the Boston Marathon attack, the one showing a bloodied, distraught young man, holding his left thigh, being wheeled away by a man in a cowboy hat.
>
> *-In Grisly Image, a Father Sees His Son, April 16, 2013*[56]

The first *New York Times* article to name JB, published one day after the bombing, is also one of the first pieces to identify the bodies injured. JB is one of those bodies, one that not only survived the explosions but one which was caught on camera in those most precarious of macabre moments. Unlike the media imagery that I focus on in Chapter Two, of unidentifiable flesh and blood and limbs, the photograph captures a dramatic intervention in order to save an individual's life, with four figures acting out and racing against the potentiality of death.[57] Death, rather than disgust, lurks in the composition of the photo, shadowing the frenzied expressions on the faces, the blood soaked clothing, and the carnal ruin of the physically close and seated body; death is just beyond the borders of the picture, but present nonetheless.

The image captures a kinetic moment of palpable purpose, with all figures facing forward, focused on a point off in the distance beyond the picture's frame. A woman and two men are caught mid-stride, attending to the fourth, whom they propel forward in a wheelchair. He is seated clutching his upper thigh, his shockingly ashen face, spotted by blood, matches his entirely gray attire. He wears an expression of what I interpret as woeful pain, faintly furrowing his brow. His legs are severed. One of the running attendants, wearing a broad-brimmed cowboy hat, clenches what could be a tourniquet, or maybe even an artery, with saturated hands. Despite the ever-increasing number of times I try to stare at the still scene, I viscerally react to the sight of the seated man's bloodied thigh and scraped knee, looking away and then back to his protruding bone and the sinewy strands of skin trailing beneath it.[58] This is the intensely evocative photograph referenced

[56] Rohan, Tim. "In Grisly Image, a Father Sees His Son." *New York Times*, 16 April 2013. Web. 13 March 2016.
[57] I use the term potentiality intentionally drawing from Jose Esteban Munoz's work, where he discusses potentiality as follows: "Unlike a possibility, a thing that simply might happen, a potentiality is a certain mode of nonbeing that is eminent, a thing that is present but not actually existing in the present tense" (Muñoz 2009: 9). In particular, I see the survivor-body as the space through with the past and potentiality converge.
[58] This photograph of JB was not only widely circulated but also highly contested. While many media sources blurred and cropped the photo, the original image includes extremely graphic visual of what some refer to as his "shredded" lower legs, including not only torn flesh and blood but what appears to be his tibia. The *Huffington Post* and the *Atlantic* in particular were two sites which published the full photograph (though the latter blurred out JB's face, citing respect for his privacy), with the *New York Times* weighing in on the debate. For more information, see:

above, prominently featuring JB's bludgeoned body, the body of an individual announced through association as an "icon" of the bombing within only a day of its alarming alterations.[59]

While simply scanning the image reveals that JB is being evidently "wheeled away" by the only woman in the photograph, the above quote solely focuses on the "man in a cowboy hat" in absence of the others also crowding JB. The woman is written out of the narrative early on in favor of the man donning the cowboy hat, a recognizable symbol of rugged American spirit and manly "toughness".[60] This intentional focus on masculine strength mimics the words spoken by President Obama, which I highlighted earlier, and suggests the presence of not just an enduring body but also a surviving – and strong – nation. These are the critical components of the forthcoming narrative of personal and politic piecing back together, recovery and progress post-attack.

In the shockingly public spectacle of the Marathon bombing, death (and in particular dismemberment) appears – in person, in papers, across the internet – beyond the predictable governance of the nation-state. Countering what might seem uncontrollable (individual) fatality and (national) fragility, power is exercised through living, as is illustrated in this image of saving a life/a life saved. Survivors' bodies – their lives and their recovery – become the subsequent locus of contemporary biopower. The biopolitical push to (let and make) live, the disciplinary and regulatory technologies that subtly dictate what and how these lives should perform on the daily, emerge through the intensively honed media narratives of Marathon survivor-bodies, just like JB (Foucault et al. 2003: 249). The circulation of the moments in which JB faces death and the accompanying article(s) enforcing his subsequent living produce him as one highly visible survivor of an attack not only on individuals but also on the integrity (while highlighting the vulnerability and insubstantiality) of the nation-state. JB's living becomes an unwitting bedfellow of national re-

http://www.theatlantic.com/photo/2013/04/photos-of-the-boston-marathon-bombing/100495/
http://observer.com/2013/04/graphic-bombing-photo-divides-media/
http://www.nytimes.com/2013/04/21/public-editor/a-model-of-restraint-in-the-race-for-news.html

[59] The use of the term icon is particularly notable as, in Debrix's words, "the icon enables a 'space of representation,' one that pushes the visible or the image towards the guaranteed presence of something or someone (a transcendent being, an essence) that is not materially evident and yet must order all of human life" (Debrix 2016: 180). The positioning of JB as an icon early on (i.e., within a day of the explosions) foreshadows the on-going work of his narrative in re-ordering national norms.

[60] The persisting reference to the "man in a cowboy hat" throughout this article and subsequent stories, in addition to sources beyond the *New York Times* and the *Boston Globe*, is striking. Susan Faludi discusses similar American Western "Wild West" imagery, called upon by George W. Bush's administration following 9/11, noting specific phrases such as "We'll smoke him out" and "Wanted: Dead or Alive" (Faludi 2007: 5). Such phrases contributed to masculinized imaginations of the valiant national heroism.
Faludi, Susan. *The Terror Dream: Fear and Fantasy in Post-9/11 America*. Henry Holt and Company, 2007.

building before the eyes of the nation.[61] In the affective space afforded by pride, his rehabilitation will provide something tangible that the nation can be proud.[62] Like the configuration of the figures in his 'iconic' photograph, as readers, viewers, and members of the sovereign state, we look intently forward from JB's present survival to his anticipated rehabilitation and future progress. Marking advancement ahead, however, requires a definitive starting point: the re-production of JB's perfectly normal past.

