

**Kieren Walker**

**Julia Straub**

**Posthuman Gothic** Anya Heise-von der Lippe,2017-11-01 Posthuman Gothic is an edited collection of thirteen chapters, and offers a structured, dialogical contribution to the discussion of the posthuman Gothic. Contributors explore the various ways in which posthuman thought intersects with Gothic textuality and mediality. The texts and media under discussion – from I am Legend to In the Flesh, and from Star Trek to The Truman Show, transgress the boundaries of genre, moving beyond the traditional scope of the Gothic. These texts, the contributors argue, destabilise ideas of the human in a number of ways. By confronting humanity and its Others, they introduce new perspectives on what we traditionally perceive as human. Drawing on key texts of both Gothic and posthumanist theory, the contributors explore such varied themes as posthuman vampire and zombie narratives, genetically modified posthumans, the posthuman in video games, film and TV, the posthuman as a return to nature, the posthuman's relation to classic monster narratives, and posthuman biohorror and theories of prometheanism and accelerationism. In its entirety, the volume offers a first attempt at addressing the various intersections of the posthuman and the Gothic in contemporary literature and media.

**Romancing the Zombie** Ashley Szanter,Jessica K. Richards,2017-10-06 The zombie--popular culture's undead darling--shows no signs of stopping. But as it develops to suit changing audience tastes, its characteristics transform. This collection of new essays examines the latest incarnation, the romantic zombie, a re-humanized monster we want to help, heal and connect with rather than destroy. The authors discuss our increasingly sympathetic view of the reanimated dead as more than physical bodies devoid of life and personality. Their essays cover a range of topics, including audience obsession with Apocalyptic love; the problem of a kinder, gentler undead; the millennial reinvention of the sexy zombie; and uncanny valley romance.

**Faith and the Zombie** Simon Bacon,2023-03-27 Themes of faith and religion have been threaded through popular representations of the zombie so often that they now seem inextricably linked. Whether as mindless servants to a Vodou Bokor or as evidence of the impending apocalypse, the ravenous undead have long captured something of society's relationships with spirituality, religion and belief. By the start of the 21st century, religious beliefs are as varied as the many manifestations of the zombie itself, and both themes intersect with various ideological, environmental and even post-human concerns. This book surveys the various modern religious associations in zombie media. Some characters believe that the undead are part of God's plan, others theorize that the environment might be saving itself or that zombies might be predicting life and hybridity beyond human existence. Timely and important, this work is a meditation on how faith might not just be a forerunner to the apocalypse, but the catalyst to new kinds of life beyond it.

How Zombies Conquered Popular Culture Kyle William Bishop,2015-10-02 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 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 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-century zombie phenomenon explores how and why the public imagination has been overrun by the undead horde.

**The Subversive Zombie** Elizabeth Aiossa,2018-02-09 Historically, zombies have been portrayed in films and television 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 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 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.

**The Last Midnight** Leisa A. Clark, Amanda Firestone, Mary F. Pharr, 2016-09-28 Do you find yourself contemplating the imminent end of the world? Do you wonder how society might reorganize itself to cope with global cataclysm? (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 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 collection of new essays explores apocalyptic themes in a variety of post-millennial media, including film, television, video games, webisodes and smartphone apps.

**Monsters of Film, Fiction, and Fable** Lisa Wenger Bro, Mary Ann Gareis, Crystal O'Leary-Davidson, 2018-07-27 Monsters are a part of every society, and ours is no exception. They are deeply embedded in our history, our mythos, and our culture. However, treating them as simply a facet of children's stories or escapist entertainment belittles their importance. When examined closely, we see that monsters have always represented the things we fear: that which is different, which we can't understand, which is dangerous, which is Other. But in many ways, monsters also represent our growing awareness of ourselves and our changing place in a continually shrinking world. Contemporary portrayals of the monstrous often have less to do with what we fear in others than with what we fear about ourselves, what we fear we might be capable of. The nineteen essays in this volume explore the place and function of the monstrous in a variety of media – stories and novels like Baum's Oz books or Gibson's *Neuromancer*; television series and feature films like *The Walking Dead* or *Edward Scissorhands*; and myths and legends like *Beowulf* and *The Loch Ness Monster* – in order to provide a closer understanding of not just who we are and who we have been, but also who we believe we can be – for better or worse.

*Anatomy of the Medical Image*, 2021-09-27 This volume addresses the interdependencies between visual technologies and epistemology with regard to our perception of the medical body. The contributions investigate medical bodies as historical, technological and political constructs, constituted where knowledge formation and visual cultures intersect.

