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We Re All Infected Essays On Amc S The Walking Dead And The Fate Of

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Essays On Amc S The Walking

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This first full-length scholarly study about animal horror cinema defines the popular subgenre and describes its origin and history in the West. The chapters explore a

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variety of animal horror films from a number of different perspectives. This is an indispensable study for students and scholars of cinema, horror and animal studies.

It's official: the zombie

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*apocalypse is here. The living
dead have been lurking in
popular culture since the 1930s,
but they have never been as
ubiquitous or as widely-embraced
as they are today. Zombie
Cinema is a lively and accessible*

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introduction to this massively popular genre. Presenting a historical overview of zombie appearances in cinema and on television, Ian Olney also considers why, more than any other horror movie monster,

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zombies have captured the imagination of twenty-first-century audiences. Surveying the landmarks of zombie film and TV, from White Zombie to The Walking Dead, the book also offers unique insight into why

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zombies have gone global, spreading well beyond the borders of American and European cinema to turn up in films from countries as far-flung as Cuba, India, Japan, New Zealand, and Nigeria. Both fun

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*and thought-provoking, Zombie
Cinema will give readers a new
perspective on our ravenous
hunger for the living dead.*

*This volume is a study of uneven
human entanglements with
Nature as seen through the mode*

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of haunting. As an interruption of the present by the past, haunting can express contemporary anxieties concerning our involvement in the transformation of natural environments and their ecosystems, and our complicity

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*in their collapse. It can also
express a much-needed sense of
continuity and relationality. The
complexity of the question who
and what gets to be called
human with respect to the
nonhumanis reflected in these*

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*collected chapters, which, in their
analysis of cinematic and literary
representations of sentient
Nature within the traditional
gothic trope of haunting, bring
together history, race,
postcolonialism, and feminism*

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with ecocriticism and media studies. Given the growing demand for narratives expressing our troubled relationship with Nature, it is imperative to analyze this contested ground. Sladja Blazan is Assistant Professor of

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*American Studies at the
University of Wurzburg,
Germany. Her areas of research
include speculative fiction, critical
posthumanism, critical refugee
studies, and migration as a
literary topic.*

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This collection explores artistic representations of vegetal life that imperil human life, voicing anxieties about our relationship to other life forms with which we share the earth. From medieval manuscript illustrations to modern

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*works of science fiction and
horror, plants that manifest
monstrous agency defy human
control, challenge
anthropocentric perception, and
exact a violent vengeance for our
blind and exploitative practices.*

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Plant Horror explores how depictions of monster plants reveal concerns about the viability of our prevailing belief systems and dominant ideologies— as well as a deep-seated fear about human

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*vulnerability in an era of
deepening ecological crisis.*

*Films discussed include The Day
of the Triffids, Invasion of the
Body Snatchers, The Wicker
Man, Swamp Thing, and The
Happening.*

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*Entanglements of the Human and
the Nonhuman*

Animal Horror Cinema

A Cultural History

Reading the Zombie in

Contemporary Literature

Zombie Cinema

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We're All Infected [?]

*Screening the Golden Ages of
the Classical Tradition*

*Emotions in Contemporary TV
Series*

**Comfort is a prominent and highly
loaded concept, as popular discourses**

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on cosy environments, safe spaces, but also the importance of ›getting out of your comfort zone‹ attest. This volume is the first to investigate ›comfort‹ as a cultural narrative and emotional touchstone in contemporary culture. Taken together, the contributions to the volume offer an overview of different

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**approaches to and conceptualisations of
comfort in linguistics, in literary, media,
and cultural studies, and art history.**

**They showcase how ›comfort‹ serves as
a valuable lens to analyse contemporary
artworks and developments, e.g. live
theatre broadcasting or political
interventions in the US-American media**

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sphere.

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What happens to us when we die? The book seeks to explore how that question has been answered in American popular culture. It begins with five framing essays that provide historical and intellectual background on ideas about the afterlife in Western culture. These

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essays are followed by over 100 entries, each focusing on specific cultural products or authors that feature the afterlife front and center. Entries topics include novels, film, television shows, plays, works of nonfiction, graphic novels, and more, all of which address some aspect of what may await us after

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our passing. This book is unique in marrying a historical overview of the afterlife with detailed analyses of particular cultural products, such as films and novels. In addition, it covers these topics in nonspecialist language, written with a high school and college audience in mind. The book provides

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historical context for contemporary depictions of the afterlife addressed in the entries, which deal specifically with work produced in the 20th and 21st centuries.

