

New Fiction Review: Matthew Komatsu On Matt Gallagher's 'Empire City'

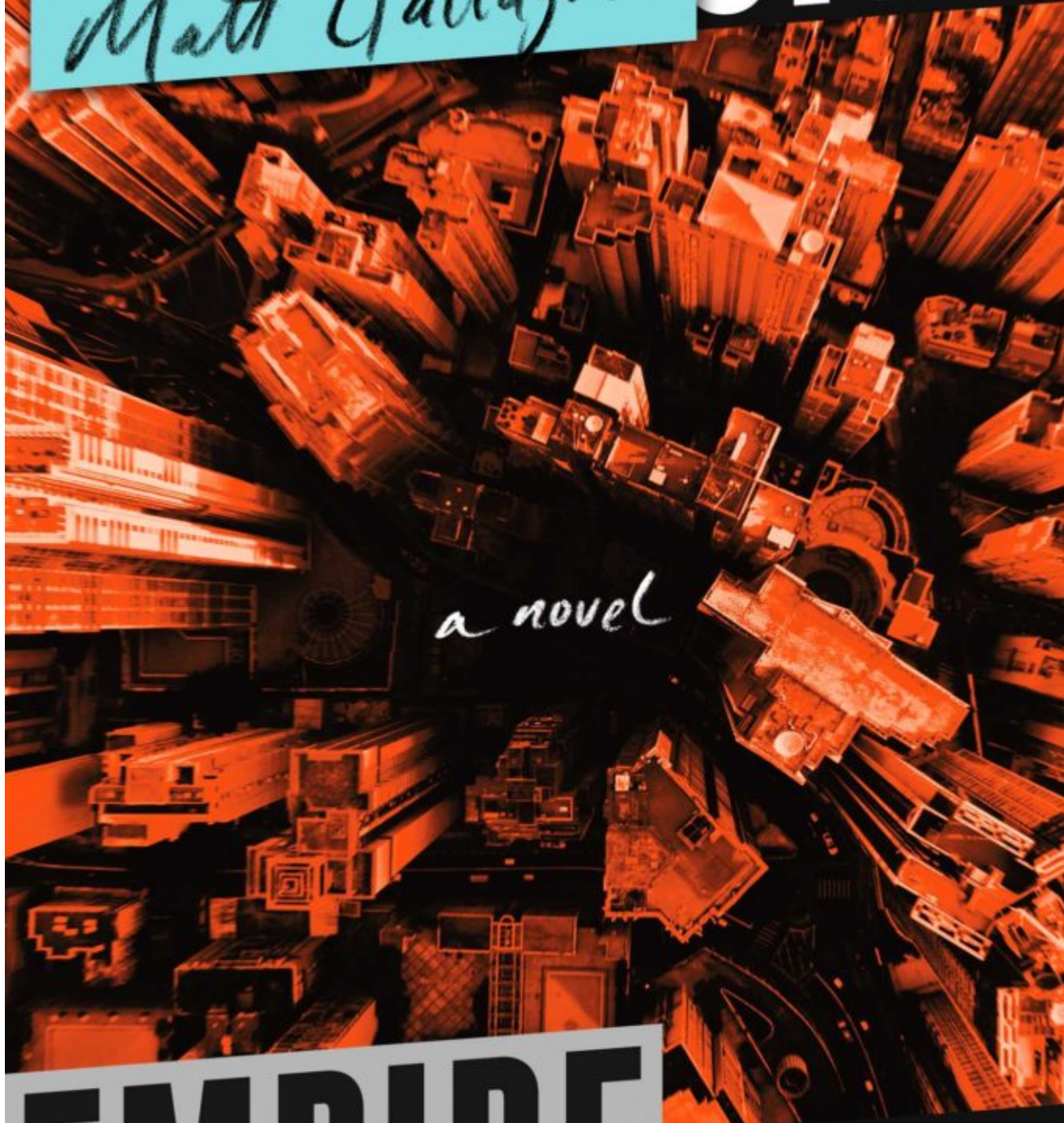
As *Avengers* was wrapping up last year, I mentioned how excited I was to see the finale to a friend, who responded with a barely suppressed sneer. Granted, it's the same friend whose Blu-Ray copy of Richard Linklater's *Boyhood* I've had for nearly six years, never watched, and now that I think about it, *might* have been in the console of the car my wife and I just sold.

"Superheroes? Really?"

The question dogged me for the past year. 2019 marked the end of the seventeen-year *Avengers* franchise, the release of *The Joker* to immediate Academy Award buzz, HBO's critically acclaimed re-imagination of Alan Moore's graphic novel *The Watchmen*, Netflix's superb adaptation of *The Umbrella Academy*, and Amazon's remarkable superheroes-gone-bad-and-wild series *The Boys*. And it is into this tableau of a fanboy and fangirl paradise in which all our favorite comics and graphic novels are finally seeing the cinematic treatments that seemed impossible at the turn of the century, Matt Gallagher's second novel, *Empire City*, has sauntered.