**The Zombie Book** Nick Redfern, Brad Steiger, 2014-08-18 Rampaging, driven, killing machines. Soulless and dead. Infected and infectious. Zombies. The epidemic of the living dead is stronger than ever in today's pop-culture, but long before exotic viruses, biological warfare, and sinister military experiments brought the dead back to life in our cinemas and on our television screens, there were the dark spells and incantations of the ancient Egyptians, the Sumerians, and the Babylonians. Blending the historical with the modern, the biographical with the literary, the plants and animals with bacteria and viruses, the mythological with the horrifying true tales, *The Zombie Book: The Encyclopedia of the Living Dead* is a comprehensive resource to understanding, combating, and avoiding

zombies. More than 250 entries cover everything from hit television shows, books, and movies, including *The Walking Dead*, *World War Z* and *Pride and Prejudice and Zombies*, to zombies' ignominious role in folklore and mythology, such as the Greek god Asclepius, ancient Voodoo religion, and the Native American Wendigo legend. *The Zombie Book: The Encyclopedia of the Living Dead* examines mad cow disease, the Spanish flu pandemic of 1918, the Centers for Disease Control preparing for the end of the world, and much, much more.

***Twenty-First-Century Gothic*** Wester Maisha Wester, 2019-05-22 A transnational and transmedia companion to the post-millennial Gothic. Key Features: Covers key areas and themes of the post-millennial Gothic as well as developments in the field and revisions of the Gothic tradition. Constitutes the first thematic compendium to this area with a transmedia (literature, film and television) and transnational approach. Covers a plurality of texts, from novels such as Stephenie Meyer's *Twilight* (2005), Helen Oyeyemi's *White Is for Witching* (2009), Justin Cronin's *The Passage* (2010) and M.R. Carey's *The Girl with All the Gifts* (2014), to films such as *Kairo* (2001), *Juan of the Dead* (2012) and *The Darkside* (2013), to series such as *Dante's Cove* (2005-7), *Hemlock Grove* (2013-15), *Penny Dreadful* (2014-16) *Black Mirror* (2011-) and even the Slenderman mythos. This resource in contemporary Gothic literature, film and television takes a thematic approach, providing insights into the many forms the Gothic has taken in the twenty-first century. The 20 newly commissioned chapters cover emerging and expanding research areas, such as digital technologies, queer identity, the New Weird and postfeminism. They also discuss contemporary Gothic monsters - including zombies, vampires and werewolves - and highlight Ethnogothic forms such as Asian and Black Diasporic Gothic.

***Handmaiden of Death: Apocalypse and Revelation*** Alexandra Simon-López, Mankhrawbor Dunai, 2019-07-22 Seeking to preserve our future, this volume attempts to imagine in what form the apocalypse may strike. It critically assesses the roles played by literature as well as digital media as instruments for the propagation of apocalyptic ideas through its envisioning in books, movies and T.V. serials alike. The volume seeks to preserve both our future social and environmental futures through the different predictions of the end.

***Monsters, Catastrophes and the Anthropocene*** Gaia Giuliani, 2020-10-29 *Monsters, Catastrophes and the Anthropocene: A Postcolonial Critique* explores European and Western imaginaries of natural disaster, mass migration and terrorism through a postcolonial inquiry into modern conceptions of monstrosity and catastrophe. This book uses established icons of popular visual culture in sci-fi, doomsday and horror films and TV series, as well as in images reproduced by the news media to help trace the genealogy of modern fears to ontologies and logics of the Anthropocene. By logics of the Anthropocene, the book refers to a set of principles based on ontologies of exploitation, extermination and natural resource exhaustion processes determining who is worthy of benefiting from value extraction and being saved from the catastrophe and who is expendable. Fears for the loss of isolation from the unworthy and the expendable are investigated here as originating anxieties against migrants' invasions, terrorist attacks and planetary catastrophes, in a thread that weaves together re-emerging 'past nightmares' and future visions. This book will be of great interest to students and academics of the Environmental Humanities, Human and Cultural Geography, Political Philosophy, Psychosocial Studies, Postcolonial Studies and Critical Race and Whiteness Studies, Gender Studies and Postcolonial Feminist Studies, Cultural Studies, Sociology, Cultural Anthropology, Cinema Studies and Visual Studies.

***British Television Drama*** Lez Cooke, 2015-04-09 This widely-respected history of British television drama is an indispensable

guide to the significant developments in the area; from its beginnings on the BBC in the 1930s and 40s to its position in the twenty-first century, as television enters a multichannel digital era. Embracing the complete spectrum of television drama, Lez Cooke places programmes in their social, political and industrial contexts, and surveys the key dramas, writers, producers and directors. Thoroughly revised and updated, this second edition includes new images and case studies, new material on British television drama before 1936, an expanded bibliography and a substantial new chapter that explores the renaissance in the quality, variety and social ambition of television drama in Britain since 2002. Comprehensive and accessible, this book will be of value to anyone interested in the rich history of British television and modern drama.