The American Villain: Encyclopedia of Bad Guys in Comics, Film, and Television seeks to provide one go-to

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reference for the study of the most popular and iconic villains in American popular culture. Since the 1980s, pop culture has focused on what makes a villain a villain. The Joker, Darth Vader, and Hannibal Lecter have all been placed under the microscope to get to the origins of their villainy.

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Additionally, such bad guys as Angelus from Buffy the Vampire Slayer and Barnabas Collins from Dark Shadows have emphasized the desire for redemption—in even the darkest of villains. Various incarnations of Lucifer/Satan have even gone so far as to explore the very foundations of what

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we consider "evil." The American Villain: Encyclopedia of Bad Guys in Comics, Film, and Television seeks to collect all of those stories into one comprehensive volume. The volume opens with essays about villains in popular culture, followed by 100 A-Z entries on the most notorious bad guys

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in film, comics, and more. Sidebars highlight ancillary points of interest, such as authors, creators, and tropes that illuminate the motives of various villains. A glossary of key terms and a bibliography provide students with resources to continue their study of what makes the "baddest" among us so

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bad. Examines in detail how villains and villainesses have appeared in comics and other media over the decades Shows how villains and villainesses have reflected the fears, anxieties, and hopes of American society at any given period Provides scholarly material that gives readers additional important historical

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**context in five essays Ensures that
diverse and obscure villains and
villainesses are given equal coverage
What if one of literature's greatest poets
was actually a zombie, writing in an
Elizabethan world teeming with the
undead hiding in plain sight? Inviting
readers to see the sublime in the**

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looming apocalypse, this book presents all 154 Shakespearean sonnets (with minor alterations transfigured into "zonnets") in their horrifying glory, highlighting transcendent themes of love, death, beauty and feasting on the flesh of the living. Each sonnet portrays a zombie encounter, with accompanying

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**vignettes revealing the struggles of
undead life in early modern England.**

**Original illustrations by Anna Pagnucci
bring the nightmare to life. Shakespeare
will never be the same.**

**Parenting in the Zombie Apocalypse
Zombifying a Nation**

Medical Repository of Original Essays

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**and Intelligence Relative to Physic,
Surgery, Chemistry, and Natural
History**

Beyond the Living Dead

Essays on Bird Box

**Gender and Sexuality in Film and
Series of the Post-Feminist Era**

The Collected Sonnets of William

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Shakespeare, Zombie

The Psychology of Raising Children in a Time of Horror

From early examples such as
Star Trek and Sapphire and
Steel to more contemporary
shows including Life on Mars

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and The Vampire Diaries, time has frequently been used as a device to allow programme makers to experiment stylistically and challenge established ways of thinking. Time on TV provides a range

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of exciting, accessible, yet
intellectually rigorous essays
that consider the many and
varied ways in which
telefantasy shows have
explored this subject,
providing the reader with a

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greater understanding of the importance of time to the success of genre on the small screen.

Taking in a wide range of film, television, and literature, this volume explores 21st century

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horror and its monsters from an intersectional perspective with a marked emphasis on gender and race. The analysis, which covers over 70 narratives, is organized around four primary

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monstrous figures--zombies, vampires, witches and monstrous women. Arguing that the current horror renaissance is populated with willful monsters that subvert prevailing cultural norms and

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systems of power, the discussion reads horror in relation to topics of particular import in the contemporary moment--rampant sexual violence, unbridled capitalist greed, brutality against people

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of color, militarism, and the
patriarchy's refusal to die.

Examining ground-breaking
films and television shows
such as Get Out, Us, The
Babadook, A Quiet Place,
Stranger Things, Penny

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Dreadful, and The Passage, as well as works by key authors like Justin Cronin, Carmen Maria Machado, Helen Oyeyemi, Margo Lanagan, and Jeanette Winterson, this monograph offers a thorough

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account of the horror
landscape and what it says
about the 21st century world.
Parenting is difficult under the
best of circumstances—but
extremely daunting when
humanity faces cataclysmic

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annihilation. When the dead rise, hardship, violence and the ever-present threat of flesh-eating zombies will adversely affect parents and children alike. Depending on their age, children will have little chance

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of surviving a single encounter with the undead, let alone the unending peril of the Zombie Apocalypse. The key to their survival—and thus the survival of the species—will be the caregiving they receive.

