

Magic To Manic: The Evolution Of The Zombie

Figure In Fiction And Its Basis In Moral Panic

Dissemination

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I declare that the Master's dissertation, which I hereby submit for the degree MIS (Publishing) at the University of Pretoria, is my own work and has not been previously submitted by me for a degree at another university.

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Abstract

The lack of research into the Zombie figure in popular literature is examined in this study in contrast to the sociological and film studies of the genre. The value of the Zombie literary figure is examined as an example of cultural discourse using Bourdieu's field of cultural exchange framework. A cultural studies approach is used to identify the value of examination of the relationship between consumer demand and the external cultural influences on consumer motivations. This is done through firstly examining the introduction of the Zombie figure into literary and public discourse, as well as to examine the cultural significance of the Zombie figure specifically and the horror genre as a whole.

In order to identify changing consumer demands a statistically valid sample of Zombie titles was captured in a bibliography using content analysis on epi- and paratextual elements of definition of the Zombie figure. The content analysis of the Zombie titles in the bibliography identifies several categories of Zombie figure, as well as identifies changing trends in the Zombie horror genre. The compiled bibliography of Zombie fiction represents the only such bibliography in existence that spans from 1921-2013.

The external cultural influences on the demand for Zombie horror literature will be juxtaposed with the prevalence and dissipation of moral panics. Conclusions on the influence of moral panics on Zombie figures are drawn through a juxtaposition of identified moral panics and the prevalence of Zombie categories. The representation of moral panics in the horror literature produced by a culture examines not only the expression of the dominant cultural ideology but also speaks to the creation of cultural artefacts within a culture. Furthermore, the application of the traditional journalism and social sciences related theory of moral panics to a wider mass communication landscape, such as popular fiction publishing, introduces a new avenue of research in readership and publishing, and speaks to the significance of books as cultural objects. This research can be applied by publishers and researchers to gain a deeper understanding of the socio-cultural landscape's influence on reader motivations.

This study serves to identify categories of Zombies present in fiction, as well as to illustrate the applicability of moral panics to the publishing of fiction as a mass communication medium. The findings of this study will enlighten the publishing industry about the motivations of readers as well as suggest the possibility of predictive analysis of the marketplace.

Keywords: Bourdieu, Cultural studies, Genre studies, Zombie literature, consumer motives, reading behaviour, reading motivation, cultural studies, cultural objects

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“If I have seen further it is by standing on the shoulders of giants.” – Sir Isaac Newton

I have been fortunate indeed to have all of your shoulders supporting me.

Laetitia



Chapter 1: Introduction

The prevalence of Zombie figures in today's visual and literary popular culture cannot be ignored (Huszár, 2012: 84-93; Round, 2013:50). The specific nature of these pop-culture Zombie figures is vastly different to the literary and visual Zombie originally created, and presented a question worthy of study – why did the Zombie figure change so drastically since its inception and what does this say about the audience that consumes Zombies as literary cultural artefacts? The impetus for this study came about due to the unstudied provocation behind the changing production requirements in the production of popular literature; this places the study in the sphere of publishing discourse.

The discussions on the motivations of the production of books cannot help but make use of the discussions of Bourdieu's theories of cultural production (Fuller & Sedo, 2013: 16). As an intrinsically large-scale (*Grande production*) field, publishing and the distribution of books cannot be considered a truly autonomous field, and is profoundly tied to the power relationship between the consumer (reader) and producer (publisher) based on the influences of the commercial and financial interests of the publishing house on the selection and dissemination of books (Hesmondhalgh, 2006: 214, Bourdieu, 1999: 5). It is in the examination of the commercial development of the publishing house through providing for the changing demands of the consumer that this study is situated in the sphere of publishing studies and consumer research. While there are multiple influences on the production of fiction the role of the reader cannot be undervalued, however small.

Using a framework of cultural theory this study aims to identify what changes occurred in the Zombie fiction genre over the period 1920-2013 and attempts to address the causes of this changing representation as reflections of the longitudinal evolution of the audience in terms of socio-political development using the moral panics theory as examined by Critcher (2006).

1.1 Background

The Zombie figure has existed in the minds of mankind for centuries, not as the pop-cultural phenomenon that we know today, but as a representation of a deeper psychological fear. The earliest reference to undead figures that can be accurately dated is the *Epic of*

Gilgamesh from 7000 B.C, which refers to the dead rising to outnumber the living as a method of punishment (Colavito, 2011; Thomas, 2010). While the understanding of the Zombie figure from Mesopotamia was not at all the pop-culture figure we know today the fear of the dead consuming the body or souls of their victims is a recurring theme in many cultures across the world, the earliest, and most influential of which is present in Haiti (Stratton,2011:270).

The biblical references to undead figures are generally more orientated towards the resurrection through the power of God, which cannot accurately be considered a representation of Zombie. However, there are references to the release from death being a punishment. Zechariah 14:12 refers to the punishment of God causing panic when the dead rot where they stand: *“And this shall be the plague with which the LORD will strike all the people that have fought against Jerusalem; Their flesh shall rot away while they stand upon their feet, and their eyes shall rot away in their sockets, and their tongue shall rot away in their mouths”*. This prophesy is meant as a threat of vengeance and specifically refers to the rotting of undead flesh (Zechariah 14:12, 2014).

