

**TIME
TIME
TIME**
IN TELEVISION NARRATIVE

Exploring Temporality in Twenty-First-Century Programming

Edited by Melissa Ames

UNIVERSITY PRESS OF MISSISSIPPI • JACKSON

For all who feel that

www.upress.state.ms.us

The University Press of Mississippi is a member of the Association of
American University Presses.

Copyright © 2012 by University Press of Mississippi
All rights reserved
Manufactured in the United States of America

First printing 2012

∞

Library of Congress Cataloging-in-Publication Data

Time in television narrative : exploring temporality in twenty-first-century programming
/ edited by Melissa Ames.

p. cm.

Includes bibliographical references and index.

ISBN 978-1-61703-293-6 (cloth : alk. paper) — ISBN 978-1-61703-294-3 (ebook) 1. Time on television.

2. Television programs—United States. I. Ames, Melissa, 1978—

PN1992.8.T56T56 2012

791.450973—dc23

2011045389

British Library Cataloging-in-Publication Data available

6

TEMPORALITY AND TRAUMA IN AMERICAN SCI-FI TELEVISION

ARIS MOUSOUTZANIS

The last decade has witnessed the emergence of a number of American sci-fi TV shows that have demonstrated an increasing experimentation with temporality, such as *Lost*, *Flashforward*, *Alias*, *24*, *Fringe*, and *The Sarah Connor Chronicles*, among others. This chapter will approach the complex temporal structure of these shows by focusing on the fact that they often concentrate on a major event that structures their entire narrative. Nonlinear temporality may then be seen as related to a preoccupation with the topic of psychological trauma, which has been receiving increasing attention during the last fifty years in diverse disciplines and media representations to the extent that has led scholars such as E. Ann Kaplan to argue for the emergence of a “trauma culture” or even to what Roger Luckhurst refers to as a “trauma paradigm.” As a psychopathology that constantly returns patients to the incident they experienced, which they relive in nightmares or hallucinations, trauma is characterized by a temporal structure that is nonlinear and repetitive, and fictions of trauma often attempt to convey that aspect of the disease by experimenting with narrative structure.

The emergence of a subgenre of “trauma sci-fi,” however, should not be seen merely as a response to contemporary social issues and political crises. In this chapter, I will be arguing that trauma sci-fi television should be seen as a very self-conscious, “metatextual” television genre that reflects on certain aspects of the nature, function, and history of the medium of television itself. The fact that often the major event within these programs involves a technological accident or breakdown only highlights further such an approach. More specifically, these shows illustrate three aspects of the relationship between television, temporality, and trauma: first, the structural equivalences between trauma and the new media, whose ability to challenge conventional perceptions of time and space has been seen as similar to the structure of traumatic temporality; second, the history of the medium of television itself, which is often theorized in terms conceptually similar to that of trauma, such as

“discontinuity,” “rupture,” and “conflict” between older and new media; and third, the fact that television serves by now as the major site where collective tragedy and historical trauma are witnessed, experienced, or even registered as traumatic in the first place.

CULT TELEVISION AND TRAUMA CULTURE

Originally theorized during a period ranging roughly from the 1860s to the 1930s, the psychopathology of traumatic neurosis was largely ignored by official psychiatric circles until they started receiving pressure by activist groups within the climate of the late 1960s, such as feminists and Vietnam veterans, who were urging for further attention to issues such as sexual harassment and combat neurosis, respectively. Research on the subject that took place as a response to these campaigns eventually led to the inclusion of the term “post-traumatic stress disorder” (PTSD) in the *American Diagnostic and Statistical Manual for Mental Disorders* in 1980, which led to a series of fierce debates among members of psychiatric communities on the nature of traumatic memory in the 1990s, now called the “Memory Wars.”¹ These debates were taking place at the same time with a growing preoccupation in the humanities with the question of representation of atrocious historical events such as the Holocaust, which led to the emergence of “trauma theory.” Contemporary media were both responding to and participating in this widening interest in trauma, as may be seen in the increasing popularity of TV genres such as the talk show, the real-life police show, and court television. This trend was also emerging at the same time with an increasing fascination with images of violence and destruction from the late 1970s onward, in film genres such as the horror movie or the sci-fi blockbuster, which were also followed by recurrent debates on Internet pornography, pedophilia, and the violence in the media. By the late 1990s, trauma seemed to be, according to Kirby Farrell, “both a clinical syndrome and a trope . . . a strategic fiction that a complex, stressful society is using to account for a world that seems threateningly out of control” (2).