**The Palgrave Handbook of Contemporary Gothic** Clive Bloom, 2020-07-10 “Simply put, there is absolutely nothing on the market with the range of ambition of this strikingly eclectic collection of essays. Not only is it impossible to imagine a more comprehensive view of the subject, most readers – even specialists in the subject – will find that there are elements of the Gothic genre here of which they were previously unaware.” - Barry Forshaw, Author of *British Gothic Cinema* and *Sex and Film* The Palgrave Handbook of Contemporary Gothic is the most comprehensive compendium of analytic essays on the modern Gothic now available, covering the vast and highly significant period from 1918 to 2019. The Gothic sensibility, over 200 years old, embraces its dark past whilst anticipating the future. From demons and monsters to post-apocalyptic fears and ecological fantasies, Gothic is thriving as never before in the arts and in popular culture. This volume is made up of 62 comprehensive chapters with notes and extended bibliographies contributed by scholars from around the world. The chapters are written not only for those engaged in academic research but also to be accessible to students and dedicated followers of the genre. Each chapter is packed with analysis of the Gothic in both theory and practice, as the genre has mutated and spread over the last hundred years. Starting in 1918 with the impact of film on the genre's development, and moving through its many and varied international incarnations, each chapter chronicles the history of the gothic milieu from the movies to gaming platforms and internet memes, television and theatre. The volume also looks at how Gothic intersects with fashion, music and popular culture: a multi-layered, multi-ethnic, even a trans-gendered experience as we move into the twenty first century.

**Handbook of Transatlantic North American Studies** Julia Straub, 2016-05-10 Transatlantic literary studies have provided important new perspectives on North American, British and Irish literature. They have led to a revision of literary history and the idea of a national literature. They have changed the perception of the Anglo-American literary market and its many processes of transatlantic production, distribution, reception and criticism. Rather than dwelling on comparisons or engaging with the notion of ‘influence,’ transatlantic literary studies seek to understand North American, British and Irish literature as linked with each other by virtue of multi-layered historical and cultural ties and pay special attention to the many refractions and mutual interferences that have characterized these traditions since colonial times. This handbook brings together articles that summarize some of the crucial transatlantic concepts, debates and topics. The contributions contained in this volume examine periods in literary and cultural history, literary movements, individual authors as well as genres from a transatlantic perspective, combining theoretical insight with textual analysis.

*Suturas* Daniel Link, Última entrega de la trilogía que comenzó con *Clases* y continuó con *Fantasmas*, *Suturas* interroga la situación de lo viviente hoy. Las sociedades ya no pueden pensarse como sociedades políticas, son algo completamente nuevo –señala

Link-, y eso obliga a inventar una nueva terminología y un nuevo pensamiento. Link interroga así lo viviente a partir, por ejemplo, de los archivos digitales: la nueva revolución de los patrones de lectura y, por lo tanto, de alfabetización (una “nueva filología”), que supondría lo digital. A esos nuevos modos de leer los denomina posfilología y diagramatología. Un ensayo monumental, de uno de los críticos literarios más importantes de Latinoamérica, que nos lleva desde la filología a la biopolítica, para explorar la sutura (la marca de una herida) entre la antigua cultura letrada y lo que hoy llamamos ciberculturas; el desplazamiento de los nombres y los cuerpos cuando una singularidad histórica impone su lógica al mundo, así como el punto de sutura entre el propio cuerpo, la escritura y las imágenes del mundo.

*Gay Movie Moments* Paul Senftenberg, 2020-01-02 Ein einsamer Mann, der nach dem Unfall seines Partners beschließt, sich das Leben zu nehmen; zwei Cowboys, die einander ihre Liebe gestehen und sie doch geheim halten müssen; junge Männer, die ihre Gefühle füreinander im Tanz ausdrücken; coole Typen in Glitzerhöschen, die im christlichen Männerwohnheim Turnübungen vollführen und dabei eine Schwulenhymne singen ... All diese Augenblicke haben eines gemeinsam: Sie sind besondere Gänsehautmomente in Filmen und Serien. Paul Senftenberg präsentiert die für ihn stärksten, schönsten, emotionalsten, aber auch tragischsten Momente aus über 80 filmischen Werken. In einer Sammlung von Essays greift er Klassiker wie *Brokeback Mountain*, *Milk* und *A Single Man* auf, scheut sich aber nicht, auch unbekanntere filmische Perlen vorzustellen. Durch einen persönlichen Zugang zeigt er neue Blickwinkel auf und erstellt verständliche Analysen, die zuweilen mit entlarvender Ironie versehen sind. Dabei verfasst er keine Best-of-Liste filmischer Werke, sondern vielmehr eine Hommage an die stärksten Gänsehautmomente des schwulen Films. Mit *Gay Movie Moments* werden magische Momente der Filmgeschichte in den Köpfen der LeserInnen wieder lebendig.