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Drawing on psychological theory and real-world research on developmental status, grief, trauma, mental illness, and child-rearing in stressful environments, this book critically examines factors

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influencing parenting, and the likely outcomes of different caregiving techniques in the hypothetical landscape of the living dead.

Seeing the Apocalypse:

Essays on Bird Box is the first

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volume to explore Josh
Malerman's best-selling novel
and its recent film adaptation.
The essays in this collection
offer an interdisciplinary
approach to Bird Box, one that
draws on the fields of gender

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studies, cultural studies, and
disability studies.

American Television and
Gendered Visions of Survival
Bracing for the Apocalypse
Zombies, Viruses, and the End
of the World

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The Last Midnight
A Reader

Essays on the Romero Legacy
Post-Apocalyptic Patriarchy
Women Who Kill

*Depictions of the zombie
apocalypse continue to*

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*reshape our concept of the
walking dead (and of
ourselves). The undead
mirror cultural
fears--governmental control,
lawlessness, even
interpersonal*

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*relationships--exposing our
weaknesses and demanding
a response (or safeguard),
even as we imagine ever
more horrifying versions of
post-apocalyptic life. This
critical study traces a shift*

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*in narrative focus in
portrayals of the zombie
apocalypse, as the living
move from surviving
hypothetical destruction
toward reintegration and
learning to live with the*

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undead.

*This book opens a
conversation about the
mediated relationship
between culture and
ecology. The terms ecology
and culture are past*

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separation. We are far removed from their prior historical binaric connection, and they coincide through a supplementary role to each other. Ecology and culture

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are unified.

*Zombies first shuffled across
movie screens in 1932 in the
low-budget Hollywood film
White Zombie and were
reimagined as undead flesh-
eaters in George A.*

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*Romero's The Night of the
Living Dead almost four
decades later. Today,
zombies are omnipresent in
global popular culture, from
video games and top-rated
cable shows in the United*

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States to comic books and other visual art forms to low-budget films from Cuba and the Philippines. The zombie's ability to embody a variety of cultural anxieties—ecological

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*disaster, social and
economic collapse, political
extremism—has ensured its
continued relevance and
legibility, and has
precipitated an
unprecedented deluge of*

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international scholarship.

*Zombie studies manifested
across academic disciplines
in the humanities but also
beyond, spreading into
sociology, economics,
computer science,*

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*mathematics, and even
epidemiology. Zombie
Theory collects the best
interdisciplinary zombie
scholarship from around the
world. Essays portray the
zombie not as a singular*

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*cultural figure or myth but
show how the undead
represent larger issues: the
belief in an afterlife, fears of
contagion and technology,
the effect of capitalism and
commodification, racial*

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*exclusion and oppression,
dehumanization. As
presented here, zombies are
not simple metaphors;
rather, they emerge as a
critical mode for theoretical
work. With its diverse*

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*disciplinary and
methodological approaches,
Zombie Theory thinks
through what the walking
undead reveal about our
relationships to the world
and to each other.*

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Outbreak narratives have proliferated for the past quarter century, and now they have reached epidemic proportions. From 28 Days Later to 24 to The Walking

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*Dead, movies, TV shows,
and books are filled with
zombie viruses,
bioengineered plagues, and
disease-ravaged bands of
survivors. Even news
reports indulge in thrilling*

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*scenarios about potential
global pandemics like SARS
and Ebola. Why have
outbreak narratives infected
our public discourse, and
how have they affected the
way Americans view the*

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*world? In Going Viral, Dahlia
Schweitzer probes outbreak
narratives in film, television,
and a variety of other media,
putting them in conversation
with rhetoric from
government authorities and*

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*news organizations that
have capitalized on public
fears about our changing
world. She identifies three
distinct types of outbreak
narrative, each
corresponding to a specific*

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*contemporary anxiety:
globalization, terrorism, and
the end of civilization.*

*Schweitzer considers how
these fears, stoked by both
fictional outbreak narratives
and official sources, have*

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*influenced the ways
Americans relate to their
neighbors, perceive
foreigners, and regard social
institutions. Looking at
everything from I Am
Legend to The X Files to*

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World War Z, this book examines how outbreak narratives both excite and horrify us, conjuring our nightmares while letting us indulge in fantasies about fighting infected Others.