The emerging media culture of trauma, however, did not restrict itself to the above genres and debates. Trauma has actually acquired a central place in a significant number of cult TV shows at the level of plot and narrative structure. The embeddedness of these shows in trauma culture becomes evident when bearing in mind that the same cultural moment that witnessed the Memory Wars and the emergence of trauma studies was also the period of the original broadcasting of a television show that was highly influential to later cult TV series, David Lynch’s *Twin Peaks* (ABC, 1990–1991). Lynch’s show, set

in the small fictional Washington town of Twin Peaks, followed the investigation of the murder of homecoming queen Laura Palmer while presenting the ways in which the investigation gradually revealed a dark underworld of crime, prostitution, drug trafficking, and domestic abuse lurking beneath the surface of an idyllic small-town community. As with the rest of Lynch’s work, the show lends itself to psychoanalytic readings, specifically from the perspective of the theories of Jacques Lacan. In a world where human subjects are immersed in a universe of signifiers (what Lacan terms the Symbolic register), perceptions of everyday “reality” are nothing but “a fragile, symbolic cobweb” which, however, “can at any moment be torn aside by an intrusion of the real” (Žižek, *Looking* 17). The register of the Real, however, should not be mistaken for “reality,” but rather refers to the overwhelming, the unrepresentable, whatever cannot be integrated in the Symbolic and yet always emerges “in the form of that which is *unassimilable* in it—in the form of the trauma, determining all that follows, and imposing on it an apparently accidental origin” (Lacan 55, emphasis in original). In presenting the ways in which Laura’s death disrupted the harmonious life of Twin Peaks, the show faithfully followed the dictates of “Lynch’s ‘ontology,’” according to which, for Slavoj Žižek, “the universe is a palpating slime that continually threatens to blow up the settled frame of everyday reality” (“Grimaces” 59).

Twin Peaks, however, was a narrative whose temporal structure was, to a large extent, conventionally linear. Nevertheless, Lynch’s decision to work on a television series came out of his interest “in the way in which a television serial could at once slow down and open out narrative time compared to the confines of film” (Luckhurst 199). The show’s final episode refused to provide closure to most of the storylines and left the main character, FBI agent Dale Cooper, trapped in the timeless realm of the Red Room. Cooper was also found to be trapped there already in the prequel film, *Fire Walk with Me* (1992), to welcome Laura’s spirit there after her death, even if in the real world he had not yet arrived to Twin Peaks. “The series must end, with Cooper trapped, in order for Laura to be killed in the film and for the story to start all over again in a hellish loop” according to a “cyclical logic” that “suspends any narrative drive” (Luckhurst 202).

The focus on a major event around which the entire narrative circulates was a defining feature of the next important series in the history of cult television, Chris Carter’s *The X-Files* (Fox, 1993–2002). FBI agent Mulder’s investigations of alien abductions and government conspiracies were propelled by his witnessing of his sister’s alleged abduction by extraterrestrials when he was a child, an incident that the show persistently restaged over the years in numerous flashback scenes shot in different directing styles, each time adding new

details to the scene or removing earlier ones. Narrative repetition, in these cases, may be seen as following the rhythms of traumatic temporality: one common post-traumatic symptom is the constant reenactment of the traumatic incident in patients' nightmares or hallucinations. Sigmund Freud termed this symptom the "repetition compulsion" to refer to "a clear indication [of a] fixation to the moment of the traumatic accident" whereby the patients "have not finished with the traumatic situation" but "were still faced by it as an immediate task which had not been dealt with" ("Fixation" 274, 275). Repetition is therefore part of an effort to assimilate and master an incident originally too overwhelming to register in the psyche.