The vengeance of the dead is present in the Eastern religions as well. In Hinduism Vetala are the spirits that occupy the bodies of the dead. They are both good and bad, reflecting the spirits that occupy them. They were known, in the same manner as Haitian sorcerers, to be used as slave labour (Dallapiccola, 2002). The Chinese Jiangshi myth has spread to Vietnam, Korea and Japan. Literally the Jiangshi are reanimated corpses (Ireland, 2011). The dead fail to decompose or are brought back from the dead by a variety of methods, such as magical interference, ungodliness of spirit or unsuitable burial ground. The Jiangshi consume the life force of its victims in order to further its own life. Although not strictly cannibalistic, this does show the same characteristics as modern Zombies in that it consumes the victim (Ireland, 2011). The Tibetan undead figure embodies all characteristics of Zombies from the various types of Zombies globally due to the fact that there are many different types. Some are possessed by an evil spirit, while others are brought back to life by a sorcerer for his/her own power (Wylie, 1964: 69).

Haiti is commonly known as the origin of the concept of modern Zombie figures, largely due to the fact that the zombification of corpses acts as an integral part of the Voodoo religion (Stratton, 2011:270). The belief is present among some Voodoo practitioners, but as yet scientifically unstudied, that priests can bring someone back from the dead by taking their souls, which then gives them the power to control them (Mars, 1945: 38). It is this myth that ultimately has had the largest impact on the development of the western Zombie, as will be discussed later. Further appearance of Zombies in the historical record follows the trend of the destruction and vengeance shown by the fear of the Haitian Zombie.

With this evidence of the Zombie or undead figure myth reaching back to ancient cultural beliefs the continued representation of Zombies in western cultural discourse and cultural creations is especially significant. A fear that has existed in the cultural references of a large portion of the world's religions being represented by a modern literary genre is a unique opportunity to study, in the long term, the representation of the 'other', the fear, the enemy in a genre and as produced by a society. In addition to this, the lack of a unified body of research into Zombie literature discussed below represents an unexplored territory of research into a field that has meaning and significance for humanity based on its long history, and deep rooted cultural significance.

Zombie fiction has experienced a sporadic history from the introduction of the first Zombie fiction into popular discourse in the 1920s. The introduction of Zombies in film shortly afterwards in the form of *White Zombie* (1932) slanted the creation of Zombie characters to a visual medium, aided by the nature of the Zombie as a visually revolting monster (Bishop, 2008: 141). Likely due to this the introduction of the Zombie figure into literature after the initial 1922 *Herbert West: Re-Animator* by HP Lovecraft was small in scale and slow according to the research conducted for this study, until a large surge in the production of Zombie literature in the 1980s (to be discussed in the data analysis, chapter 4 and as can be seen in appendix A, B and C). This largely visual history of the Zombie figure, combined with under- and inconsistent representation in literature rendered the literary Zombie secondary in scholarly attention, and thus understudied when compared to the Zombie examinations in film studies (Platts, 2013: 550).

1.2 Problem statement

In spite of the significance of Zombie fiction as representation of societal fears and anxieties, the significance of the Zombie figure transcending traditional genre constraints by appearing in multiple genres for a diverse audience and the sheer body of literary work concerning Zombies – spanning decades – there is no comprehensive study of the body of Zombie literature. This study will hypothesize that, as part of mainstream fiction the Zombie figure represents a reflection of the ‘other’ in society, and as such that Zombie characters have evolved to reflect a significant fear in the minds of the reading public.

This lack of a unified body of study does not mean to imply that there are not studies on the Zombie figure in all media. These studies however tend to concentrate on only one aspect of the Zombie figure. An example of such a study would be the study conducted by Dendle (2012) focusing exclusively on the Zombie culture after the 9/11 attacks in the USA. The study consisted of a cinematographic examination of the Zombie figure produced between 2000 and 2010. While studies such as these and studies examining a single aspect of the cultural object, such as the racial representation in Zombie films conducted by Hughey (2012), contribute to the understanding of the function of Zombies as a cultural object they do not offer a comprehensive understanding of the development of the genre of fiction and the Zombie character. Dendle (2001:4) shows however that the cinematographic exploration of the Zombie experienced many lulls and gaps in production over the decades of its existence.

In order to create an understanding of the context of development of the Zombie character it is required to conduct a study examining a representative selection of publications. A systematic and analytical examination of the Zombie figure can provide insights into the development of the relationship between producers and consumers of literary Zombie figures.

Furthermore, as indicated by Platts (2013: 550), the lack of a previous literary tradition of the Zombie figure (prior to the creation of the cinematographic exploration of the subject) has rendered the genre without concrete definitions and context. The fact that the literary Zombie has received little scholarly attention that predates the inclusion of the figure in

cinematographic representations renders the entire literary Zombie figure understudied. This study would provide the first comprehensive bibliography and analysis of the evolution of the literary Zombie. The literary Zombie in particular carries significance as fiction is an enduring medium for the communication of this cultural object.

1.3 Research questions

Primarily this study will aim to develop the first bibliographic study of the evolution of the Zombie figure over the existence of the genre. Furthermore this study will venture to explore the impact of the greater social environment on the production of popular literature through the use of Bourdieu's theory of the power relationship between producer and consumer (Hesmondhalgh, 2006: 214) and the moral panics theory as presented by Critcher (2006).

This will be achieved through the examination of the Zombie figure in Zombie horror/Sci-fi/Fantasy fiction. In order to examine if the prevailing social climate has an impact on the production of fiction in this genre the following aspects will have to be examined:

1. How have the paratextual elements relating to the Zombie figure changed since its introduction in fiction?
2. Can these identified changes be categorised into specific 'types' of Zombie figures occurring in the genre?
3. Can the application of the theory of moral panics indicate any symptomatic awareness in the reading population motivating the modification of Zombie types over time?