The text of this first article constructs the skeleton of JB's prior existence: a "good kid" with divorced parents, a girlfriend (the runner in the Marathon that he was there to support), a stable job, a penchant for guitar, and the good intentions of returning to university as soon as his existing school loans are paid off.[63] In his discernible American middle class-ness, JB is packaged in the present as having once been the epitome of the (desirable) national norm. Robert McRuer points to the ways in which this temporal conflation structures compulsory able-bodiedness, carrying with it the traits touted under neoliberal capitalism: flexibility, seemingly autonomous choice, individuality, and productivity. McRuer tracks how enduring flexibility, alongside seemingly stable heterosexuality (when facing "crises" of production, of identity, or here, of overt bodily harm) and visual representations of "normal" physical ability, sutures heterosexuality and ability together to naturalize an "able-bodiedness" (McRuer 2006: 16). Simultaneously uncoupled from perceived counterparts of (undesirable) queerness and dis-ability, this flexible body – facilitated by the "constant reconsolidation" of the past, present, and future – always already appears a whole body, wholly suited and suitable for whatever task is ahead (McRuer 2006: 16). The presentation of JB in this first article, just hours after the Marathon bombing, simultaneously crafts his personal history, and anticipates his future: notably, he is (has been, will continue to be) heterosexual, he works (has worked, and presumably will once again work) hard. The contemporaneous establishment of his past begin to carve out space for JB to progress in the future, tirelessly working to return through rehabilitation to this (presented through the article) previous place. The current state of JB's body, as well as his past physical abilities, is left largely invisible in this recitation.

[61] There are a few articles and interviews that I found during my research in which JB articulates his uncomfortable position as the face of survival. In one particular article, which includes excerpts from his book *Stronger*, he writes: "The photograph doesn't bother me. I wish my family hadn't found out that way; I wish I was just another anonymous victim. The photo changed my life." JB. "My iconic nightmare: How I became the face of the Boston bombing," *Salon*, 15 April 2014. Web. 25 May 2016.

[62] Concurrently, exactly one-year after the Marathon explosions, an open letter from JB to Boston was published in the Boston Herald, articulating JB's own pride: in his city and in the nation. Carrying the theme of pride, JB concludes the letter stating, "So thank you Boston. Thank you for being there for me. Thank you for kicking ass. Thank you for proving that nothing will ever stop us from being who we are. Like Papi said, this is our city, and I'm proud to be a part of it." JB. "JB: Thank you, Boston!" *Boston Herald*, 15 April 2014. Web. 27 May 2016.

[63] Rohan, Tim. "In Grisly Image, a Father Sees His Son." 2013.

The temporal construction embedded in the composition of compulsory able-bodiedness is also present in the rehabilitation of injured bodies, which works to (once again) achieve an able-body. Rehabilitation similarly produces an "assumed prior, normal state" that it strives (and in the case of JB, will stride) towards (McRuer 2006: 111, quoting Henri-Jacques Stiker). Rebuilding in the present is contingent upon the reiterative insistence of a past whole, and the flexible management – and inevitable resolve – of the re-current crisis (McRuer 2006: 17). McRuer explains the ways in which "rehab demands compliance or – more properly – makes noncompliance unthinkable" (McRuer 2006: 113); rehab exhibits the assumed decision of an individual to heal while at the same time shrouding the actual absence of autonomous choice. As a method for suturing together self-disciplinary mechanisms of subjects and regulatory technologies of social bodies, rehabilitative returns to the norm are intimately enmeshed with the ways in which the sovereign subject conducts life, down to the most mundane of daily routines (Foucault et al. 2003: 253). Through dedicated (internally driven) self-discipline in order to regain physical abilities, survivor-bodies bear the burden of enacting personal recuperation that parallels national exoneration; as the healing of the individual body progresses, it also demonstrates the future return to a seemingly secured and fortified state. The media's emphatic focus on JB's rehabilitation, and his implicit personal decision to recover, works to eclipse the undeniable failure of the nation to protect lives during the explosions, while relocating the responsibility for and of rehabilitation to him, the surviving sovereign subject.

As a blow to not only individual bodies but also the national population, the Marathon blasts emerge as a space for literally (corporeally) re-shaping and figuratively re-working the contours of the 'normal' subject presently, while projecting both behind and ahead. JB's narrative – his forthcoming tale of fortitude fabricated through media – embodies constitutive aspects of McRuer's compulsory able-bodiedness. It also illustrates the paradoxical fissures within this neoliberal regime, highlighted by the ongoing tension between individual responsibility and self-sufficiency in recovery, and the individual's simultaneous role in re-constituting the national collective. JB's rehabilitation, narrated by the media, depicts the desire to realize (idealized and temporally imagined) desirable 'normality' by prominently focusing on his (persisting) heterosexual desire and (potential) physical abilities. Surviving the bombing, JB's successful progress hinges on his ability to regain his (past) life. Marked (and dis-membered) by the bombing, however, his body can never return to its previous 'whole'. If this recovery is solely reliant on the successful re-creation of his re-produced past, then JB can never wholly recover. JB embodies a paradoxical gap

in the potentiality of rehabilitation (Muñoz 2009: 9), a suspended space for re-figuring not only the past and the future in the present, but also certain ex/accepted (dismantled and transformed) bodies for national re-integration. JB's path proceeds, illuminating the mutual constitution of a "linear progress" alongside the past/present/future and the performance of 'acceptable normality', all of which are only visible as such *both in spite of and due to* his spectacularized dis-abled-body.