The most common narrative device to convey that aspect of the disease is, as in the case of *The X-Files*, that of the "intrusive flashback trope," which is often used as "a way of signaling and exploring the return of trauma" (Turim 207). The most representative show in this context would be J. J. Abrams's *Lost* (ABC, 2004–2010), which experimented with narrative temporality even further in ways that invite a reading from the perspective of trauma theory.² Trauma was one of the major themes of the show in its early stages, often discussed directly by various characters as they were trying to cope with the experience of having survived a plane crash. Furthermore, the show was compulsively returning to "the scene of the accident" either by including scenes taking place before or during the plane crash in individual flashbacks or by staging other technological accidents on or off the island. The character flashbacks themselves can easily be read from this perspective, as most of the backstories dealt with stories of loss, mourning, and guilt that the characters had to deal with on the island in order to overcome the past. Furthermore, in later seasons the show engaged with trauma in more sophisticated ways that affected the organization of its temporal structure in its introduction of "flashforwards." The intrusive flashback is generally employed to convey the second important aspect of trauma often discussed for its implications for temporality, termed by Freud as *Nachträglichkeit* (translated as "belatedness" or "deferred action"): individuals who experience a traumatic event often appear unaffected by the incident and only develop symptoms after a period of "latency," usually lasting a few weeks, when they are exposed to a second situation that triggers memories of the earlier event. But whereas conventional attempts to convey traumatic belatedness within narrative resort to the flashback in order to signal "the return of the repressed," at the same time, these attempts miss a major implication of belatedness, the reversal of ordinary causality: the trauma is experienced only when it is remembered, in the future, in a temporal structure that reverses the relationship between cause and effect. As Ned Lukacher explains,

Deferred action demands that one recognize that while the earlier event is still to some extent the cause of the later event, the earlier event is nevertheless also the effect of the later event. One is forced to admit a double or "metaleptic" logic in which causes are both causes of effects and the effects of effects. (35)

From this perspective, the "flashforwards" of *Lost* may be seen as a literal narrativization of this implication of traumatic belatedness for temporality. This reading is encouraged by the fact that the show introduced scenes from the future by focusing on the character of Desmond Hume, who developed a precog ability as a result of his exposure to electromagnetism after an industrial accident. This narrative gesture further associates nonlinear temporality with technologically induced trauma.

These are only three major television shows whose engagement with trauma has affected the organization of their temporal structure, and they have been largely influential to other series. Essentially a linear narrative with occasional flashbacks, *The 4400* (CBS, 2004–2007) was nevertheless a show that adopted the theme of abduction to follow the ways in which 4,400 individuals from different times and places across the globe were dealing with "a life interrupted"—to use the phrase featuring in the show's opening titles—after having been abducted and returned to present-day Seattle with supernatural abilities. *The Sarah Connor Chronicles* (WB, 2008–2009), another program with nonlinear features, expanded on the mythology of the *Terminator* franchise precisely by focusing on trauma as one of its major themes as, particularly during season two, several different characters were trying to cope with their experiences of murder, death, torture, and survival. Episodes focusing on the two major characters who traveled back from the future to the present, Kyle Reese and the female Terminator Cameron, included "future flashbacks"—memories from their own past while living still in the future—that were presenting the traumatic impact of being tortured by cyborgs or even transformed into a cyborg, respectively. The flashforward became the central tenet of Brannon Braga and David S. Goyer's *Flashforward* (ABC, 2009–2010), which was following the ways in which different individuals' lives were affected by a "black-out" experienced around the world on October 6, 2009, for two minutes and seventeen seconds during which everyone experienced visions of their lives on April 29, 2010. This show not only followed a nonlinear structure but was also very focused on the relationship between the internal time of narrative progression and the external time of scheduling and broadcasting. NBC's recent short-lived series *The Event* (2010–2011) originally followed this trend, as its first few episodes were progressing in a nonlinear sequence of scenes, all of

them revolving around a major incident: the disruption of a press conference with the U.S. president by an airplane which is just about to crash to the conference when it suddenly disappears into a vortex in midair. The choice of the show's writers to introduce a new show in this manner only highlights further the appeal and popularity of the trend of "trauma sci-fi."

