



Increasing American fear about terrorism, environmental catastrophes, pandemics, and economic crises has fueled interest in "prepping": confronting 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 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 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, 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 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 revenue by targeting concerns over developing skills, building networks, securing equipment and arranging a safe locale. A rich qualitative study, *Bracing for the Apocalypse* will appeal to scholars of sociology and anthropology with interests in urban studies, ethnography and subcultures.

Essays on Apocalyptic Narratives in Millennial Media

The Psychology of Raising Children in a Time of Horror

Willful Monstrosity

Living with Zombies

ãüWeãüre All Infectedãü

The Palgrave Handbook to Horror Literature

The Politics of Race, Gender and Sexuality in The Walking Dead

Essays on the Literary Zombie

Contributions by Phil Bevin, Blair Davis, Marc DiPaolo, Michele Fazio, 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 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 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 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 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 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.

From Victor Halperin's *White Zombie* (1932) to George A. Romero's landmark *Night of the Living Dead* (1968) and AMC's hugely successful *The Walking Dead* (2010–), zombie mythology has become an integral part of popular culture. In a reversal of the typical pattern of adaptation, the zombie developed onscreen before appearing in short stories and comic books during the 20th century, and more recently as subjects of more traditional novels. This collection of new essays examines some of the most influential and inventive zombie literature, from the early stories to the most recent narratives, including some told from a zombie perspective.

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 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. *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 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*.

This book explores the central role of the zombie in contemporary popular culture as they appear in video games. Moving beyond traditional explanations of their enduring appeal – that they embody an aesthetic that combines horror with a mindless target; that lower age ratings for zombie games widen the market; or that Artificial Intelligence routines for zombies are easier to develop – the book provides a multidisciplinary and comprehensive look at this cultural phenomenon. Drawing on detailed case studies from across the genre, contributors from a variety of backgrounds offer insights into how the study of zombies in the context of video games informs an analysis of their impact on contemporary popular culture. Issues such as gender, politics, intellectual property law, queer theory, narrative storytelling and worldbuilding, videogame techniques and technology, and man's relation to monsters are closely examined in their relation to zombie video games. Breaking new ground in the study of video games and popular culture, this volume will be of interest to researchers in a broad range of areas including media, popular culture, video games, and media psychology.

Parenting in the Zombie Apocalypse

Essays on the Undead As Significant Other

Approaches to the Monstrous Vegetal in Fiction and Film