1.4 Value and relevance of research

The primary value of this research is that it represents a genre study of a genre that has undergone major shifts in audiences, medium (from film to fiction) and popularity. Such a study of changing representations in fiction requires a long-standing history of publications that is presented by the Zombie fiction genre in order to accurately determine the influences of social discourse over an extended period of time. Furthermore, the genre presents the unique opportunity to study a subject that has effectively moved through several sales environments, knowledge of which could be invaluable to the study of the

correlation of the power relationship between the consumer and producer – specifically relating to the changing demands of the consumer if the moral panics theory examined in this study could indicate a wider social anxiety around certain issues that are then introduced to the fiction produced for that audience.

The movement of the literature through various genres also gives insight into the market involvement in Zombie literature, specifically with regard to the supply and demand of the genre. This insight could offer a deeper understanding of the demands of different marketplaces and thus also be a valuable audience research tool. The hypothesis that the consumers of literature could change the demands placed on producers would offer guidance into the prediction of consumer demands in commissioning fiction, as will be discussed below.

A study of a genre that has such a huge impact and presence in popular culture presently has inherent value as the influences and effects of a variety of cultural and sociological influencers can be examined. This carries significance both in the prediction of future sales performance of this specific genre, but also in the study of readership development, growth and promotion across a variety of genres. If the influences of moral panics and socio-political development on the demands of the consumers can be examined the possibility exists that the effect of future moral panics on the demands of consumers can be predicted to aid in the commissioning of literature in this genre – aiding in raising sales performance of the genre.

The expression of mankind's deepest fears and anxieties in the form of literature would offer a valuable research tool for any future studies into the purpose of literature in a society. Furthermore the research conducted into the expression of fears and anxieties could offer a deeper insight and understanding of the purpose of literature in a culture and society, as well as the role of the author as communicator for the culture. The function of horror literature to fulfil this expression of cultural anxiety and fears, has been well established (Sheridan, 2009:8). The application of moral panics to any other type of media except for journalism has been limited and this study represents the first exploration of the effects of moral panics on the production of a specific genre of horror literature.

The sociological significance of the Zombie figure as an expression of cultural fears and anxieties cannot be ignored as a valuable research objective. The expression of the reading audience's fears and anxieties would assist in future analysis of cultural objects across various media and produced for various audiences. Furthermore the application of the moral panics theory as applied by Critcher (2006) to the development of literature, and the influences of this theory on the changing demands of the consumers in the producer-consumer power relationship proposed by Bourdieu is a new method in the publishing and consumer studies fields. As such the application of this theory offers new insight into the publishing industry and the development of trends in publishing. By building the new model of analysis of moral panics effects in literature the influence of future socio-political events and moral panics on cultural artefacts can be examined.

1.5 Conceptual framework

1.5.1 Definitions

1.5.1.1 Defining the literary Zombie

In order for suitable titles to be identified and studied it is required that the researcher creates a definition for the literary Zombie. This will provide overarching criteria for titles to meet in order for them to be considered for study. This definition will be used throughout the completion of a bibliography to identify titles as Zombie titles, and thus suitable for study. Currently no such definition exists for the literary Zombie (Platts, 2013:550).

Defining the fictional Zombie is more difficult than it appears at first glance, primarily because the figure has experienced such huge shifts in purpose, appearance and characteristics since its conceptualisation. It is due to the lack of literary basis of a Zombie figure (having appeared almost simultaneously in film and modern written form) that there exists no single definition of the Zombie figure (Platts, 2013: 550). The first appearance of the word '*Zonbi*' in Creole refers to the spirit, or the undead (circa 1878). This Zombie figure was brought back to life by magical means and was controlled by a single necromancer, generally using them as slave labour, but often for more nefarious purposes (Schwartz, 2013: 1). The first written accounts of these Zombies are in travel logs from the 1800s.

These Zombies played a major role in the 1929 title *Magic Island* by William Seabrook. Later, Zombies became more than desire-less drones serving another master's will. Zombies became the ultimate enemy of the human: desiring human flesh above all else, completely without consciousness and unable to express any 'humanity'. The spread of this Zombie 'disease' was depicted as unstoppable, spreading over civilisation. These Zombies were used in *The Omega Man*, the 1954 novel by Robert Matheson that the film *Night of the Living Dead* was based on. Modern Zombies again, as represented by Max Brooks in *World War Z* (2006), focus much more on the political and personal devastation caused by the Zombie 'plague', an unstoppable virus that is described as similar to HIV. A common thread in modern Zombie fiction is an increased focus on the science behind the Zombie infection and cure.

Based on the literary depiction of the fictional Zombie figure it is thus necessary to move beyond the traditional definition of Zombie as a human corpse brought back from the dead to eat flesh. There is simply too large a selection of Zombie-based antagonists, and too much variation, to apply the traditional Zombie definition as is. If the simple definition of flesh consumption and death were the only criteria for title selection for inclusion in the bibliography technically all vampire/ cannibal/ monster fiction would have to be included as well. A more applicable literary definition of Zombie, based on the changing representation, should be sought in order to trace the prevalence and patterns of publishing in specifically Zombie-based fiction. This definition should take into account characteristics that are evident in all evolutions of the Zombie myth, and exclude elements that are represented only in one period – or kind – of Zombie in order to create a definition that is both broad enough to include all Zombie tropes while being narrow enough to exclude all non-Zombie figures. Considering, for instance, the assumed characteristic that Zombies are flesh eating – there is ample evidence from the *Epic of Gilgamesh* in 7000B.C to *World War Z: An Oral History of the End of the World* in 2006 that Zombies are, in this instance, flesh eating. Moving further in this analysis, assume that Zombies are portrayed as infectious – there may be evidence from the 20th century of a Zombie virus or infection but no 'spreading' predates this. Thus the Zombie figure does not have to have the ability to infect in order to be classified as a Zombie. Furthermore we look at the mental capacity of the Zombie. As

corpses Zombies are required to be mindless, expressions of a baser humanity with no discernible character in order for there to be terror – this is evident in all historical literature; Zombies have no personality, emotions, expression beyond the desire to consume human flesh. This depiction of Zombie is the primary driver of the fear they instil. The loss of personal autonomy is a fear both for the individual about themselves, and for the individual regarding the society in which s/he exists (Platts, 2013: 547). From the Creole soulless human to the modern virus infected Zombie no living dead has ever expressed itself as ‘human’ in literature. The final requirement for Zombie creating common to all fiction literature is death – the Creole literally believed in the dead rising from their graves (McAlister, 2012), while modern Zombies are infected, experience a kind of death of themselves and reawaken a short while later as humans without ‘souls’.