TELEVISION HISTORY, NEW MEDIA, AND TRAUMA

An exclusively historicist interpretation of these shows would read this increasing interest in trauma against contemporary social concerns and political crises, such as domestic violence and sexual abuse in the case of *Twin Peaks*, post-Cold War anxieties on the political integrity of U.S. governments in *The X-Files*, or discourses of globalization, which is increasing theorized in terms of disaster, shock, and crisis, in *Lost*.³ Such an approach, however, would not explain why the engagement with trauma affects the organization of temporality. This aspect may be interpreted instead through an approach that sees these shows not only as symptomatic of contemporary socio-political concerns, but also as self-reflective of the history of television itself, which is often theorized in terms conceptually similar to that of trauma, such as "rupture," "heterogeneity," and "conflict" between the medium of television and older or newer forms of media. Such an approach would interpret nonlinear narratives both in terms of their preoccupation with trauma and as a result of novel ways of producing and consuming programming by new digital media technologies. An approach that pays a combined attention to textual analysis and technological and industrial transformation therefore allows one to perceive the relations between television and trauma in both conceptual and historical terms.

The periodization of television history by Jimmie Reeves, Mark Rodgers, and Michael Epstein is particularly useful, whereby they distinguish between the era of TV I (1948–1975), associated with the "network era" or "broadcast era," TV II (1975–1995), the "cable era," and TV III (1991–present), the "digital era," if only because major shows in the tradition of trauma sci-fi have an important place for each period: *Twin Peaks* marks a turning point from TV I and TV II; *The X-Files* is one of the most representative texts of TV II, even as it signals the shift to TV III, whereas *Lost* may be seen as a show paradigmatic of the era of TV III. The chapters in the first section of this collection address the impact of technological development on nonlinear narrative in detail, which is why this discussion will highlight only the extent to which the historical development of television across the three eras is marked by processes and theorized in terms such as "discontinuity," "disjuncture," or "rupture"

between the medium itself and older or new media: radio, in the case of TV I; the video cassette recorder, the remote control, and the personal computer, in the case of TV II; the Internet, mobile technologies, and digital media in the case of TV III. Operating on Fordist principles of mass production, most shows produced during the era of TV I belonged to genres such as the soap opera, the situation comedy, and the crime show, interrupted by thirty-second advertisements that provided the dominant form of economic support for the networks. Narrative interruption was therefore integral to the medium since its inception not only because of the inclusion of commercials but also because genres such as the soap opera deny closure by definition for the perpetuation of their narrative in an "unstable, reversible, and circular movement" that, according to Sandy Flitterman-Lewis, "embeds interruption into the very heart of the discursive structure" (222). The advent of the video recorder and the personal computer during the TV II era disrupted established linear conceptions of televisual temporality even further. Back in the mid-1980s, the journalist Tom Shales described television in an *Esquire* article as "the national time machine" and the VCR as popularizing "a new form of exercise called time shift" (68, 67). The contemporary appeal of replays, remakes, and time-travel films during this time was due to the fact that "[w]e are not amazed at the thought of time-travel because we do it every day . . . Television, where it's always now, is almost always some other time as well" (Shales 67). For Shales, the "phrase that almost sums the Eighties up" (67) was *Back to the Future*, a film exemplary of the arguments pursued in this chapter: the main character Martin McFly travels back to the 1950s and "saves his father from the traumatic bullying that would otherwise make him the emasculated, harried patriarch of the 1980s" (Farrell 370). The film features the same scene repeated in both timeframes, where Marty's family watches an episode of *The Honeymooners*: "These characters seem subjected to a sort of repetition compulsion, doomed to neurotic closed loops until Marty intervenes to rewrite the script" (Gordon 374). Robert Zemeckis's film is thus representative of the connections between television, temporality, and trauma discussed in this chapter, even as it joins a list of popular fictions associating time travel, technology, and trauma, of which series like *Lost* is only one of the most recent examples.