As we read this first article, we not only meet JB, we get to know him. We are crying alongside his father, relieved and grateful for "the man in the cowboy hat" just like his mother. We wonder about his girlfriend, and what will become of their relationship. We are affectively hooked, invested in his recovery and in his impending rehabilitation. We are hoping and also hopeful.[64]

[64] Lisa Duggan and Jose Esteban Munoz record a productive dialogue through which they perform the development of hope. Duggan and Munoz flesh out the political potential of bad sentiments as opposed to perpetual positivity as "the capacity to transcend hopelessness" and serve as a basis for collectivity and belonging (Duggan and Munoz 277). What may seem as stymying hopelessness is instead the seed for and influential component of (an "educated" or a "concrete") hope that "helps escape from a script" (Duggan and Munoz 278), of vacuous enthusiasm and complacency (Duggan and Munoz 280).

3.2 | Looking back at and beyond the survivor-body

Nearly three months after the Marathon bombing and after JB is first introduced to the public, the *New York Times* publishes a retrospective piece on JB's rehabilitation. An associated video narrated by JB, titled "A Marathon Comeback", is posted online, coupling much of what's written with his own personal account and somber, vivid visuals. Starting from a dark silhouette of JB, a smoke filled screen shows people running, desperately zig-zagging in disparate directions, backed by the sounds of an explosion and screaming. "I was on the ground, I hear a pop, and then I'm lifting myself up, off of my back. I didn't know what was going on… At one point, I just kinda gave up, and I didn't care if I died or not".[65] The screen goes black. Subtle squeaking accompanies the movements of burnished fitness equipment and weights, set against the silver rim and black rubber of the wheelchair. JB's voice wafts over, but I see only the assemblage of his midsection, the chair, the machine, and the movement of his arms as he lifts, and lets them fall.[66] Lifts, and lets them fall. Now framing only his intently focused face, small orange barbells pass in and out of the shot, as he lifts an arm, and lets it fall. Lifts an arm, and lets it fall. He talks about struggling to move, and most of all hurting. He discusses the repetition of his days, which mirror the visual repetition of the muscular movements I watch play out on video. He reflects upon how, when he arrives at physical therapy, and starts working out, he forgets it all. Finally, the camera cuts, and I see his (new) whole body.

I meander slowly along with JB, listening as he chronologically recounts his initial confusion (notably, neither horror, disgust, nor fear) on the day of the bombing, discusses the throbbing pain that followed, and, as a hospital employee in a sterile white coat removes sutures from his lower body, talks about forgetting that his lower legs are no longer there. The first half of this video focuses almost exclusively on living, on JB's decision to persevere, and his commitment to looking ahead. He almost gave up; but, most importantly, he is (repeatedly) choosing not to. I also focus on these first few minutes because they visually and vocally illustrate the performative repetition required of re-presenting the able-body, a repetition that, as Robert McRuer points out, is always "bound to fail, as the ideal able-bodied identity can never, once and for all, be achieved" (McRuer

[65] Haner, Josh, Spangler, Catherine, Rohan, Tim. "A Marathon Comeback," *New York Times*, 8 July 2013. Web. 5 June 2016.

[66] In her essay, "'Why Should Our Bodies End at the Skin?': Embodiment, Boundaries, and Somatechnics", Margrit Shildrick discusses Deleuze and Guattari alongside Jasbir Puar to elaborate upon the usefulness of thinking the "assemblage" in the context of critical disability studies, somatechnics, and prosthesis. In this reference, I point to how, in this assemblage of corporeal body, machine and socio-cultural context of rehabilitation, it is the "connection between disparate components that produces meaning rather than the other way round, where the fixed meaning of an element would prescribe the nature of its possible connections" (Shildrick 2015: 21).

2006: 304). McRuer's analysis of able-bodiedness draws upon Judith Butler's influential work on the performative production of gendered bodies, and the way in which "gender is always a doing", perpetually in action, purportedly stable and pre-existing in the very same moments that it is performed (Butler 2011: 34). This enduring insistence upon performing ensures the impossibility of achieving perfection; gender and sexuality are ideals incapable of completely capturing or embodying. This certainty of failure, however, is what also allows for fluidity. Taking up Butler's notion of performativity, McRuer notes that able-bodiedness is an impossible and unrealizable ideal which compels individual and, of course, rehabilitative ambitions (McRuer 2006: 304). Rather than failing to achieve an ideal, however, JB's repetition – in the face of the inevitable failure latent in the (new) form of his altered body, which is slowly unveiled over the first few minutes of the video, piece by piece – already demonstrates a critical success.

McRuer notes that, while the persistent performance of aspirational able-bodiedness is bound to fail, failure contributes to its flexible ability to overcome crises. Flexibility allows for the maintenance of the façade of cemented continuity, which eclipses the "fragmentation and multiplicity" of (separate and momentary) performances (McRuer 2006: 17). Rather than striving to achieve wholeness, or "coming back" to where he once was (as the title of the video promises), JB's rehabilitation works towards a *different* whole. Here, the presentation of wholeness requires insistent attention to and enduring awareness of the constitutive moment of rupture (the bombing, the injury, the "dis-abledness") that repeatedly necessitates his rehabilitation. JB's "success" is continually contingent upon the open acknowledgement of his body's literal fragmentation; as opposed to detrimentally inflexible, JB embodies the flexibility of neoliberal subjecthood (McRuer 2006: 17). In his committed repetition – displayed in his perpetual physical movements, of lifting and lowering – JB is sculpting his (new) body through self-discipline, performing the will to go on well into the future. Despite the inevitable failure to achieve a conventionally "able" body, the performance of this failing marks a certain kind of success.