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*Going Viral thus raises
provocative questions about
the cost of public paranoia
and the power brokers who
profit from it. Supplemental
Study Materials for "Going
Viral": <https://www.rutgersu>*

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*niversitypress.org/going-
viral-dahlia-schweitzer*

*Dahlia Schweitzer- Going
Viral: <https://www.youtube.com/watch?v=5xF0V7WL9ow>
Going Viral
Time on TV*

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Zombie Theory

Essays on Apocalyptic

Narratives in Millennial

Media

Planet Auschwitz

Vampires and Zombies in

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the 21st Century

*The Afterlife in Popular
Culture: Heaven, Hell, and
the Underworld in the
American Imagination*

The zombie has cropped
up in many forms--in

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film, in television, and
as a cultural phenomenon
in zombie walks and
zombie awareness
months--but few books
have looked at what the
zombie means in fiction.

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Tim Lanzendörfer fills this gap by looking at a number of zombie novels, short stories, and comics, and probing what the zombie represents in contemporary literature.

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Lanzendörfer brings together the most recent critical discussion of zombies and applies it to a selection of key texts including Max Brooks's *World War Z*,

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Colson Whitehead's Zone
One, Junot Díaz's short
story "Monstro, " Robert
Kirkman's comic series
The Walking Dead, and
Seth Grahame-Smith's
Pride and Prejudice and

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Zombies. Within the context of broader literary culture, Lanzendörfer makes the case for reading these texts with care and openness in their own

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right. Lanzendörfer contends that what zombies do is less important than what becomes possible when they are around. Indeed, they seem less

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interesting as metaphors
for the various ways the
world could end than
they do as vehicles for
how the world might
exist in a different and
often better form.

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Analyses of Rancière's
philosophy and its
potential for
understanding the
conversation between
contemporary politics
and art cinema.

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This edited collection brings together an introduction and 13 original scholarly essays on AMC's The Walking Dead. The essays in the first section

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address the pervasive
bloodletting of the
series: What are the
consequences of the
series' unremitting
violence? Essays explore
violence committed in

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self-defense, racist
violence, mass
lawlessness, the
violence of law
enforcement, the
violence of mourning,
and the violence of

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history. The essays in the second section explore an equally urgent question: What does it mean to be human? Several argue that notions of the

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human must acknowledge
the centrality of the
body—the fact that we
share a “blind
corporeality” with the
zombie. Others address
how the human is closely

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aligned with language
and time, the
disappearance of which
are represented by the
aphasic, timeless
zombie. Underlying each
essay are the game-

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changing words of The
Walking Dead's
protagonist Rick Grimes
to the other survivors:
"We're all infected."
The violence of the
zombie is also our

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violence; their blind
drives are also ours.

The human characters of
The Walking Dead may try
to define themselves
against the zombies but
in the end their bodies

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harbor the zombie virus:
they are the walking
dead. Instructors
considering this book
for use in a course may
request an examination
copy here.

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In 2010, The Walking Dead premiered on AMC and has since become the most watched scripted program in the history of basic cable. Based on the graphic novel series

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by Robert Kirkman, The
Walking Dead provides a
stark, metaphoric
preview of what the end
of civilization might
look like: the collapse
of infrastructure and

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central government,
savage tribal anarchy,
and purposeless hordes
of the wandering
wounded. While the
representation of
zombies has been a

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staple of the horror
genre for more than half
a century, the
unprecedented popularity
of The Walking Dead
reflects an increased
identification with

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uncertain times. In The
Walking Dead Live!

Essays on the Television
Show, Philip L. Simpson
and Marcus Mallard have
compiled essays that
examine the show as a

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cultural text.

Contributors to this
volume consider how the
show engages with our
own social
practices—from theology
and leadership to

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gender, race, and politics—as well as how the show reflects matters of masculinity, memory, and survivor's guilt. As a product of anxious times, The

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Walking Dead gives the audience an idea of what the future may hold and what popular interest in the zombie genre means. Providing insight into the broader significance

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of the zombie apocalypse
story, The Walking Dead
Live! will be of
interest to scholars of
sociology, cultural
history, and television,
as well as to fans of

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the show.