Lost, however, is a show iconic of the era of TV III, during which new media technologies and practices such as the Internet, mobile phones, online streaming, and downloading has brought about a diffusion and mobilization of the television experience that has challenged established perceptions of time in ways that parallel the structure of traumatic temporality. Jason Mittell has demonstrated the ways in which the production of increasingly complex television narratives is a result of the emergence of new media and changes in the

industry, such as the decrease of broadcast network audiences with the dominance of cable and satellite, and new technologies and methods of recording and playback such as DVRs, downloading, and online streaming. More generally, Andreas Huyssen had diagnosed a contemporary “crisis of temporality” precisely as a result of “the interface of technological change, mass media, and new patterns of consumption, work, and global mobility” (21). This “crisis,” however, is largely marked by the advent of the new media, whose temporal structures operate in ways that correspond to both major aspects of traumatic temporality outlined above. Compulsive repetition has been seen as an integral aspect of “postmodern media.” Theorists such as Jean Baudrillard have suggested that the endless proliferation of images and signs has generated a depthless universe of simulation where everything is reproducible ad infinitum. Traumatic belatedness, too, may be seen as an integral aspect of the “media image,” which, for Allen Meek, “is always both displaced in relation to the event it records *and* its literal trace” (13). The nonlinear structure of these shows may therefore be seen as reflecting these structural analogies between traumatic temporality and the temporality of television in the age of the new media.

However, there is a last way in which these shows may be seen as self-referential of the medium of television. This final explanation, which I turn to in the last section of this chapter, relates to the very question of mediation, representation, and broadcasting of trauma in the era of TV III.

TRAUMA TELEVISION / TELEVISIONING TRAUMA

Trauma is essentially about mediation—or the lack of it. In *Beyond the Pleasure Principle*, Freud invoked a metaphor of the human psyche as an amoeba-like organism coated with a “protective shielding” that is pierced by an overwhelming incident: trauma is therefore “a situation in which the outside goes inside *without mediation*” (Matus 423, emphasis added). In early-twenty-first-century Western industrialist societies saturated with mediated images and signs, “trauma increasingly serves as a model for deep memory in a mass mediated culture” (Meek 9). Trauma is then the Real that disrupts the Symbolic cobweb of mediated representations, or what counts as “authentic” in the Baudrillardian universe of simulation. As Allen Meek explains, “it is as if the idea of trauma has assumed a place that is somehow commensurate with the proliferation of visual media in our lives” (7). Accordingly, the nonlinear, traumatic temporality of these shows should be seen as self-reflective not only of structural or historical relations between television and trauma but also of the very nature of representation of disaster and crisis in the medium in the

era of TV III. The proliferation of scenes of plane crashes in shows like *Lost*, *The Event*, and *Fringe* might be read as a symptom of the aftermath of 9/11 when “our gaze was transfixed by the images of the plane hitting one of the WTC towers” and “we were all forced to experience . . . the ‘compulsion to repeat’ . . . we wanted to see it again and again; the same shots were repeated *ad nauseam*” (Žižek, *Welcome* 11–12). As the biggest media event, 9/11 stood as exemplary of the ways in which crisis is broadcast in terms of “a disarray of competing and contradictory accounts” and “obsessive repetition of the same” that is “only gradually corralled into a meaningful, strongly shaped media story, slowly edited back into conformity with News discourse as the initial crisis recedes” (Luckhurst 79). The genre of the media event offers, for Mary Anne Doane, “evidence of television’s compulsion to repeat” and is thus highly representative of a medium that “organizes itself around the event” (231, 223). “The major category of television is time,” according to Doane, insofar as it “deals not with the weight of the dead past but with the potential trauma and explosiveness of the present” (222). It is in this sense that, for her, “television is a kind of catastrophe machine, continually corroborating its own signifying problematic—a problematic of discontinuity and indeterminacy which strives to mimic the experience of the real, a real which in its turn is guaranteed by the contact with death” (Doane 234).