**La mort intranquille. Autopsie du zombie** Simon Harel, 2019-11-26 T00:00:00-05:00 Le zombie contemporain, mort-vivant mangeur de chair humaine, apparaît dans un grand nombre de productions esthétiques depuis le début des années 2000, contaminant une variété de supports (du livre au film, du jeu vidéo à la série télévisée) et différents genres, à commencer par celui de l'horreur. Comprenant une préface de Sarah Juliet Lauro, l'ouvrage collectif *La mort intranquille* se veut un espace de réflexion savante où chercheuses et chercheurs de plusieurs disciplines se donnent pour objectif d'étudier le zombie, de l'autopsier, d'en explorer les incarnations, du mort-vivant romérien au monstre réhumanisé, en passant par la figure de l'infecté. Les différents chapitres présentent des analyses formelles ou de corpus et abordent une pluralité d'enjeux par le biais de la figure du zombie, notamment l'imaginaire de la fin, le rapport au temps, les dérives éthiques de la science, le corps et l'érotisme.

**Queer Horror Film and Television** Darren Elliott-Smith, 2016-09-30 In recent years, the representation of alternative sexuality in the horror film and television has outed itself from the shadows from which it once lurked, via the embrace of an outrageously queer horror aesthetic where homosexuality is often unequivocally referenced. In this book, Darren Elliott-Smith departs from the analysis of the monster as a symbol of heterosexual anxiety and fear, and moves to focus instead on queer fears and anxieties within gay male subcultures. Furthermore, he examines the works of significant queer horror film, television producers, and directors to reveal gay men's anxieties about: acceptance and assimilation into Western culture, the perpetuation of self-loathing and gay shame, and further anxieties associations shameful femininity. This book focuses mainly on representations of masculinity, and gay male spectatorship in queer horror films and television post-2000. In titling this sub-genre queer horror, Elliott-Smith designates horror that is crafted by male directors/producers who self-identify as gay, bi, queer, or transgendered and whose work features homoerotic,

or explicitly homosexual, narratives with out gay characters. In terms of case studies, this book considers a variety of genres and forms from: video art horror; independently distributed exploitation films (A Far Cry from Home, Rowe Kelly, 2012); queer Gothic soap operas (Dante's Cove, 2005-7); satirical horror comedies (such as The Gay Bed and Breakfast of Terror (Thompson, 2008); low-budget slashers (Hellbent, Etheredge-Outzs, 2007); and contemporary representations of gay zombies in film and television from the pornographic LA Zombie (Bruce LaBruce, 2010)) to the melodramatic In the Flesh (BBC Three 2013-15). Moving from the margins to the mainstream, via the application of psychoanalytic theory, critical and cultural interpretation, interviews with key directors and close readings of classic, cult and modern horror, this book will be invaluable to students and researchers of gender and sexuality in horror film and television.

**The Fall and Rise of Kat Walker** Dr. W. C. Davis,2011-08-29 HOW DID THIS BOOK COME ABOUT? About ten years ago I sustained a series of downward turns during which I lost everything I considered vital to my existence. In the end, I came to realize, what Id really lost was me. So I began to write daily journals to help myself heal. Early in my recovery, I had a dream about two celestial creatures, Beast and Priest, who decided to play The Game to decide which of them would control all mens souls, including my own. Never did I imagine those first few sentences I wrote in my journal the morning after my dream would result in a two volume book which documented the journey of a tortured soul named Kat Walker into the Great Abyss and beyond. When his courage proved to all his heart was pure again, he got one last chance at life. Kat Walker and I completed this book together to prove to all who enter its pages there is always hope if you believe in the power of love and that miracles are real.

**Kieren Walker** Book Review: Unveiling the Power of Words

In some sort of driven by information and connectivity, the power of words has be much more evident than ever. They have the capability to inspire, provoke, and ignite change. Such may be the essence of the book **Kieren Walker**, a literary masterpiece that delves deep in to the significance of words and their effect on our lives. Published by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book is key themes, examine its writing style, and analyze its overall impact on readers.

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