From this analysis an overarching definition of the literary Zombie can be identified: A creature that has experienced some sort of death and has survived or reawakened, with the inhuman desire to consume human flesh and the inability to express, or the lack of, identifiable human characteristics such as thought, emotion or interaction with others. This echoes the definition offered by Frankish for Zombies (2007:652) as beings that are the physical equivalent of us but without consciousness.

The value of having an overarching definition of the Zombie figure for a longitudinal study is the elimination of elements in the Zombie figure that cannot be portrayed in older literature, without this definition there would be no Zombie figure to trace back to the earliest form if we just used the definition based on current, modern, literature. The ‘cutification’ of the Zombie figure, for example, can only be identified in literature approximately from the influx of Zombie literature publication in the 1990s period (Huzár, 2012:75). These so called “post-modern” Zombie figures identified by Huzár (2012: 5) are thus not a reliable inclusion in a long-term longitudinal study as they are likely to produce bias in the data from the post-1990s period, this is due to no ‘cutification’ of the Zombie figure being present in the pre-1990s sample. To ensure the validity of the data collection remains intact it is most important that the original Zombie elements that can be traced back to the earliest literary Zombies, and that are present in its modern counterparts form

the basis for the titles sampled. This is considered the only way to ensure that the longitudinal examination of the Zombie literary figure produces comparable results for each period. This definition is not narrow enough to exclude relevant titles as this definition does not limit the type of death, Zombie or spreading that occurs; it does however offer clearer guidelines on the types of Zombie figures that are present in the genre studied (horrific Zombie literature) by excluding elements such as the ‘cutification’ of Zombie figures, Werewolf fiction as well as any fiction featuring cannibals.

This is not to say, however, that the process of ‘cutification’ after the 1990s period is not considerable. The ‘taming’ of horror characters presents an opportunity for study that could provide insight into the development and use of the horror genre in both film and literature, but an analysis of these post-modern, ‘cutified’ Zombie figures in this study would not produce findings that are comparable to the pre-1990s sample of horrific literature.

1.5.1.2 Genre

Genre is considered a style or category of art, literature or music (Baldick, 2008:140). Based on this definition different genres of literature can be identified in this study, such as science fiction, popular fiction, and young adult fiction. The Zombie figure is included in the majority of traditional genres, from erotica to young adult fiction, and can therefore be identified as a genre in and of itself, as will be explored later in this section.

1.5.1.3 Horror

Horror genre fiction is closely linked to the rise of the gothic novel in the early 18th century (Prohászková, 2012: 134) and can be defined as fiction that evokes in its readers fear and feelings of hopelessness, wonder and anxiety. Horror genre fiction specifically has several sub-categories and variations to express very specific fearful emotions in readers.

Prohászková (2012: 135) mentions crime horror, apocalyptic horror, and psychological horror among others. Zombie fiction is primarily a horror and sci-fi driven genre (Sheridan, 2009:8); although recent inclusions are more varied and include romance/erotica, children’s fiction and non-fiction incorporating Zombie figures.

1.5.1.4 Young Adult Fiction

Fiction can be divided into specific divisions based on the intended audience of the publication. Young Adult fiction is specifically marketed and created for 12 to 18 year old readers (Cart & Jenkins, 2006: 1). Although the actual market age often differs from publisher to publisher and country to country (Yampbell, 2005). The content is comparable to the content contained in adult fiction, however, due to the change in market the content is often more light-hearted and humorous. In modern young adult literature the themes have taken on more and more adult content, this trend can be seen in particularly horror publications (Yampbell, 2005). This division of books crosses many genres and materials and holds a large portion of the market share.

1.5.1.5 Science fiction

The genre of science fiction (sci-fi) has many characteristics; primarily this genre involves some basis on the real scientific laws and principles accepted at the time it was written. These laws are often combined with semi-fictitious discoveries to create an alternative reality. A major driver in the science fiction storyline is the aspect of human development and discovery; the human element in science fiction is of primary importance. Under the large genre of science fiction there are many kinds of science fiction intended for different audiences with increasing niche specialities (NCTE/IRA, 2005).

1.5.1.6 Popular fiction

Popular fiction refers to the fictions and genres that have proven to be popular with large audiences (McCracken, 1998:20). Typically these titles have some resolution at the end, well-timed plotlines, and strongly identifiable characters. This type of title is defined in contrast with literary fiction, where the author is seen as creating in isolation, with little regard for audience appreciation and marketability, but with emphasis on literary merit (Reeder, 2014).

1.5.2 Defining cultural studies

Cultural studies can be defined as an inter-disciplinary approach to research relating to the cultural expressions of a society. Barker (2002:42-43) indicates that a central theme of cultural studies is the exploration of the expressions and objects used by societies in

examining the discourse, meanings and representations generated by humans, as well as the contexts in which they occur. A large part of that examination is the study of power relations in the manufacturing of these artefacts (Barker, 2002:43). In terms of publishing this power relation would be the relationship created between the producer and consumer of the cultural product, the publisher or author and the reader. The reader creates a demand which the publisher strives to fill based on a capitalist market economy; where the publisher fails to fill this demand the reader will produce its own reading material, in the form of fan fiction and self-published titles.

