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 Books of the Dead

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HEAVEN TESSA

Monstrous Geographies: Places and Spaces of the Monstrous Rowman & Littlefield
 Our most modern monster and perhaps our most American, the zombie that is so prevalent in popular culture today has its roots in African soul capture mythologies. The Transatlantic Zombie provides a more complete history of the zombie than has ever been told, explaining how the myth's migration to the New World was facilitated by the transatlantic slave trade, and reveals the real-world import of storytelling, reminding us of the power of myths and mythmaking, and the high stakes of appropriation and homage. Beginning with an account of a probable ancestor of the zombie found in the Kongolese and Angolan regions of seventeenth-century Africa and ending with a description of the way, in contemporary culture, new media are used to facilitate zombie-themed events, Sarah Juliet Lauro plots the zombie's cultural significance through Caribbean literature, Haitian folklore, and American literature, film, and the visual arts. The zombie entered US consciousness through the American occupation of Haiti, the site of an eighteenth-century slave rebellion that became a war for independence, thus making the figuration of living death inseparable from its resonances with both slavery and rebellion. Lauro bridges African mythology and US mainstream culture by articulating the ethical complications of the zombie as a cultural conquest that was rebranded for the American cinema. As The Transatlantic Zombie shows, the zombie is not merely a bogeyman representing the ills of modern society, but a battleground over which a cultural war has been fought between the imperial urge to absorb exotic, threatening elements, and the originary, Afro-diasporic culture's preservation through a strategy of mythic combat.

[Working Juju](#) Broadway Books

Planet Auschwitz explores how the Holocaust has influenced science fiction and horror film and television. These genres explore important Holocaust themes - trauma, guilt, grief, ideological fervor and perversion, industrialized killing, and the dangerous afterlife of Nazism after World War II.

[The Transatlantic Zombie](#) McFarland

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[Postracial Fantasies and Zombies](#) McFarland

The book is a collection of essays presented during the First Global Conference of Monstrous Geography held at Manchester College, Oxford, and examines monstrous geographies, or the other frontier, a space that runs counter to the socially constructed space of culture.

[The Transatlantic Zombie](#) McFarland

Comprehensive yet concise, Margaret Andersen's *Race in Society, Second Edition* is a topical introduction to race and ethnicity organized around four key questions: What does the idea of race mean and where does it come from? What are the consequences of the social construction of race? How is racial inequality structured into social institutions? What are different policies and approaches for change toward racial justice? In her accessible, student-friendly style, Andersen introduces readers to the current scholarship on race, including recent studies conducted during the COVID-19 pandemic and the protests following the murder of George Floyd. New to this edition: New coverage of the effects of COVID-19 included throughout the book, including its impact on anti-Asian racism, violent crime, racial disparities in health care, and people of color in low wage service jobs. Expanded discussion of immigration, including US politics about immigration and national borders displays the connection between immigration and racialization. Updated discussion of policing, police violence, and both historical and contemporary acts of vigilante "justice" against people of color. Updated information on residential and educational segregation including new material on the racial achievement gap and the effects of school closures during the COVID-19 pandemic.

[Romancing the Zombie](#) McFarland

An account of the decade-long conflict between humankind and hordes of the predatory undead is told from the perspective of dozens of survivors who describe in their own words the epic human battle for survival, in a novel that is the basis for the June 2013 film starring Brad Pitt. Reissue. Movie Tie-In.

["We're All Infected"](#) McFarland

Volume 18 of Emerald Studies in Media and Communications celebrates the thirty year anniversary of the Communications, Information Technology, and Media Sociology Section of the American Sociological Association.

[Hadriana in All My Dreams](#) Akashic Books

On the surface, the zombie seems the polar opposite of the human--they are the living dead; we, in essence, are the dying alive. But the zombie is also "us." Although decaying, it looks like us, dresses like us, and sometimes (if rarely) acts like us. In this volume, essays by scholars from a range of disciplines examine the zombie as a thematic presence in literature, film, video games, legal language, and philosophy, exploring topics including zombies and the environment, litigation, the afterlife, capitalism, and the erotic. Through this wide-ranging examination of the zombie phenomenon, the authors seek to discover what the zombie can teach us about being human. Instructors considering this book for use in a course may request an examination copy here.