Pairing the discussion of JB's living decision(s) with his diligent execution of weighted reps, the national spirit voiced by President Obama – of independence, toughness, and resiliency – plays out on video. JB's present rehabilitation successfully enacts moving forward *in spite of*, directing all of our attention ahead. While his body and life have changed (which he pointedly notes in the video), his current living – carefully managing doctor's appointments and ceaselessly attending physical therapy – suggests the potential for re-building an impenetrable (new) whole. McRuer notes that the ultimate goal and mark of rehabilitative success is making "disability disappear"

(McRuer 2006: 115). In the case of JB, however, success is marked by and through the markings on his body (markings left by the bombing and the injury that he is working to move beyond), their persistent recognition and presence. If achieving that which was once 'normal' in the past is presently out of the question for JB, how and in what ways does the nation both render and re-absorb the highly visible survivors of the bombing without compromising the representation of a national norm moving forward?

While McRuer posits that "the flexible subject is successful precisely because he or she can perform wholeness through each recurring crisis" (McRuer 2006: 17), JB's performance is successful in part because it is inflexibly, literally physically un-whole. Susan Stryker and Nikki Sullivan's work questions what constitutes 'wholeness' untangles what becomes of bodies and body parts that are publicly visibly and corporeally changed. Stryker and Sullivan look at how performances can present the appearance of a certain kind of completeness through the rearrangement of social and corporeal parts. Stryker and Sullivan discuss the relationship between somatechnics, sovereign power and processes of re-integration for bodies that materially differ from perceptions of national norms. Similar to McRuer's notion of "able-bodiedness" as a repetitive (involuntary) performance to imitate an impossible ideal, they posit that all embodiment is failed and also always partial. They push this notion beyond compulsory able-bodiedness by pointing to the enduring incompleteness of the broader social body, which is re-produced only through the continuous integration of bodies, a process which is "paradoxically, dependent on its enfleshment as always already torn, rent, incomplete, and unwhole" (Stryker and Sullivan 2016: 61). As an ongoing relational compromise, whether irreversibly injured or not, embodiment is produced individually and collectively, rendering it ceaselessly supple. For JB, his positionality as an overtly heterosexual survivor provides space through which his unwhole body might be read as not just acceptable but as a celebrated achievement. Re-integrating his (individual) body is done without necessarily changing the (norms of the) social by negotiating pieces of physical embodiment and socially acceptable behaviors.

Beyond fleshy "bodies and parts", survivors' bodies *are* parts: survivor-bodies are integral components of maintaining and re-producing the social body and vice versa. Beyond the present, survivors of the Marathon bombing are parts of a now past historical moment, events that contribute to the future-facing compositions of the nation. The rehabilitation and reintegration of bodies as "survivors" is sutured to re-envisionings of this particular historical moment in ongoing imaginations of the nation. Drawing from Jasbir K. Puar's work on piecing, there is perpetual

friction between bodies becoming conceivable through their (social and political) incorporation, yet the need to preserve their inconceivability (by the State and the social body) remains the basis for inclusion (re-integration) in the first place (Puar 2015: 46-47). This is the precarious position occupied by the survivor-body. Particularized, disassembled bodies are re-integrated into the "whole" contingent upon their existing – and persisting – "un-whole-ness". Progress (physical and social) is marked by prevailing *in spite of* injury, yet the trace of injury must always remain present, as a constitutive aspect of not only being a survivor but also as a point that allows for moving ahead.[67] Rather than the flexible performance of wholeness, critically thinking through the re-integration of survivor-bodies becomes a question of who is asked to perform what, when, and why. As his dismemberment becomes "re-membered and re-articulated" (Stryker and Sullivan 2016: 59), JB's re-integration hinges upon his perceptible heteronormativity and his committed diligence to the on-going "socially allowable formations and transformations" of his body by and through the social body (Stryker and Sullivan 2016: 52).

[67] Here, I use the Derridean term "trace" to emphasize the mutually constitutive re-production of a "survivor" (and subsequently, of rehabilitation, recovery, progress) and the continual citation of the injury (the momentary making of dis-ability). Shildrick discusses Derrida in the context of somatechnics and the mutual constitution of bodies and prosthetics. Similar to survivor and the injury they are positioned to supposedly "overcome", she explains, "the very possibility of (prosthetic) augmentation indicates an absence of self-sufficiency or originary wholeness… prostheses exceed their instrumentality, and construct the very thing that they purport to merely enhance" (Shildrick 2015: 17).

3.3 | Stitching, sewing, and social suturing beyond the skin

Integrity: Oxford English Dictionary[68]

1. The quality of being honest and having strong moral principles.
2. The state of being whole and undivided.

Counterpart to the online video, the accompanying *New York Times* article opens with a medical procedure to remove sutures from JB's lower body one month after the bombing, a scene also depicted in the video. As his stitches are pulled out, the article pulls us back in time to his very first leg surgery on the day of the Marathon, an event that he was at to support his girlfriend (as we are reminded time and time again). Clean, procedural descriptions of re-making JB, of sewing, tucking, snipping and stitching his skin, thread throughout the article. This corporeal closing-up and re-covering is consistently coupled with elaborations of his personal drive and the heartening tale of his heterosexual relationship.[69] The material healing of JB's external physique is inseparably interwoven with the rehabilitation and restoration of his (internal, individual) integrity as a subject. As the above definition clearly denotes, the integrity of a subject depends upon both (distinctly) internal and external aspects, of exercised virtues and the presentation of wholeness.