It is significant that with the explosion of self-published titles in the 1990s a growth in the output of Zombie fiction can be identified as well. The data collection for this study showed a high degree of user-participation in the form of reviews and ratings for the titles published after 2000, especially those available in an online format. This user-participation results in a less than 2% exclusion of titles based on lack of user reviews, as this exclusion also includes publishers' paratext. On the whole titles published after 2000 had more user feedback, regardless of being self or traditionally published, than titles before 2000, even when they are re-issued or released as eBooks. In the Zombie fiction genre then it can be theorised that a significant part of the market is held by self-published authors who deny the power-relationship between the audience and publisher by producing content directly to the reader, removing the publisher as gatekeeper. While this is no doubt true for a variety of other genres as well, the study of these falls outside the parameters of this study.

The analysis of these tensions between reader and publisher is a simplified version of the power relationship described by Bourdieu. As a primarily capitalist enterprise publishing will strive to match market demand and deliver what is popular, and while this is not a direct relationship of cause and effect the trends that are prevalent in the marketplace often influence the decisions on commissioning. With the prevalence of self-publishing and the high degree of user-participation that online communities offer, these trends often start from reader themselves. The lack of direct communication between reader and publisher limits the effect that reader opinions and desires can have on the commissioning of titles,

however the popularity of certain genres, such as Zombies in the post-2010 period, will influence publisher decisions, thus indirectly meeting the demand of the reader.

Popular culture studies then serve to examine the cultural artefacts in the same manner as cultural studies. However, popular culture studies limit its scope to the power relationships and representation of cultural artefacts that have been adopted by a large section of the population. This is based on the definition of cultural studies and popular cultures. Zombie literature represents the expression of cultural fears, as illustrated in the literature review (chapter 2). The commoditisation of the artefacts of Zombie products such as literature, film, television and others illustrates the power relationship between producer and consumer. Thus Zombie literature is cultural in the manner in which it symbolises elements of cultural discourse and examinable due to the commodification of the figure, creating cultural objects.

1.5.3 Zombie fiction as a genre

A genre is defined as a group of books that share an identifiable set of characteristics or distinguishing features that identifies them as part of the same cluster of titles (Donovan and Smolken, 2001: 502). The criteria for selecting titles that belong to the same cluster of titles according to Donovan and Smolken (2001: 503) are:

- a) that there are specific word choices or syntax that are similar,
- b) that there are global elements of information or content present in all works,
- c) that there are the same hierarchical relationships between elements in the titles.

From the definition of Zombie fiction then, we can deduce that Zombie literature is literature that is about, or contains characters that can be identified as Zombies. These characters can be either supporting characters, main characters or the threat of a Zombie invasion. The most common depiction of Zombie is as the antagonist; however since they cannot be identified as characters (lacking the basic human characteristics, as discussed above) they are often represented as the mass, the horde, which threatens human life. Newer Zombie fiction does represent Zombies as sentient beings on occasion; however the definition for Zombies needs to be overarching across the time period studied, and this

specific characteristic of the study will be discussed in the conceptual framework that follows.

The development of a publishing profile on Zombie literature requires that it be identifiable as a body of work on its own, independent from other fictions. Thus, while Zombie fiction is part of science fiction and other genres, it is also an independent form of literary expression. The inclusion of Zombies in this genre can be established using the criteria for science fiction genre inclusion: they do not deal directly with social or political problems, they take place in the non-present and they do not develop the societal normality of other fictions – using society as a backdrop for actions (Williams, 1983:18) as well as then defining Zombie literature as a genre independently.

Zombie literature is also a kind of horror literature, and can be seen as part of gothic/paranormal literature (Sheridan, 2009:8). Horror literature traditionally reflects the psychological or paranormal fears of the reader (Clasen, 2012: 224). This form of writing forms a large part of the folk tales and an ancient part of human communication. As the kinds of Zombies portrayed change the fears represented may change from a deep-rooted fear of the paranormal (expressed through characters like ghosts and vampires) to a more reality-based fear of infection and invasion. This movement shows the representation of more realistic fears in the horror fiction genre, a growing trend in the genre (Clasen, 2012: 224).

Based on the requirements of a genre above we can establish Zombie fiction as a distinct sub-genre, identifiable in its own way, because:

1. the references to Zombies are always negative: in Zombie literature the Zombie horde is considered a real and consistent threat,
2. the Zombie figure (as identified above) is present in all Zombie literature,
3. Zombie fiction does not depict the Zombies as superior to the human characters in any way mentally or emotionally. Thus the characterising elements of humanity, that are present in the human characterisation are consistently absent from the depiction of Zombies.

If Zombie literature can be identified as a genre in its own right, even a sub-genre of the greater science fiction genre – forming a cluster of identifiable titles, a publishing profile of the literature can be created using the characteristics of the Zombie figure established earlier as criteria for selection.

1.5.4 Theoretical framework for the study

1.5.4.1 Zombies as cultural artefacts

In order to study the representation of Zombies as cultural artefacts it is necessary to define them as such. A culture can be defined as the world in which an individual exists, the relation of the individual to his/her society at large. This definition applies to authors and readers, producers and consumers. A cultural artefact is an object created by a specific culture and consumed by it. The argument for cultural artefacts is well established in production studies such as marketing; however, to illustrate the flexibility of this concept the explanation of Thorne (2003: 58) relating to the use of ICT as cultural artefacts will be used.