[Infected Empires](#) McFarland

The alarm and anxiety unleashed by the Great Recession found fascinating expression across popular culture. Harried survivors negotiated societal collapse in *The Walking Dead*. Middle-class whites crossed the literal and metaphorical Mexican border on *Breaking Bad* or coped with a lack of freedom among the marginalized on *Orange Is the New Black*. Camilla Fojas uses representations of people of color, the incarcerated, and trans/queers--vulnerable populations all--to work through the contradictions created by the economic crisis and its freefalling aftermath. Television, film, advertising, and media coverage of the crisis created a distinct kind of story about capitalism and the violence that supports it. Fojas shows how these pop culture moments reshaped social dynamics and people's economic sensibilities and connects the ways pop culture reflected economic devastation. She also examines how these artifacts illuminated parts of society usually kept off-screen or on the margins even as they defaulted to stories of white protagonists.

Race, Oppression and the Zombie BRILL

Working Juju examines how fantastical and unreal modes are deployed in portrayals of the Caribbean in popular and literary culture as well as in the visual arts. The Caribbean has historically been constructed as a region mantled by the fantastic. Andrea Shaw Nevins analyzes such imaginings of the Caribbean and interrogates the freighting of Caribbean-infused spaces with characteristics that register as fantastical. These fantastical traits may be described as magical, supernatural, uncanny, paranormal, mystical, and speculative. The book asks throughout, What are the discursive threads that run through texts featuring the Caribbean fantastic? In *Working Juju*, Nevins teases out the multilayered and often obscured connections among texts such as the Pirates of the Caribbean film series, planter and historian Edward Long's History of Jamaica, and Grenadian sci-fi writer Tobias Buckell's Xenoworld series set in the future Caribbean. Fantastical representations of the region generally occupy one of two spaces. In the first, the Caribbean fantastic facilitates an imagining of the colonial experience and its aftermath as one in which the region and its representatives exercise agency and in which the humanity of the region's inhabitants is asserted. Alternately, the fantastic is sometimes situated as a signifier of the irrational and uncivilized. The thread that unites portrayals of the fantastic Caribbean in the latter kind of works is that they tend to locate Caribbean belief systems as powerful, even at times inadvertently in contradiction to the text's ideological posture. Nevins shows how the singular "Caribbean" identity that emerges in these texts is at odds with the complex historical narratives of actual Caribbean countries and colonies.

The Collected Sonnets of William Shakespeare, Zombie University of Illinois Press

Given the current moment—polarized populations, increasing climate fears, and decline of supranational institutions in favor of a rising tide of nationalisms—it is easy to understand the proliferation of apocalyptic and dystopian elements in popular culture. *Infected Empires* examines one of the most popular figures in contemporary apocalyptic film: the zombie. This harbinger of apocalypse reveals bloody truths about the human condition, the wounds of history, and methods of contending with them. *Infected Empires* considers parallels in the zombie genre to historical and current events on different political, theological and philosophical levels, and proposes that the zombie can be read as a figure of decolonization and an allegory of resistance to oppressive structures that racialize, marginalize, disable, and dispose of bodies. Studying films from around the world, including Latin America, Asia, Africa, the US, and Europe, *Infected Empires* presents a vision of a global zombie that points toward a posthuman and feminist future.

Psychoanalyzing Ambivalence with Freud and Lacan Vernon Press

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."

Zombifying a Nation Springer

This edited collection brings together an introduction and 13 original scholarly essays on AMC's *The Walking Dead*. The essays in the first section address the pervasive bloodletting of the series: What are the consequences of the series' unremitting violence? Essays explore violence committed in self-defense, racist violence, mass lawlessness, the violence of law enforcement, the violence of mourning, and the violence of 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 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 aligned with language and time, the disappearance of which are represented by the aphasic, timeless zombie. Underlying each essay are the game-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 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 harbor the zombie virus: they are the walking dead. Instructors considering this book for use in a course may request an examination copy here.

Race in Society University of Georgia Press

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.

Zombies, Migrants, and Queers Rodopi

Emerging from depths comes a series of papers dealing with one of the most significant creations that reflects on and critiques human existence. Both a warning and a demonstration, the monster as myth and metaphor provides an articulation of human imagination that toys with the permissible and impermissible. Monsters from zombies to cuddly cartoon characters, emerging from sewers, from pages of literature, propaganda posters, movies and heavy metal, all are covered in this challenging, scholarly collection. This volume the third in the series presents a marvellous collection of studies on the metaphor of the monster in literature, cinema, music, culture, philosophy, history and politics. Both historical reflection and concerns of our time are addressed with clarity and

written in an accessible manner providing appeal for the scholar and lay reader alike. This eclectic collection will be of interest to academics and students working in a range of disciplines, such as cultural studies, film studies, political theory, philosophy and literature studies.