The recent shift of focus in the genre of media events is further indicative of this dialectic between television and trauma. Whereas, in 1992, Daniel Dayan and Elihu Katz were classifying media events in terms of ceremonies, contests, and conquests, by 2007 Katz and Tamar Liebes were arguing that the focus has now shifted to disaster, terror, and war, not necessarily because there has been an increase in the occurrence of these events, but because the proliferation of media technologies make these events more visible at a global scale. Contemporary catastrophes are therefore extraordinary because of what Hayden White has called a “revolution in representational practices . . . and the technologies of representation made possible by the electronic revolution . . . Modern electronic media ‘explode’ events before the eyes of viewers” (23). There is a sense in which contemporary media, and television in specific, “do not just mirror those experiences; in their courting and staging of violence they are themselves the breeding ground of trauma” (Kaplan and Wang 17). The preoccupation with trauma in this set of television shows discussed above must therefore be seen as symptomatic of a cultural moment where disaster and crisis is witnessed, experienced, even registered as traumatic in the first place primarily through television.

It may be seen as quite ironic that, even if they have relied on any possible resource provided by new technologies for the production and consumption

of their narrative, many of these shows are quite technophobic, and not only for the compulsive restaging of plane crashes and car accidents mentioned above. Abduction narratives like *The X-Files* often provide fantasies of technological breakdown: abductions are marked by electrical failures in the car, power surges in televisions, clocks stopping. The abductee is often implanted with microchips that monitor their biological and mental functions, thus literally being transformed into a cyborg, a transformation also rendered traumatic in the backstory of Cameron in *The Sarah Connor Chronicles*. Technology in *Lost* was also always either a source of disaster and trauma, depicted as malfunctioning, dated, decaying, or a means of surveillance. This sense of irony is, however, dispelled when paying attention to the view of the industrial accident not as an aberration but as a *measure* of technological progress. Wolfgang Schivelbusch's discussion of the proliferation of railway accidents in Victorian Britain that led to the first official theorizations of trauma made him suggest that "the more efficient the technology, the more catastrophic its destruction when it collapses. There is an exact ratio between the level of the technology with which nature is controlled, and the degree of severity of its accidents" (133). In the era of the digital revolution, this symbolic function of the industrial accident has gained a renewed currency:

Where the accidental was once the essence of meaninglessness, today the accident must be recognized as the unavoidable shadow of technology, the expression of the unconscious underpinnings of technological expansion. Accidents are the predictably unpredictable traumatic effects that have taken ever-greater importance with the explosion of technology as an unavoidably immersive aspect of everyday life. (Malater 891)

Such an approach would thus consider the compulsive restaging of technological accidents as only symptomatic of the technological revolution of which these shows are the product of. Even if Reeves, Rodgers, and Epstein proclaim TV III to be "probably the final moment in the age of television" (8), these are probably the most self-consciously televisual narratives ever. And in presenting their stories in increasingly complex temporal frames, they reflect on the ways in which our own experience of time is being reconfigured by our engagement with new media technologies and television itself.

SUGGESTED EPISODES FOR ADDITIONAL STUDY

The Event

1:4. "I Haven't Told You Everything." Writ. Nick Wauters. Dir. Jeffrey Reiner. October 22, 2010.

Flashforward

1:1. "No More Good Days." Writ. David S. Goyer and Brannon Braga. Dir. David Goyer. September 28, 2009.

Fringe

1:1. "Pilot." Writ. J. J. Abrams, Alex Kurtzman, and Roberto Orci. Dir. Alex Graves. September 9, 2008.

2:1. "A New Day in the Old Town." Writ. J. J. Abrams and Akiva Goldsman. Dir. Akiva Goldsman. September 17, 2009.

