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This review was written

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Reviewers. As a fan of

the horror sub-genre of

zombies I found this

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book both interesting
and enlightening.

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Zombie stories are

peculiarly American, as

the creature was born

in the New World and

functions as a reminder

of the atrocities of

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colonialism and

slavery. The voodoo-

based zombie films of

the 1930s and '40s

reveal deep-seated

racist attitudes and

imperialist paranoia,

but the contagious,

cannibalistic zombie

horde invasion

narrative established

by George A. Romero

has eve.

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Zombie Gothic is an

absolutely essential

read for those

interested in the

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zombie phenomenon of the twentieth and twenty-first centuries. It begins with an in-depth review of the zombie figure's origins in Haitian voodoo before moving to an engaging account of the modern zombie's (the walking dead) importance as a symbol of repressed cultural fears and anxieties.

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functions as a reminder of the atrocities of colonialism and slavery. The voodoo-based zombie films of the 1930s and '40s reveal deep-seated racist attitudes and imperialist paranoia, but the contagious, cannibalistic zombie horde invasion narrative established by George A. Romero has even greater singularity.

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William Bishop
introduces the zombie
as a "creature of the
New World," a creature
with no literary
antecedent, that has
existed almost
exclusively in cinema
since the early 1930s,
and that has been
reinvented numerous
times in order to
correspond to the
anxieties of a given
era.

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American Zombie
Gothic (hereafter AZG)
is a revised version of
Bishop's 2009
University of Arizona
doctoral dissertation,
"Dead Man Still
Walking: A Critical
Investigation into the
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Rise of Zombie
Cinema," written under
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has even greater
singularity.

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“
‘American Zombie
Gothic’ begins with
describing the cultural
and mythological
origins of the zombie,
mainly in Caribbean
voodoo culture.

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9780786448067:

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Fall ...

Associate Professor at

Southern Utah

University and author

of American Zombie

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Kyle Bishop suggests
the latter. "Because
the zombie is so simple
and can be whatever
people want it to be,
more than any
monster, it represents
the tabula rasa.
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Kyle William Bishop
Professor of English
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Carmilla is an 1872
Gothic novella by Irish
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Le Fanu and one of the early works of vampire fiction, predating Bram Stoker's *Dracula* (1897) by 26 years. First published as a serial in *The Dark Blue* (1871-72), the story is narrated by a young woman preyed upon by a female vampire named Carmilla, later revealed to be Mircalla, Countess Karnstein (Carmilla is an anagram of ...

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