Human
Horror Television in the
Age of Consumption
Class Conflict and
Populist Politics in
Comics
Comfort in Contemporary

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Culture
Human

Race, Gender and the
Haitian Loas on Screen
Haunted Nature
Essays on AMC's The
Walking Dead and the
Fate of the Human

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Social Protest and
Gender in Undead Cinema
and Television
Disaster, Narrative,
Discourse

***[?] Twenty-first century American
television series such as Revolution,***

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*Falling Skies, The Last Ship and
The Walking Dead have depicted a
variety of doomsday
scenarios—nuclear cataclysm,
rogue artificial intelligence,
pandemic, alien invasion or zombie
uprising. These scenarios speak to*

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longstanding societal anxieties and contemporary calamities like 9/11 or the avian flu epidemic. Questions about post-apocalyptic television abound: whose voices are represented? What tomorrows are they most afraid of? What does this

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tell us about the world we live in today? The author analyzes these speculative futures in terms of gender, race and sexuality, revealing the fears and ambitions of a patriarchy in flux, as exemplified by the “return” to a

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*mythical American frontier where
the white male hero fights for
survival, protects his family and
crafts a new world order based on
the old.*

*Historically, zombies have been
portrayed in films and television*

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*series as mindless, shuffling
monsters. In recent years, this has
changed dramatically. The undead
are fast and ferocious in 28 Days
Later... (2002) and World War Z
(2013). In Warm Bodies (2013) and
In the Flesh (2013-2015), they are*

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thoughtful, sensitive and capable of empathy. These sometimes radically different depictions of the undead (and the still living) suggest critical inquiries: What does it mean to be human? What makes a monster? Who survives the zombie

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apocalypse, and why? Focusing on classic and current movies and TV shows, the author reveals how the once-subversive modern zombie, now more popular than ever, has been co-opted by the mainstream culture industry.

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With the increased popularity of zombies in recent years, scholars have considered why the undead have so captured the public imagination. This book argues that the zombie can be viewed as an object of meditation on death, a

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memento mori that makes the fact of mortality more approachable from what has been described as America's "death-denying culture." The existential crisis in zombie apocalyptic fiction brings to the fore the problem of humanity's

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*search for meaning in an
increasingly global and secular
world. Zombies are analyzed in the
context of Buddhist thought, in
contrast with social and religious
critiques from other works. p.p1*

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From the beginning, both Robert Kirkman's comics and AMC's series of The Walking Dead have brought controversy in their presentations of race, gender and sexuality. Critics

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and fans have contended that the show's identity politics have veered toward the decidedly conservative, offering up traditional understandings of masculinity, femininity, heterosexuality, racial hierarchy and white supremacy.

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This collection of new essays explores the complicated nature of relationships among the story's survivors. In the end, characters demonstrate often-surprising shifts that consistently comment on identity politics. Whether agreeing

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or disagreeing with critics, these essays offer a rich view of how gender, race, class and sexuality intersect in complex new ways in the TV series and comics.

*Working-Class Comic Book Heroes
Willful Monstrosity*

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Seeing the Apocalypse

Plant Horror

Cuba

Eco Culture

An Ethnographic Study of New

York's 'Prepper' Subculture

The American Villain:

Page 126/201

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***Encyclopedia of Bad Guys in
Comics, Film, and Television***

Explores the intersection of the
vampire and zombie with 21st Century
dystopian and post-apocalyptic
cinema Twenty-first century film and
television is overwhelmed with images

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of the undead. Vampires and zombies have often been seen as oppositional: one alluring, the other repellant; one seductive, the other infectious. With case studies of films like I Am Legend and 28 Days Later, as well as TV programmes like Angel and The Walking Dead, this book challenges

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these popular assumptions and reveals the increasing interconnection of undead genres. Exploring how the figure of the vampire has been infused with the language of science, disease and apocalypse, while the zombie text has increasingly been influenced by the trope of the areluctant vampire,

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Stacey Abbott shows how both archetypes are actually two sides of the same undead coin. When considered together they present a dystopian, sometimes apocalyptic, vision of twenty-first century existence. Key features Rather than seeing them as separate or