2:3. "Fracture." Writ. David Wilcox. Dir. Bryan Spicer. October 18, 2009.

2:18. "White Tulip." Writ. J. H. Wyman and Jeff Vlaming. April 15, 2010.

Lost

1:1. "Pilot." Writ. Jeffrey Lieber, J. J. Abrams, and Damon Lindelof. Dir. J. J. Abrams. September 22, 2004.

2:15. "Maternity Leave." Writ. Dawn Lambertsen-Kelly and Matt Ragghianti. Dir. Jack Bender. March 1, 2006.

3:8. "Flashes Before Your Eyes." Writ. Damon Lindelof and Drew Goddard. Dir. Jack Bender. February 14, 2007.

3:22. "Through the Looking Glass." Writ. Carlton Cuse and Damon Lindelof. Dir. Jack Bender. May 23, 2007.

4:5. "The Constant." Writ. Carlton Cuse and Damon Lindelof. Dir. Jack Bender. February 28, 2008.

5:16. "The Incident." Writ. Carlton Cuse and Damon Lindelof. Dir. Jack Bender. May 13, 2009.

Sarah Connor Chronicles

2:4. "Allison from Palmdale." Writ. Toni Graphia. Dir. Charles Beeson. September 29, 2009.

2:8. "Mr. Ferguson Is Ill Today." Writ. Daniel Thomsen. Dir. Michael Nankin. November 10, 2008.

2:9. "Complications." Writ. John Wirth and Ian B. Goldberg. November 17, 2008.

NOTES

1. For more information on the memory wars, see the works by Brewin, Crewes, and Loftus and Ketcham.
2. A more detailed discussion of temporality and trauma is pursued in my article on *Lost*.
3. For the associations between disaster and globalization, see the works by Hardt and Negri, Kalaidjian, and Klein.