Thorne (2003:58) describes a cultural artefact as an object created by a society and given meaning through that society's consumption of it. The object exists as part of the cultural understanding of concepts and expression, their significance and form are created through the societal understanding of the artefact that is created. This is supported by Platts (2013: 556) in his argument that cultural objects have much to contribute to the understanding and analysis of societies and cultures. Platts (2013) argues for the application of Zombie films as cultural artefacts as they are produced by and consumed through the filters of a particular culture or society. By this same argument the existence of Zombie literature concedes that Zombie literature is a form of cultural artefact. If Zombie literature is considered a cultural artefact then cultural analysis can be applied to it. Wuthnou (1989: 3) argues that the precise replication and representations of cultural values and identities is necessary by the producers of cultural artefacts and materials in order to continue creation of those materials in a society. The creation of user-sanctioned artefacts will ensure the continued financial support of production of more artefacts. Based on this argument the existence and

continued creation of Zombie literature is in and of itself evidence of the representation of the cultural values and opinions held by a specific culture.

1.5.4.2 Bourdieu's theory of cultural exchange

This argument is supported by the discussions of Bourdieu in terms of the cultural exchange that occurs in the producer/consumer relationship. As a large-scale practice, publishing is intrinsically tied to the power dynamics between these two parties – with higher economic power comes a higher stake in the capitalist marketplace and increased pressure to remain relevant to your consumer, leading to less autonomy and more dependence on consumer participation (Hesmondhalgh, 2006: 214, 220, 221, and 223). This is opposed to small-scale production practices that have a high degree of autonomy in the marketplace, due to low economic capital with high cultural value. Assuming that the consumers' desires of Zombie-based fiction changed the product delivered by exerting their demands on the marketplace—explaining the gradual changes in the genre – any examination of the changes in the genre must focus on the motivations behind the changing desire. This study will attempt to accomplish this by using the theory of moral panics as an influencing factor on the consumer demands.

Myles (2010: 29) argues that the arts and sciences are a fundamental part of the field of cultural production described by Bourdieu primarily because of the nature of the 'symbolic goods' produced by this field as cultural artefacts. Furthermore, the cultural artefacts produced display a 'vision' of the social world (Myles, 2010: 29-30). From the discussion of the nature of Zombie literature as cultural artefacts we are aware that the reading society demands that cultural artefacts produced reflect the opinions and experiences that they are familiar with. This implies, based on the field of cultural production theorised by Bourdieu, that the relative autonomy of the large scale creation of cultural artefacts in the form of books is dependent on the changing demands of the reading audience. The reliance on the changing demands of the reading audience can be seen as primarily due to the financial and commercial restraints on the publishing industry in the field of cultural production described by Bourdieu (1999: 5). The power relationship between producer and consumer then, as examined by Platts (2013), can be seen in Bourdieu's theory of the cultural field in the

reliance of the producer (publisher) on the consumer (reader) to provide for its financial and commercial concerns through the production of artefacts to be consumed by that consumer. The consumer (reader) then, in turn, exerts power over the publishing house by accepting or rejecting its offer based on the desire to consume – influenced according to Platts (2013: 555) by the ability of the product to reflect the cultural experiences and realities of the audience.

The desire to Zombie fiction is based on a multitude of cultural, biological and behavioural traits (Clasen, 2012). Wuthnou (1989:10) draws a distinction between the act of production in cultural artefacts and the act of selection. Selection would be the process whereby the reader consumes literature following a choice between one titles or the other. This selection process acts as the final criteria whereby a work of fiction is judges as successful in the capitalist marketplace: its popularity. The desire of the publishing house to produce titles that will perform adequately in the selection by the reader illustrates the lack of autonomy discussed by Hesmondhalg (2006:214) in relation to fields of *Grande production*. This lack of autonomy will influence the production of certain titles that have proven popularity in order to perform better in the selection by the reader, Wuthnou (1989:11) describes this as a process of institutionalisation, whereby certain cultural artefacts become the norm. This cycle will continue over again with every new form of fictional Zombie introduced, it is the study of the *selection* of texts by the reader that could offer greater insight into the eventual *institutionalisation* of the Zombie trope as a cultural artefact. The use of moral panics in order to analyse this selection process speaks to the nature of horror as an expression of cultural anxiety (Huzár, 2006:25), moral panics as a symptom of heightened cultural anxiety will be discussed below.

1.5.4.3 Moral panics theory

Assuming then that Bourdieu's theory of the power-dynamics of the cultural field is applicable to publishing we must examine the reader motivation for the demands on the producer of certain literature. This study will use moral panics theory as an indicator of social anxiety and then argue that changing social anxieties will change the Zombie figure demands placed on the producers of content (publishers).

Moral panics are thus seen as symptomatic of cultural anxieties and the social environment. Moral panics are uniquely suited to this as by their very nature they are the products of heightened anxiety in a population.

The concept of Moral Panic was introduced in 1973 by Cohen as a concept that links various unrelated and dissimilar phenomenon (Critcher, 2006:2) in order to create a view of the common characteristics of various social panics, or 'folk devils'. Moral panics can be defined as the over-reaction to perceived threats by an identifiable groups or particular objects by a large section of a population or culture (Critcher, 2006:7-8). These objects or persons can present a real or imagined threat that resonates in the audience and creates a wide-spread awareness that evolves into a moral panic. The importance of the study of moral panics related to their increased political and social importance (Critcher, 2006:3) and their increased frequency in the modern social discourse (McRobbie & Thornton, 1995: 560). It is this commonality of moral panics that supports the theory by McRobbie and Thornton (1995:570) in their statement that the media and the moral panics perpetuated by the media are no longer separable from societal discourse, and have become part and parcel of the cultural exchange of societies.