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oppositional, this book explores the intersection and dialogue between the vampire and zombie across film and television. Much contemporary scholarship on the vampire focuses on Dark Romance, while this book explores the more horror-based end of the genre. Offers a detailed discussion

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of the development of zombie
television Provides a detailed
examination of Richard Mathesons I
Am Legend, including the novel, the
script, the adaptations and the BBFCs
response to Mathesons script
Contributions by Phil Bevin, Blair
Davis, Marc DiPaolo, Michele Fazio,

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James Gifford, Kelly Kanayama, Orion
Ussner Kidder, Christina M. Knopf,
Kevin Michael Scott, Andrew Alan
Smith, and Terrence R. Wandtke In
comic books, superhero stories often
depict working-class characters who
struggle to make ends meet, lead
fulfilling lives, and remain faithful to

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themselves and their own personal code of ethics. Working-Class Comic Book Heroes: Class Conflict and Populist Politics in Comics examines working-class superheroes and other protagonists who populate heroic narratives in serialized comic books. Essayists analyze and deconstruct

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these figures, viewing their roles as fictional stand-ins for real-world blue-collar characters. Informed by new working-class studies, the book also discusses how often working-class writers and artists created these characters. Notably Jack Kirby, a working-class Jewish artist, created

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several of the most recognizable working-class superheroes, including Captain America and the Thing. Contributors weigh industry histories and marketing concerns as well as the fan community's changing attitudes towards class signifiers in superhero adventures. The often financially

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strapped Spider-Man proves to be a touchstone figure in many of these essays. Grant Morrison's Superman, Marvel's Shamrock, Alan Moore and David Lloyd's V for Vendetta, and The Walking Dead receive thoughtful treatment. While there have been many scholarly works concerned with

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issues of race and gender in comics, this book stands as the first to deal explicitly with issues of class, cultural capital, and economics as its main themes.

This book traces how The Walking Dead franchise narratively, visually, and rhetorically represents

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transgressions against heteronormativity and the nuclear family. The introduction argues that The Walking Dead reflects cultural anxiety over threats to the family. Chapter 1 examines the destructive competition created by heteronormativity, such as the conflict

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between Rick and Shane. Chapter 2 focuses on the actual or attempted participation of characters such as Carol and Negan in queer relationships. Chapter 3 interprets zombies as queer antagonists to heteronormativity, while Chapter 4 explores the incorporation of zombies

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into the lives of characters such as the Governor and the Whisperers. The conclusion asserts that The Walking Dead presents both queer alternatives to and damaging contradictions within the traditional heterosexual family model, helping to question this model and to consider the struggle of queer

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American families. Overall, this study holds special interest for students and scholars of queerness, zombies, and the family.

? Do you find yourself contemplating the imminent end of the world? Do you wonder how society might reorganize itself to cope with global cataclysm?

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(Have you begun hoarding canned goods and ammunition...?) Visions of an apocalypse began to dominate mass media well before the year 2000. Yet narratives since then present decidedly different spins on cultural anxieties about terrorism, disease, environmental collapse, worldwide

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conflict and millennial technologies. Many of these concerns have been made metaphorical: zombie hordes embody fear of out-of-control appetites and encroaching disorder. Other fears, like the prospect of human technology's turning on its creators, seem more reality based. This

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collection of new essays explores
apocalyptic themes in a variety of post-
millennial media, including film,
television, video games, webisodes
and smartphone apps.

The Politics of Race, Gender and
Sexuality in The Walking Dead
Binging on Fear

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Undead Apocalypse
Books of the Dead
Society in Apocalypse in Film,
Literature and Other Media
Zombies, Mortality and Buddhist
Philosophy
Queering the Family in The Walking
Dead

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Essays on the Television Show

The figure of the zombie that entered the popular imagination with the publication of William Seabrook's The Magic Island (1929)—during the American

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*occupation of Haiti—still
holds cultural currency
around the world. This book
calls for a rethinking of
zombies in a sociopolitical
context through the
examination of several films,*

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*including White Zombie
(1932), The Love Wanga
(1935), I Walked with a
Zombie (1943) and The
Serpent and the Rainbow
(1988). A 21st-century film
from Haiti, Zombi candidat à*