WORKS CITED

- Baudrillard, Jean. *Simulacra and Simulation*. Trans. Sheila Faria Glaser. Ann Arbor: University of Michigan Press, 1994. Print.
- Brewin, Chris R. *Posttraumatic Stress Disorder: Malady or Myth?* New Haven, CT: Yale University Press, 2003. Print.
- Crewes, Frederick C. *The Memory Wars: Freud's Legacy in Dispute*. New York: New York Review of Books, 1995. Print.
- Dayan, Daniel, and Elihu Katz. *Media Events: The Live Broadcasting of History*. Cambridge, MA: Harvard University Press, 1992. Print.
- Doane, Mary Anne. "Information, Crisis, Catastrophe." *Logics of Television: Essays in Cultural Criticism*. Ed. Patricia Mellencamp. Bloomington: Indiana University Press, 1990. 222–39. Print.
- Farrell, Kirby. *Post-Traumatic Culture: Injury and Interpretation in the Nineties*. Baltimore: Johns Hopkins University Press, 1998. Print.
- Flitterman-Lewis, Sandy. "Psychoanalysis, Film, and Television." *Channels of Discourse, Reassembled: Television and Contemporary Criticism*. Ed. Robert C. Allen. 2nd ed. London: Routledge, 1992. 203–46. Print.
- Freud, Sigmund. "Fixation to Traumas—The Unconscious." *The Standard Edition of the Complete Psychological Works of Sigmund Freud*. Ed. and trans. James Strachey et al. Vol. 1. London: Hogarth Press, 1963. 274–80. Print.
- . "Beyond the Pleasure Principle." *The Standard Edition of the Complete Psychological Works of Sigmund Freud*. Ed. and trans. James Strachey et al. Vol. 18. London: Vintage, 2001. 4–64. Print.
- Gordon, Andrew. "Back to the Future: Oedipus as Time Traveller." *Science Fiction Studies* 14.3 (1987): 372–85. Print.
- Hardt, Michael, and Antonio Negri. *Empire*. Cambridge, MA: Harvard University Press, 2000. Print.
- Huysen, Andreas. "Trauma and Memory: A New Imaginary of Temporality." *World Memory: Personal Trajectories in Global Time*. Ed. Jill Bennett and Rosanen Kennedy. Hampshire: Palgrave Macmillan, 2003. 26–29. Print.
- Kalaidjian, Walter. "Incoming: Globalization, Disaster, Poetics." *South Atlantic Quarterly* 106.4 (2007): 825–48. Print.
- Kaplan, E. Ann. *Trauma Culture: The Politics of Terror and Loss in Media and Literature*. New Brunswick, NJ: Rutgers University Press, 2005. Print.
- Kaplan, E. Ann, and Ban Wang. *Trauma and Cinema: Cross-Cultural Explorations*. Hong Kong: Hong Kong University Press, 2008. Print.
- Katz, Elihu, and Tamar Liebes. "No More Peace!: How Disaster, Terror and War Have Upstaged Media Events." *International Journal of Communication* 1 (2007): 157–66. Print.
- Klein, Naomi. *The Shock Doctrine: The Rise of Disaster Capitalism*. London: Penguin, 2007. Print.
- Lacan, Jacques. *The Four Fundamental Concepts of Psycho-Analysis*. Ed. Jacques-Allain Miller. Trans. Alan Sheridan. Harmondsworth: Penguin, 1979. Print.
- Loftus, Elizabeth, and Katherine Ketcham. *The Myth of Repressed Memory: False Memories and Allegations of Sexual Abuse*. New York: St. Martin's, 1994. Print.
- Luckhurst, Roger. *The Trauma Question*. London: Routledge, 2008. Print.
- Lukacher, Ned. *Primal Scenes: Literature, Philosophy, Psychoanalysis*. Ithaca, NY: Cornell University Press, 1986. Print.
- Malater, Evan. "David Cronenberg's Benevolent Pathology: Technology, Trauma, and the Perverse Social Link in *Crash*." *Psychoanalytic Review* 94.6 (2007): 887–901. Print.
- Matus, Jill L. "Trauma, Memory, and Railway Disaster: The Dickensian Connection." *Victorian Studies* 43.3 (2001): 413–36. Print.
- Meek, Allen. *Trauma and Media: Theories, Histories, and Images*. London: Routledge, 2010. Print.
- Mittell, Jason. "Previously On: Prime Time Serials and the Mechanics of Memory." July 3, 2009. Web. November 6, 2010.
- Mousoutzanis, Aris. "Enslaved by Time and Space': Determinism, Traumatic Temporality, and Global Interconnectedness." *Looking for Lost: Critical Essays on the Enigmatic Series*. Ed. Randy Laist. Jefferson, NC: McFarland, 2011. Print. 43–58.
- Reeves, Jimmie L., Mark C. Rogers, and Michael M. Epstein. "Quality Control: *The Daily Show*, the Peabody and Brand Discipline." *Quality Television: Contemporary American Television and Beyond*. Ed. Janet McCabe and Kim Akass. New York: Palgrave Macmillan, 2007. 79–97. Print.
- Schivelbusch, Wolfgang. *The Railway Journey: Trains and Travel in the 19th Century*. Trans. Anselm Hollo. New York: Urizen, 1979. Print.
- Shales, Tom. "The Re Decade." *Esquire* 105.3 (1986): 67–72. Print.
- Turim, Maureen. "The Trauma of History: Flashbacks Upon Flashbacks." *Screen* 42.2 (2001): 205–10. Print.
- White, Hayden. "The Modernist Event." *The Persistence of History: Cinema, Television, and the Modern Event*. Ed. Vivian Sobchack. London: Routledge, 1996. 17–38. Print.
- Žižek, Slavoj. "Grimaces of the Real, or When the Phallus Appears." *October* 58 (1991): 59. Print.
- . *Looking Awry: An Introduction to Jacques Lacan Through Popular Culture*. Cambridge: MIT Press, 1991. Print.
- . *Welcome to the Desert of the Real*. New York: Verso, 2002. Print.