The communication of moral panics has always been and is still linked to the movements and operations of the mass media of a specific culture or society. Cohen (1973:25) states that the reaction to the deviancy that is the focus of the majority of moral panics could not be possible without the input of the mass media. Goode and Ben-Yehuda (1994:51-55) define the requirements for a moral panic as the following:

- *Concern* about the issue must be widespread and heightened, specifically relating to the effects on the society that the audience belongs to.
- An increased level of *hostility* must be experienced towards those who engage in the activity that is to become a moral panic.
- A large level of *consensus* must be reached in a particular society that regards the issue at hand as threatening or dangerous. It should be noted that this consensus does not have to be in the majority or universal.

- There must be *disproportionality* between the believed effects/amount engaging/activities of the object/group that is the focus of the moral panic and the reality.
- And finally the moral panic must be *volatile*. Regardless of the long-term effects, the repetition or the institutionalisation of the moral panic, the hostility towards a specific group/object is by definition temporary.

When considering that the role of mass media is to justify and legitimise the society they are representing (Curran, 1982:220) and to promote social solidarity (Curran, 1982:227) there would be no moral panics if the mass media were not participatory in the dissemination of unrest. Beyond dissemination Bennett (1982:295-6) argues for the participation of the media in meaning-making in the type and level of coverage awarded to certain issues as well as the personification of ‘folk-devils’. It is through this personification of groups/objects that moral panics function. In order to create widespread panic and upset it is necessary that a ‘folk-devil’ – one who personifies an undesirable activity or trait – be created to embody the cause or consequence of the unwanted group/object (Meylakhs, 2005:138). In this fashion groups such as punks, drug addicts, homosexuals and blacks have all been personified to represent various moral panics from widespread anarchy to a growing criminal class.

This personification creates a figure of the ‘other’ to be feared by and excluded from a society, a personification of evil that the society engages in meaning-making with. The participation of the audience of the mass media engaged with moral panic dissemination created the question that this study is primarily concerned with – to what extent are moral panics symptomatic of cultural anxieties which also influence the figure of the ‘other’ in Zombie literature?

If horror is the representation of the unwanted aspects in a society (Sheridan, 2009:8) it serves a function similar to that of the mass media in moral panic communication through literature. If the figure of the Zombie as a subversive symbol that threatens morality as described by Iuliano (2013:12) is combined with this genre it could be seen to represent the ‘folk devils’ that are personified by the mass media as the ultimate ‘other’. Zombies in

horror, specifically, as expressions of cultural anxiety (Huzár, 2006:25) have the same root cause then as traditional moral panics.

Zombies as representation of cultural fears in cultural artefacts have been extensively studied by sociologists, media experts and production researchers. The fear of infectious contagions has been the foremost represented fear in modern Zombie artefacts, as indicated by Clasen (2010). Other social anxieties expressed through the use of Zombie visuals include the fear of other cultures and the invasion of the 'darkness' of undeveloped societies into Western cultures (Richardson, 2010: 131-136). The fear and social anxieties relating to the 'us vs. them' mentality that developed after the use of the nuclear bomb has also been theorised to be present in Zombie literature (Platts, 2013: 551-552). Taking into account the representation of cultural and social ideals and anxieties in literature expressed above it stands to reason that changes in the cultural anxieties and fears of a society will reflect in changes to the cultural objects that they produce. As an example, the creation of the nuclear bomb changed the fears of Western culture from a fear of the 'African darkness' to a fear of isolation and the loss of autonomy. This is represented in the cultural objects created by a shift from the fear of magic Zombies from Haiti, controlled by a sorcerer that is not part of the society of the consumer, to the infectious Zombie, which is a part of the audience's own culture and targets members of the audiences own family and society indiscriminately.

1.5.4.4 Popular culture influence on Zombie representation as a cultural artefact

Traditionally popular culture is understood as the vestiges of cultural productions and artefacts after the high quality, 'highbrow' cultural artefacts. This places the distinction on literature of higher quality literature being exclusively the domain of the upper classes (Story, 2001: 8). However, in a modern understanding of the marketplace, this argument does not ring true. This definition of 'good' and 'bad' literature assumes that there is an objective evaluation of literature, whereas the truth is that any material absorbed by a large group of consumers carries cultural meaning as the production of artefacts. The cultural competencies of the audience influence the manner in which the material is absorbed and interpreted (Barker, 2002: 148). From the very moment that the first Zombie novel was

published a channel existed through which producers and consumers could express cultural anxieties and fears that cannot be expressed or examined in alternative cultural discourse. This is supported by Bourdieu (1993:183) in discussing the cultural field in literature production – his discussion focuses on both what is deemed ‘possible’ in the field of cultural exchange and the interests of the creating agent. This study will aim to use moral panics theory as the cause of interest in the creating agent and the instigation for new avenues of cultural expression that were previously considered ‘impossible’. The cultural artefact of the Zombie figure can be used to examine a culture as a form of cultural studies.

This argument speaks directly to the commodification of culture. This commodification is seen as the process whereby cultural objects or artefacts are produced for a market economy. The commoditised product becomes a replacement for the cultural exchange itself (Barker, 2002: 28). For the purposes of the study of cultural artefacts this commodification replaces the traditional ‘popular’ definition of culture and creates a different definition of popular culture, culture adopted by a large group of people. It is this definition that allows for the study of audiences and readership: if popular culture is defined as the large mass of people adopting a cultural artefact into their cultural discourse it supports the study of the cultural artefact as a part of popular culture.