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*la présidence ... ou les
amours d'un zombi, is also
examined. A reading of
Heading South (2005), a film
about the female tourist
industry in the Caribbean,
explores zombification as a*

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*consumptive process driven
by capitalism.*

*This book argues that the
mythic figure of the zombie,
so prevalent and powerful in
contemporary culture,
provides the opportunity to*

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*explore certain social models
- such as 'childhood' and
'school', 'class' and 'family' -
that so deeply underpin
educational policy and
practice as to be rendered
invisible. It brings together*

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*authors from a range of
disciplines to use
contemporary zombie
typologies – slave, undead,
contagion – to examine the
responsiveness of everyday
practices of schooling such*

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*as literacy, curriculum and
pedagogy to the new
contexts in which children
and young people develop
their identities, attitudes to
learning, and engage with
the many publics that make*

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*up their everyday worlds.
Increasing American fear
about terrorism,
environmental catastrophes,
pandemics, and economic
crises has fueled interest in
"prepping": confronting*

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*disaster by mastering
survivalist skills. This trend
of self-reliance is not merely
evidence of the American
belief in the power of the
individual; rather, this
pragmatic shift away from*

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expecting government aid during a disaster reflects a weakened belief in the bond between government and its citizens during a time of crisis. This ethnographic study explores the rise of the

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*urban preppers' subculture
in New York City, shedding
light on the distinctive
approach of city dwellers in
preparing for disaster. With
attention to the role of
factors such as class, race,*

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*gender and one's
expectations of government,
it shows that how one
imagines Doomsday affects
how one prepares for it.
Drawing on participant
observation, the author*

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explores preppers' views on the central question of whether to "bug out" or "hunker down" in the event of disaster, and examines the ways in which the prepper economy increases

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*revenue by targeting
concerns over developing
skills, building networks,
securing equipment and
arranging a safe locale. A
rich qualitative study,
Bracing for the Apocalypse*

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will appeal to scholars of sociology and anthropology with interests in urban studies, ethnography and subcultures.

This handbook examines the use of horror in storytelling,

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*from oral traditions through
folklore and fairy tales to
contemporary horror fiction.
Divided into sections that
explore the origins and
evolution of horror fiction,
the recurrent themes that*

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*can be seen in horror, and
ways of understanding
horror through literary and
cultural theory, the text
analyses why horror is so
compelling, and how we
should interpret its presence*

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*in literature. Chapters
explore historical horror
aspects including ancient
mythology, medieval writing,
drama, chapbooks, the
Gothic novel, and literary
Modernism and trace themes*

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*such as vampires, children
and animals in horror, deep
dark forests, labyrinths,
disability, and imperialism.
Considering horror via
postmodern theory,
evolutionary psychology,*

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*postcolonial theory, and New
Materialism, this handbook
investigates issues of gender
and sexuality, race,
censorship and morality,
environmental studies, and
literary versus popular*

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fiction.

Human
*Gender and Race in 21st
Century Horror
The Subversive Zombie
How Zombies Conquered
Popular Culture
Living with Zombies*

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The Walking Dead Live!
Holocaust Representation in
Science Fiction and Horror
Film and Television
Genre, History and Criticism
Approaches to the Monstrous
Vegetal in Fiction and Film

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Infected • Essays on AMC's
The Walking Dead and the Fate
of the Human
This edited collection offers a
wide range of essays
showcasing current research on

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emotions in TV series. The chapters develop from a variety of research traditions in film, television and media studies and explores American, British, Nordic and Spanish TV series. Women Who Kill explores

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several lines of inquiry: the female murderer as a figure that destabilizes order; the tension between criminal and victim; the relationship between crime and expression (or the lack thereof); and the paradox whereby a

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crime can be both an act of destruction and a creative assertion of agency. In doing so, the contributors assess the influence of feminist, queer and gender studies on mainstream television and cinema, notably in

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the genres (film noir, horror, melodrama) that have received the most critical attention from this perspective. They also analyse the politics of representation by considering these works of fiction in their

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contexts and addressing some of the ambiguities raised by postfeminism. The book is structured in three parts: Neofemmes Fatales; Action Babes and Monstrous Women. Films and series examined include

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White Men Are Cracking Up
(1994); Hit & Miss (2012); Gone
Girl (2014); Terminator (1984);
The Walking Dead (2010); Mad
Max: Fury Road (2015);
Contagion (2011) and Ex
Machina (2015) among others.