During JB's initial operation, only hours following the bombing, a surgeon scrutinizes "layers of skin, tissue and muscle, preserving what was healthy, cutting what was dirty and sick".[70] The remains of JB's lower legs, detached during the explosions, fall into the latter categorization and are removed at the knee joints. The words "dirty and sick" recall the media representations depicting a scene of horror published three months earlier, on the same day as the bombing (and discussed in my preceding chapter). Severed limbs, shaped through exclamations of disgust, then surfaced as sticky objects trafficking revulsion, and uniting disgusted subjects (Ahmed 2014: 98). Here and now, in reflection upon the past surgery on that day, JB is unquestionably identified as an individual from whom the 'disgusting' needs to be removed – rather than the disgusting object itself. Susan Stryker and Nikki Sullivan explain how the logic in this rhetoric relies on the unquestioned assumption that (unnaturally) removing that which is healthy would be absurd; it also espouses the fiction of a bodily integrity which is "essential to the well-being of individuals

[68] "Oxford English Dictionary," accessed 19 May 2016.
http://www.oxforddictionaries.com/definition/english/integrity
[69] This particular *New York Times* article describes JB's "formal amputation" (as opposed to the initial injury which took both of his legs) in terms that include: "tucked the muscle", "stitched the tissue", and "sewn shut".
[70] Rohan, Tim. "Beyond the Finish Line." *New York Times*, 7 July 2013. Web. 20 April 2016.

and of the body politic" (Stryker and Sullivan 2016: 53). Depicted in JB's inaugural medical amputation is the need for a new kind of bodily integrity in order to re-integrate his body. The removal of that which is "dirty and sick", and the further medical compromise of JB's body, is not only acceptable under these circumstances but necessary. This scene lays the foundation for the re-integration of JB's (increasingly explicable and acceptable) compromised corporeality as a subject. Horror is evidently encaged in the past; the disgusting is cut out, removed in order to move forward.

As JB's bodily integrity is restored, through recounted medical procedures and scheduled rest, the adjacent language alters. While graphic articulations of flesh and blood flooded a number of the first articles to cover the Marathon bombing, flesh is never mentioned in discussion of JB or in reference to his surgeries. Rather, JB's body is described as "skin, tissue, muscle and bone", cleanly and logically moving through layers, from outside to within, as opposed to painting a picture of muddled and mixed up parts.[71] In her elaboration of somatechnics, Nikki Sullivan discusses the ways in which the surface of the skin is regarded as "the external expression of an inner self" (Sullivan 2009: 129). Similar to her work with Stryker, she finds that ongoing assumptions of bodily integrity regard skin as the protective top layer covering individual personality and personhood. This reliance on external bodily integrity relies upon problematic yet prevalent binaries between inner and outer, self and other, decent and deviant (Sullivan 2009: 133). Shifting from flesh to skin, these same delineations are delicately echoed in the reflections upon JB's body and its re-construction/-covering. As JB's (external) skin slowly heals, his (internal) personal ethics are similarly re-generated.

The increasing absence of 'disgusting' descriptions of JB's material body as we learn more and more about him moves him farther away from a mere harmed body, and emphasizes his re-instatement as a subject. While JB's first surgical amputation was already complete when the initial *New York Times* article introduces him amidst the chaos of the first 24 hours, he had not yet regained his ability to speak. Then descriptions of JB's physical state include a focus on the excessive amount of blood that he lost, his need for "blood and fluids because he had lost so much", and his ruptured physical exterior.[72] Another article, concurrently published (and discussed in the preceding chapter as it proffered disgust), graphically depicts anonymous "victims… some with huge holes in their legs where skin and fat and muscle were ripped away by the bomb and

[71] Rohan, Tim. "Beyond the Finish Line." 2013.
[72] Ibid.

with ball bearings or nails from the bombs embedded in their flesh," and the carnage of nameless bodies.[73] Moving forward three months in the future, with JB now not only named but also speaking, reflecting on and participating in his own re-presentation, blood runs only through the article's retrospective recounts of the moments of explosion. The corporeality of JB's injuries and of the gruesome scene of injured bodies surrounding him are brushed over only briefly; bodies, blood, and "loose tissue" are relegated to the distant past, rarely if ever mentioned in the succeeding present parsed out in this article.[74] Restoring the integrity of JB's bodily exterior coupled with the increasingly sterilized synopsis of both his past and present physical states stages the re-making of a subject. Rendering new lower limbs through multiple surgeries, JB is re-produced through the stitching and tucking of his skin, his cognitive participation, and his performance of certain morals, integral to both his body and his living being.

With the dissipation of blood and bleeding, the surgeries on his legs complete, JB's body can properly heal.[75] As the article poignantly points out, however, healing, "learning to walk again, and whatever happen[s] after that, [is] up to him".[76] As his own individual responsibility, JB's rehabilitation requires not just learning to walk but the "active (visible) exercise of moderation, restraint, and self-mastery in the (critical) use of pleasure and the (trans)formation of the self. Here, self-mastery… is constituted as the virile practice of freedom, of self-(trans)formation, which marks the ethical subject not only as different from others and/or the dominant culture but more important, as (morally) superior, *as* subject" (Sullivan 2009: 135). Accompanying JB's diligent commitment to re-building his musculature, the article articulates his admirable integrity, and his exercise of strong moral principles. His ethical self-mastery of subjecthood is enabled not just through learning to walk alongside his girlfriend, but also implicitly because his heteronormativity.