EMPIRE CITY

Matt Gallagher



a novel

EMPIRE CITY

by Matt Gallagher

[Empire City](#) is an alternate history of present times, one that through rich world-building and attention to all the right details, asks us to imagine a world in which the US won (sort of – an insurgency is still ongoing) the Vietnam War through the heroic efforts of something familiar to anyone paying attention to our very real, very present Forever War: a military force of volunteers who, in a unique twist, are comprised of internationals serving in the hopes of US citizenship. The victory in Vietnam has been elevated and lionized so much that a “Council of Victors” would appear to control the national military narrative in its entirety. In this world, the present is, too, an unending global war against terrorism. With a wrinkle however. Our protagonists – three veterans and one civilian – have superhuman abilities.

The abilities appeared after they survived a friendly fire “Cythrax” bombing during a direct action mission gone bad. The protagonists who are veterans call themselves “the Volunteers” in a nod to our world’s all-volunteer military, and are drawn into a conflict brewing in “Empire City” and perhaps across the country, as the social order of over-the-top military veneration is challenged by a growing movement of disaffected veterans organizing around someone who might not be entirely unlike the Volunteers.

Gallagher’s three main narrative protagonists have relatively hum-drum abilities as far as superheroes go. Sebastian Rios, a bureaucrat and one-time war journalist who was a hostage at the hit site compound when the Cythrax bomb was dropped, can disappear. Mia Tucker, a pedigreed Wall Streeter who piloted a helicopter on the raid, can fly. And the immigrant soldier, Jean-Jacques Saint-Preux, can move at super-speeds. Which made me wonder why Gallagher would choose such recognizable abilities at all.

The answer of course goes back to my friend’s question earlier this year: it’s not about the abilities. OK, I’ll revise that statement: it’s not *just* about the abilities. The superhero

phenomenon have always been about investigating what makes us human through a speculative lens. Even in the golden age of comics, when Jack Kirby and Stan Lee and all the old hats realized that giving human characters super abilities, and presenting their stories in graphic format, was a fun idea, they were doing things in their serialized stories to give them gravitas. We all know Superman can fly, that he's a Man of Steel with x-ray and heat vision. So it's not a surprise when he uses those abilities to crush the bad guy. It's the story behind that counts: how does one live one's life given these abilities? What does ultimately tell us about humanity? Marvel's mutant X-men were thinly veiled discussions on the human invention of race; DC's Batman questioned the role of privilege and social order. Time now, superhero tales grant creative permission to carry out discussions that need to happen within society writ large, by attracting us with a wow factor (Check out character A! They can do B!) and sucking a consumer into a story in which that wow factor fades behind a substantive investigation into very real, very everyday, human dynamics. *Watchmen* – racism in America; *The Boys* – the fundamental question of whether a human would choose to apply their superhuman ability towards good or evil; *Umbrella Academy* – the unique dysfunction of the modern American family: we want to be drawn in as viewers and readers, but we also want something deeper to sink our teeth into.

Empire City succeeds in a similar fashion. Veterans, already totemized in the real world, are taken by Gallagher one logical step further and given abilities that set them apart from the rest of humanity. But that's just the appetizer. What's really happening in the book, as our heroes find themselves thrust into the beginnings of conspiracy set off by the potential presidential election of a retired general officer – one that threatens to unravel a modern social order that entirely revolves around the veneration of military service – is an investigation of our troubled real world. Less than 1% of the US have, are, or will serve in the military.

The national has waged nearly two decades of war across the world with little accountability to an electorate willing to write a blank check to it, no questions asked. Veteran has become an identity, a flag around which to rally political and cultural inclinations. War criminals have become public figures and welcome pundits. Given what's happened in the real world, is it so far a narrative leap to consider a veteran with superhuman abilities?

The book isn't perfect; Gallagher's first novel, *Youngblood*, had a tighter story arc, and the effort he takes to build a convincing world in *Empire City* sometimes feels like overkill. But it's a fascinating narrative. I've seen other readers comment on the novel's relevance – the whole thing has a *Man in the High Castle* feel to it. Recognizable as almost being our current reality, but tilted towards frightening. But the novel's relevance will hopefully fade over time, if the country can come to realistic grips with its military reality. What stands out to me about Matt Gallagher's second novel is that he was willing to do the legwork necessary to give contemporary war fiction a speculative edge, which puts it in territory more closely aligned with Joe Haldeman's graphic novel *Forever War* than it does with *Youngblood*, and enviable terrain if Gallagher is willing to claim it.

When I reviewed *Youngblood* a few years ago, I wrote that it delivered what we needed from contemporary war literature because it shunned the stereotypical war story for something more unique. With *Empire City*, Gallagher has reinvented himself yet again and produced another fresh, and timely perspective on the consequences of war.