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As American-Cuban relations begin to warm, tourists are rushing to discover the throwback tropical paradise just eighty miles off of the American coast. But even as diplomatic relations are changing and the

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country opens up to the Western world, Cuba remains a rare and fascinating place. Cuba: A Cultural History tells the story of Cuba's history through an exploration of its rich and vibrant culture. Rather than offer a

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timeline of Cuban history or a traditional genre-by-genre history of Cuban culture, Alan West-Durán invites readers to enter Cuban history from the perspective of the island's uniquely creative cultural forms.

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He traces the restless island as it ebbs and flows with the power, beauty, and longings of its culture and history. In a world where revolutionary socialism is an almost quaint reminder of the decades-old Cold War, the island

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nation remains one of the few on the planet guided by a Communist party, still committed to fighting imperialism, opposed to the injustices of globalization, and wedded to the dream of one day building a classless society,

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albeit in a distant future. But as this book shows, Cuba is more than a struggling socialist country—it is a nation with a complex and turbulent history and a rich and varied culture. The Challenges of a Concept

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The Multifarious Walking Dead in
the 21st Century

Narrative Time, Time Travel and
Time Travellers in Popular
Television Culture

Dharma of the Dead
Generation Z

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The Palgrave Handbook to
Horror Literature

Essays on the Television Series
and Comics

Zombies, Popular Culture and
Educating Youth

In 1968, George Romero's film

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Night of the Living Dead
premiered, launching a growing
preoccupation with zombies
within mass and literary fiction,
film, television, and video games.
Romero's creativity and enduring
influence make him a worthy

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object of inquiry in his own right, and his long career helps us take stock of the shifting interest in zombies since the 1960s.

Examining his work promotes a better understanding of the current state of the zombie and

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where it is going amidst the political and social turmoil of the twenty-first century. These new essays document, interpret, and explain the meaning of the still-budding Romero legacy, drawing cross-disciplinary perspectives

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from such fields as literature, political science, philosophy, and comparative film studies. Essays consider some of the sources of Romero's inspiration (including comics, science fiction, and Westerns), chart his influence as a

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storyteller and a social critic, and consider the legacy he leaves for viewers, artists, and those studying the living dead.

Planet Auschwitz explores the diverse ways in which the Holocaust influences and shapes

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science fiction and horror film and television by focusing on notable contributions from the last fifty years. The supernatural and extraterrestrial are rich and complex spaces with which to examine important Holocaust

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themes - trauma, guilt, grief,
ideological fervor and perversion,
industrialized killing, and the
dangerous afterlife of Nazism
after World War II. Planet
Auschwitz explores why the
Holocaust continues to set the

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standard for horror in the modern era and asks if the Holocaust is imaginable here on Earth, at least by those who perpetrated it, why not in a galaxy far, far away? The pervasive use of Holocaust imagery and plotlines in horror

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and science fiction reflects both
our preoccupation with its
enduring trauma and our
persistent need to “work through”
its many legacies. Planet
Auschwitz website
(<https://planetauschwitz.com>)

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Since the early 2000s, popular culture has experienced a "Zombie Renaissance," beginning in film and expanding into books, television, video games, theatre productions, phone apps, collectibles and toys. Zombies

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have become allegorical figures
embodying cultural anxieties, but
they also serve as models for
concepts in economics, political
theory, neuroscience, psychology,
computer science and astronomy.
They are powerful, multifarious

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metaphors representing fears of contagion and doom but also isolation and abandonment, as well as troubling aspects of human cruelty, public spectacle and abusive relationships. This critical examination of the 21st-

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century zombie phenomenon explores how and why the public imagination has been overrun by the undead horde.

Characterized as it is by its interest in and engagement with the supernatural, psycho-social

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formations, the gothic, and issues of identity and subjectivity, horror has long functioned as an allegorical device for interrogations into the seamier side of cultural foundations. This collection, therefore, explores

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both the cultural landscape of this recent phenomenon and the reasons for these television series' wide appeal, focusing on televisual aesthetics, technological novelties, the role of adaptation and seriality, questions

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of gender, identity and subjectivity, and the ways in which the shows' themes comment on the culture that consumes them. Featuring new work by many of the field's leading scholars, this collection

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