> Seeing her was the best part of his day now. They had been together for about a year. He had decided he wanted to marry her, buy a house with her, start a new life with her. But he sensed her guilt. She said she loved him more now. She was more affectionate. They

[73] Kolata, Gina. "Doctors Saved Lives, if not Legs, in Boston." *New York Times*, 16 April 2013. Web. 21 April 2016.
[74] There is one mention of JB bleeding during the removal of his sutures in "Beyond the Finish Line".
[75] The symbolic re-presentation of JB's transformation, from bloodied body to sexual subject, mimics Michel Foucault's genealogy from past to present of the shifting social significance of blood to sexuality. Foucault traces the historical import of blood as "a reality with a symbolic function", asserting lineage, precariousness and power simultaneously (Foucault 1978: 147). Since substituted by sexuality, however, power is now wrapped up in reproduction of the race, of other humans, and life (Foucault 1978: 148). The re-presentation of JB's narrative through media evolves from one of blood and gore, to one of heterosexual desires and heteronormative achievements.
[76] Rohan, Tim. "Beyond the Finish Line." 2013.

had figured out how to be intimate in his hospital bed. She just had to be careful of his legs.

-Description of the recovery process for JB in a New York Times article (7 July 2013)[77]

As JB is fitted for prosthetics, his voiceover articulates what lies ahead. "My goals in the future have changed drastically. I had no idea what I was gonna do. Now, I think, I have goals. I want to walk and, like, be normal again. I want to wear pants, shoes. I want to stand up, be tall. I just want to be normal." He's next shown carefully balanced on his new prosthetic legs, ready to move ahead. JB stands facing an unadorned taupe hallway, lined on each side with two wooden bars. The video films him from below, elongating his stature and clearly capturing the enduring contact between he and his girlfriend, first holding him from behind, and then scooting around his side to face him, for a kiss and close hug. JB's blended body, his perpendicular physical form and prostheses, is pieced together with his blatant heterosexuality.

As JB literally physically moves forward, standing and soon striding on his own, his progress is intimately entangled with the normative linearity of heteronormative desires: girlfriend, marriage, house, one might imagine children, and so on. The quote above emphasizes JB's decision-making power in relation to his relationship, while the quote from the video shows his commitment to mastering his prosthesis, learning how to walk again, all of which are entangled as integral components of his healing and advancement. This scene illustrates what Stryker and Sullivan position as the push and pull compromise of re-integration. JB's body:

> though dismembered in one register, becomes re-membered and re-articulated in others… it achieves the integration of corporeal space and phantasmatic body, and simultaneously becomes a more socially integrated body… It becomes a body that reproduces, through its atypical technologisation, the visual norms of gendered embodiment that form part of the routine functioning of the social body. (Stryker and Sullivan 2016: 59)

Rather than a coincidental encounter, the video's visual combination of conventionally normative sexuality and of affected able-bodiness respectively illustrate JB's "body part which facilitates specific uses of the biopower of the bodily remainder" ("the king's member") and the "particular strategy for resolving these tense negotiations over life and death between sovereignty and its subjects" ("the queen's body") (Stryker and Sullivan 2016: 58). By demonstrating the future

[77] Rohan, Tim. "Beyond the Finish Line." *New York Times*, 7 July 2013.

potential to reproduce alongside the aided ability to re-produce a certain form of able-ness, JB's narrative presents a subject that "strikes a deal with sovereignty to access the power of certain normativities as an avenue for its own peculiar life" (Stryker and Sullivan 2016: 59). Thus, as a "deal" *decided by* the subject, the national norm is left intact and undisturbed as is.

The space of exceptionalization created through and occupied by the survivor allows for the conversion of an ostensibly "nonnormative body into a form of social and cultural capacity" (Puar 2016: 52). Within this space, JB's narrative illustrates the ways in which a form of acceptable subjecthood is successfully pieced together: "getting to that point of 100%"[78] entails the inseparable stitching of heteronormativity and self-regulation in "producing toward ableist norms" (Puar 2016: 52). Even in this space of exceptionalization, the survivor-body thus becomes a productive force in re-enforcing notions of normal neoliberal subjects within the nation. JB's role as not only an individual exception but as an exceptionally embraced national hero is articulated in the responses spurred by this retrospective review of his recovery up to this point. Letters to the editor, published a week after the distribution of this video and article, celebrate JB as a "beacon of hope" in his resiliency, strength, and courage, and his ability to enact a "new normal"; together, they confirm how JB "stands for the America we are".[79] Re-learning how to physically stand and walk on alongside his girlfriend, JB's personal recovery also stands for the nation's recuperation.

[78] JB's own words, used to describe his personal goals for recovery.
Haner, Josh, Spangler, Catherine, Rohan, Tim. "A Marathon Comeback," New York Times, 8 July 2013, http://www.nytimes.com/video/sports/100000002316583/a-marathon-comeback.html?action=click&contentCollection=meter-links-click&module=meter-Links&region=caption&pgtype=article&version=meter+at+4&contentId=&mediaId=&referrer=&priority=true
[79] "Letters to the Sports Editor." *New York Times*, 13 July 2013. Web. 20 April 2016.

3.4 | Nationally regarded re-integration

> What will he do when his immediate goals are met, when he is walking normally again? What will he do as time passes, as the spotlight fades? What then?
>
> *-Discussion of JB's past, present and future in a New York Times article (28 December 2013)*[80]

At the end of 2013, under a section entitled "A Look Back, and Beyond", the *New York Times* published a seemingly conclusive article chronologically reviewing JB's story. The article starts with reference to the famed photograph of JB, updates the public on his stable relationship with his girlfriend and the new home they recently bought, and ends with a positive reflection on his enduringly even-tempered spirit. In addition to providing a concise summary of then and now (and those months in between), the article also highlights JB's spot in the limelight: the money he received to support his medical care,[81] his book deal, his interactions with local and national celebrities.[82] While the piece is presented by the paper as a bookend to that year's earlier bombing (and one of the more memorable stories of 2013), this brief, cut and dry reflection on the preceding months invites a glut of questions.