Monstrous Spaces: The Other Frontier Univ. Press of Mississippi

Existing research on monsters acknowledges the deep impact monsters have especially on Politics, Gender, Life Sciences, Aesthetics and Philosophy. From Sigmund Freud's essay "The Uncanny" to Scott Poole's 'Monsters in America', previous studies offer detailed insights about uncanny and immoral monsters. However, our anthology wants to overcome these restrictions by bringing together multidisciplinary authors with very different approaches to monsters and setting up variety and increasing diversification of thought as 'guiding patterns'. Existing research hints that monsters are embedded in social and scientific exclusionary relationships but very seldom copes with them in detail. Erving Goffman's doesn't explicitly talk about monsters in his book 'Stigma', but his study is an exceptional case which shows that monsters are stigmatized by society because of their deviations from norms, but they can form groups with fellow monsters and develop techniques for handling their stigma. Our book is to be understood as a complement and a 'further development' of previous studies: The essays of our anthology pay attention to mechanisms of inequality and exclusion concerning specific historical and present monsters, based on their research materials within their specific frameworks, in order to 'create' engaging, constructive, critical and diverse approaches to monsters, even utopian visions of a future of societies shared by monsters. Our book proposes the usual view, that humans look in a horrified way at monsters, but adds that monsters can look in a critical and even likewise frightened way at the very societies which stigmatize them. *Monsters, Monstrosities, and the Monstrous in Culture and Society* Routledge

Science fiction and horror television shows predict how the world might be different if zombies were real, or if artificial intelligence could develop consciousness. Pop culture critics reveal that these not-quite humans are often proxies for race, and the post-apocalyptic landscapes set the stage for reimagining social and political institutions. This book advances horror scholarship by placing those stories within a long tradition of mythologizing U.S. history. It demonstrates how Disney's *Zombies* reenacts the civil rights movement, how *The Walking Dead* fulfills Thoreau's fantasy against the backdrop of founding a new nation, and how *Westworld* permits visitors to experience the Old West while bearing witness to Indian Removal. Each of these narratives imagines a future that retells the past. The chapters within look at that tradition in order to understand the present.

Zombies Are Us Rowman & Littlefield

In 1968, George Romero's film *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 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 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 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 storyteller and a social critic, and consider the legacy he leaves for viewers, artists, and those studying the living dead.

World War Z McFarland

Explores the horrific side of consumption, as it is portrayed in film and television—from what (and whom) we eat to food that "bites back."

The Written Dead Rutgers University Press

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. 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 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 disaster, social and economic collapse, political extremism—has ensured its continued relevance and legibility, and has precipitated an unprecedented deluge of international scholarship. Zombie studies manifested across academic disciplines in the humanities but also beyond, spreading into sociology, economics, computer science, mathematics, and even epidemiology. *Zombie Theory* collects the best interdisciplinary zombie scholarship from around the world. Essays portray the zombie not as a singular 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 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 disciplinary and methodological approaches, *Zombie Theory* thinks through what the walking undead reveal about our relationships to the world and to each other. Contributors: Fred Botting, Kingston U; Samuel Byrnam, U of Canberra; Gerry Canavan, Marquette U; Jeffrey Jerome Cohen, George Washington U; Jean Comaroff, Harvard U; John Comaroff, Harvard U; Edward P. Comentale, Indiana U; Anna Mae Duane, U of Connecticut; Karen Embry, Portland Community College; Barry Keith Grant, Brock U; Edward Green, Roosevelt U; Lars Bang Larsen; Travis Linnemann, Eastern Kentucky U; Elizabeth McAlister, Wesleyan U; Shaka McGlotten, Purchase College-SUNY; David McNally, York U; Tayla Nyong'o, Yale U; Simon Orpana, U of Alberta; Steven Shaviro, Wayne State U; Ola Sigurdson, U of Gothenburg; Jon Stratton, U of South Australia; Eugene Thacker, The New School; Sherryl Vint, U of California Riverside; Priscilla Wald, Duke U; Tyler Wall, Eastern Kentucky U; Jen Webb, U of Canberra; Jeffrey Andrew Weinstock, Central Michigan U.