JB's narrative – as it was presented through the media in 2013 and further developed over the ensuing months and now years – cultivates a moving message about perseverance and positivity, personal diligence and heteronormative partnering. As a stand-alone story, its emotional evocation is powerful, and can be powerfully inspiring. As Francois Debrix warns in his analysis of the falling man at the marathon, however, this "emphasis on some… should not blind us to the fact that there are many more… bodies that we are still not allowed to see, think of, or, indeed, as Judith Butler intimates, grieve for" (Debrix 2016: 178). Reading between the lines of JB's very public and

[80] Rohan, Tim. "Alive, and Living in the Moment." *New York Times*, 28 December 2013. Web. 20 April 2016.

[81] It is interesting to note that the One Fund Boston, the centralized charitable response to the Marathon bombing, erected by the city of Boston in collaboration with the state of Massachusetts, clearly differentiated amongst types of corporeal injury as evidenced in the rationale employed to determine its funding allocations. In addition to the families of those (three) killed, individuals that experienced double amputations received the most financial compensation from the One Fund ($2,195,000 each); people who lost a single limb received the next highest amount ($1,195,000); and finally people who required hospital stays received payouts according to the number of nights they were in care (between $125,000 and $948,300). This is detailed further in the One Fund Press Release, "Claims by Category Payment" found at:
https://s3.amazonaws.com/b.3cdn.net/oneboston/f5efe9f4f98a34ef63_77m6bxbnr.pdf

[82] JB's memoir, entitled *Stronger*, was published 8 April 2014. On Amazon, Google Books, and various book selling websites, the contents of the book are publicized as follows: "In STRONGER, [JB] describes the chaos and terror of the bombing itself and the ongoing FBI investigation in which he was a key witness. He takes us inside his grueling rehabilitation, and discusses his attempt to reconcile the world's admiration with his own guilt and frustration. And he tells of the courage of his fellow survivors. Brave, compassionate, and emotionally compelling, [JB]'s story is not just his, but ours as well. It proves that the terrorists accomplished nothing with their act of cowardice and shows the entire world what Boston Strong really means."

publicized recovery demonstrates how certain "modes of bodily being" are not only enabled but also celebrated, while others are simultaneously excluded or intentionally left invisible (Stryker and Sullivan 2016: 51). The most obvious question to critically consider is, of course, why?

Throughout this chapter, I have analyzed the ways in which bodies and parts are carefully recuperated as national subjects, and how JB's position as a survivor of a national attack afforded particular, exceptionalized space for piecing together acceptable modes of being: affected able-bodiedness and exemplary heterosexuality. Suturing together the queen's body, the "particular strategy for resolving these tense negotiations over life and death" (prosthesis), and the king's member, "the body of the reproductively capable genitalia" (heteronormativity), JB's re-integration is not only plausible but also comes to reinforce what and how 'normal' subjects should (continue to) appear (Stryker and Sullivan 2016). The remarkable concentration on just JB's rehabilitation is indicative of a national regulatory agenda invested in re-presenting only 'normal' rehabilitative progress.[83] JB's re-integration resolves the discord between seemingly 'normal' physical abilities and ostensibly 'non-normal' (yet hyper-visible, through the publicity of their transformation and their recovery) physiques through the pairing with his "survivor" status, his autonomous flexibility and fortitude, and his apparent heterosexuality. This piecing together to produce an assiduous and aspirational subject not only allows for JB's ongoing intelligibility as a "new normal" neoliberal subject, but also the re-production of the national 'norm'.[84]

Simultaneously, heeding Debrix's earlier cautioning, as the nation focuses on and continues to harken back to JB, the hundreds of others wounded in the explosions on April 15, 2013, 18 of whom also encountered amputation and presumably also proceeded down a lengthy, arduous path of recuperation, are eclipsed.[85] E. Ann Kaplan, in her analysis of media coverage of the war on Iraq following September 11th, notes that this focus on some and not others incites an "empty empathy", "empty" as it produces a sentimental response that is founded on micro-level focus on an individual which obscures a macro-level analyses (Kaplan 2005: 94). This media manipulation allows us to, in Kaplan's words, "peek in on the action" of recovery with "no context through which to organize empathic feelings" for survivors (Kaplan 2005: 95). And, it is not just the other

[83] Other narratives of survivors received media attention; however, JB's tale of survival and recovery is still one of the most prominently featured stories. Most recently, a 2016 "where are they now" overview of the Marathon bombing victims and first responders leads with JB's tale: Bowerman, Mary. "Boston Marathon bombing survivors and first responders: Where are they now?" *USA Today Network*, 15 April 2016. Web. 25 May 2016.
[84] "Letters to the Sports Editor." *New York Times*, 13 July 2013. Web. 20 April 2016.
[85] JB is one of only two of the injured individuals that required a double amputation within the months following the attack. WGBH News. "Greater Boston Video: Marathon Victim Jeff Bauman Shares 'Stronger' Story". *WGBH News*. YouTube, 16 April 2014. Web. 27 May 2016.

bodies of survivors – spectators, athletes and community members – from this particular event who remain unseen.

In the extreme focus on only particular events – acts of terror, extreme violence, unjust deaths – in only certain locations, who and what else is consistently erased? Even more significantly, beyond the incident of the Boston Marathon bombing, who is absent and whose ongoing suffering and tragedy, or conversely, success and triumph, remains unacknowledged and unheard? Taking up Debrix's elaboration of Butler, whose deaths count as "grievable", and conversely, as in the case of the Marathon bombing, whose lives are considered courageous and inspirational? While 'we' hierarchize those "worthy" of grieving (Butler 2006: 32), in what ways do 'we' privilege certain modes of recovery? Whose rehabilitation are 'we' proud of, what particular points (and, here, literal steps) of recovery are celebrated, who do 'we' invest in emotionally and why? The survivor narrative that I've analyzed throughout this chapter demonstrates how perseverance is re-presented in the present, and the physical and social modes of rehabilitation embedded in drives to "overcome" injury. While media coverage of JB's individual reintegration simultaneously works to recuperate the nation, the narrative of his recovery marks moving ahead in efforts to return to an idealized, particularized past, re-producing and projecting future notions of a 'normal' national subject.

Conclusions

This project both sets out from and concludes at the finish line.

Just yards away from the spot where JB and his wife are photographed, embracing at the 2016 Boston Marathon finish line, screen actors reenact the moments abutting the 2013 Marathon bombing. Amidst the spectators, athletes, and of course, survivors present at this year's race, scenes for a movie about the bombing, entitled "Patriot's Day", are filmed.[86] A second movie, focusing on JB's tale of brutal harm and ensuing recovery, is also slated for production in the upcoming year.[87] My project has focused on analyzing re-presentations of the emotionally stimulating spectacle of the explosions, and the resulting corporeal destruction and dismemberment; thus, the impending (commercialized) re-production of this past event for future public consumption, in theaters December 2016, provides the perfect place for wrapping up.

Throughout the preceding pages, I have uncovered the circulation of certain affects through media re-presentations of reactions to, witness exclamations at, and images of the 'horrifying' events of the Marathon bombing. Locating the emergence of disgust – at blood, torn bodies, and severed parts – I've followed its performative toggling to show its ultimate failure in affectively fortifying national community in the face of harm (and future threat). Impaired by the nationally internal site of the initial intent and the resulting bodily injuries, I have shown how disgust recedes and patriotic pride (effectively shrouding national shame) is called upon as the affective plot for re-integrating injured bodies while re-drawing national borders. Within the forward-facing space opened up by pride, I locate the re-absorption of the survivor-body and mutual constitution of notions of national 'normality', and normal subjects.

Survivors, especially of a national tragedy or trauma, occupy unique, hyper-visible positions within neoliberalism; they are at once individually responsible for personal recovery and also

[86] The movie is a fictionalized account of the day, in part based off of compiled stories from spectators and survivors. Toussaint, Kristin. "Mark Wahlberg was filming at the Boston Marathon finish line this morning," *boston.com*, 18 April 2016. Web. 1 June 2016.
Wilkins, Vanessa. "Mark Wahlberg Films 'Patriot's Day' Scene at Boston Marathon." *ABC News*, 18 April 2016. Web. 6 June 2016.
"Mark Wahlberg Shoots 'Patriot's Day' Scene at Boston Marathon Finish Line." *CBS Boston*. 18 April 2016. Web. 6 June 2016.
"Mark Wahlberg Films 'Patriot's Day' Scene at Watertown Gas Station." *CBS Boston*. 10 May 2016. Web. 6 June 2016.
[87] The second movie, due out in 2017, is a screen adaptation of JB's personal memoir of the events entitled, *Stronger*. Shanahan, Mark. "Wahlberg, Gyllenhaal in Town for Marathon movies," *Boston Globe*. 20 January 2016. Web. 6 June 2016.

representative(s) of national recuperation. Looking to one survivor narrative emerging after the Marathon bombing, I analyzed images, audio video, and text in order to reveal the ways in which persistent repetition and the demonstration of dedicated self-management converge with physical restoration to produce particular forms of able-ness. Drawing from theories of compulsory able-bodiedness and somatechnics, I argued that this particular survivor is successfully re-integrated into the social body through the exceptionalized space created by piecing together affectively re-gained physical abilities (demonstrated mastery of prostheses) and effective heteronormativity (past/present/future heterosexual partnership, home ownership, marriage, and so forth). Not only does this suturing allow for the rehabilitation of this injured body into the national body, but it also re-enforces norms of 'acceptable' national subjects.

I concluded my discussion in Chapter Three with queries regarding acceptable reasons for grief and suitable occurrences for celebration. Picking up here and paraphrasing Judith Butler, re-producing (and commodifying) the Marathon bombing through popular culture not only contributes to national understandings of "[w]hat is real?" and "[w]hose lives are real?", but also highlights the ways in which (past and future) "reality" is constantly being re-made in the present (Butler 2006: 33). In piecing together particular narratives of heroism, salvage and survival, and celebrating them through cinematic adaptation, particular performances and "modes of bodily being" are once more thrust into the limelight, pushing others further to the margins of the unimaginable (Stryker and Sullivan 2016: 51). The making of a movie about this particular historical event (and another about JB) presently marks a break from the past, while also contributing to the ways in which the bombing will be re-membered in the future.

Piecing together parts of events, their emotional undergirding, and the ways in which they re-produce 'normal' subjects through the milestones of (individual and national) recovery is an ongoing project. As the nation experiences and continues to frame acts of terror through media (and mediums such as movies), it is critical to account for the affective economies at play. Revealing the connections between re-presentations of the past, present and future allows us to peek beneath the surface-level of stories of survival and rehabilitation that are thrust into the spotlight, and begins to open up space for new narratives that might transform neoliberal national norms.

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