From this analysis it can then be assumed that Zombie cultural artefacts are part of the popular culture as commoditised cultural artefacts. Cultural discourse is consumed through fictitious escapism, theoretically an effective way to confront cultural anxieties and fears. Platts (2013:551, 553) suggests that this is not a unique element in Zombie fiction, or even horror in general, but that the cultural commodities consumed by humans are a method of addressing with cultural discourse that which is uncomfortable or threatening. Thymn (1980) draws the same conclusion from the analysis on science fiction genres discussed in his examination of the role of science fiction in modern markets. While the genre does provide escapism from everyday life it assists in exploring cultural anxieties and opinions not readily available to the reader.

1.5.4.5 The static, horrific Zombie figure and its study using moral panics theory

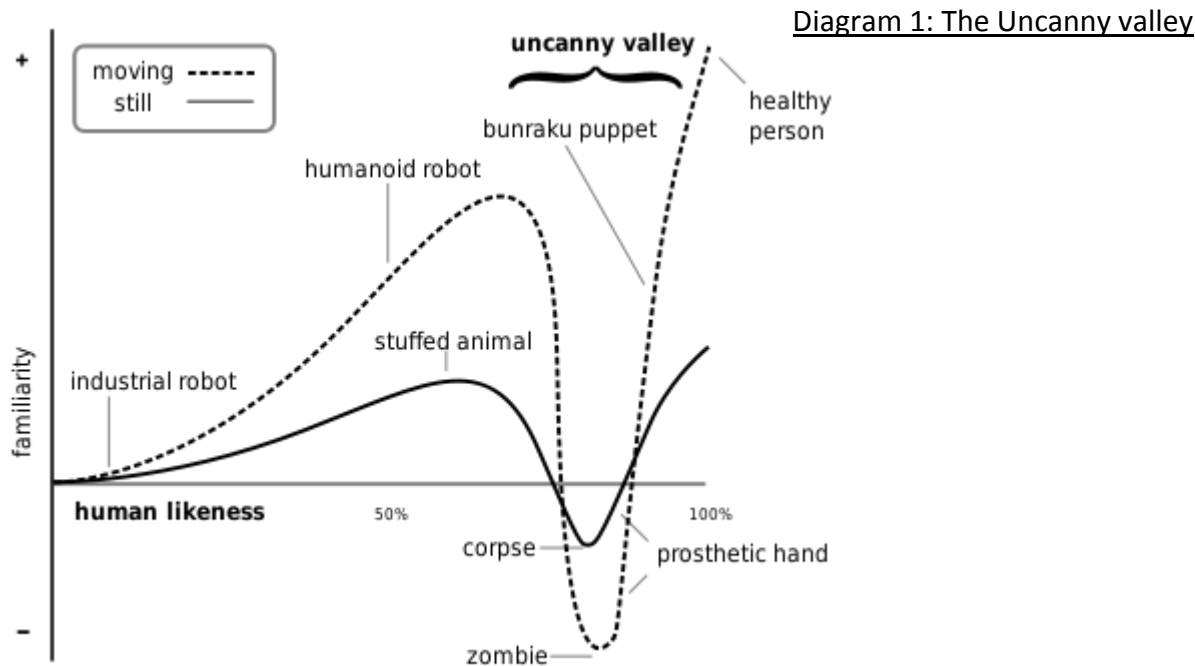
Through the introduction to the concepts used in this study the following has been discussed:

- a) That moral panics are a heightened sense of anxiety in a specific culture around a specific person/object/theat.
- b) That the Zombie figure is expressive of cultural anxieties and fears as a cultural artefact.
- c) That horror literature in general speaks to the expression of cultural fears and anxieties.

Based on these assumptions the following discussion will outline and define the parameters for this study as the examination of a specific Zombie trope in a specific genre of literature.

The uncanny valley theory proposed by Mori aims to explain the sense of ‘uneasiness’ humans have developed in response to non-human characters. Mori himself equated the most uneasy response, the lowest point in the uncanny valley, to walking corpses. The theory proposes that the more human a non-human figure is, the less comfortable a human will be with the imperfections in its presentation (Bartnek *et al*, 2007: 368). This effect is exaggerated when the non-human figure is moving; it seems that moving figures create more uneasiness than still ones.

This theory has been used in the examination of Zombie figures in other genres of cultural expression, such as films and game theory (Platts, 2013). Because of this understanding of Zombies a clear expression of the drive behind the fear that Zombies elicit in the reading public can be identified. It thus has a very identifiable place in the study of the Zombie as a cultural artefact of any kind. This model can address the motivations of reading and production of the Zombie artefacts when examined with psychological theories of the ‘other’.



Source: Bartnek *et al*, 2007: 368. Illustrating the Uncanny Valley theory

Thus because Zombies are not a figure we encounter in our everyday lives they are unfamiliar to us, and the lack of familiarity creates uneasiness. Zombies are human in appearance, and are recognisable to us, but lack the inherent autonomy and qualities of human existence. This places them further down on the axis of human likeness. The more human-like a figure is, without actually being human, the more uneasiness it creates. There has been some challenge to this theory since its inception, primarily because it is difficult to gather primary data proving the hypothesis from viewers (Bartneck *et al*, 2007: 369). Because of the correlation of the uncanny valley to the theory of the 'other' this theory is nevertheless a viable theory to apply to this study.

This concept will be applied in the attempt to identify drivers behind the changing characteristics of the Zombie artefact as identified in a composed bibliography. This concept, combined with the theory of the 'other' expresses the deep-rooted fears that are

held by the participating audiences and producers and will aid in the motivation of the changing fears of the society.

With the Zombie figure so closely connected to the deep-rooted fears and anxieties of the audience and moral panics being such a fundamental expression of fears and anxieties it is argued that the expression of the cultural fears and anxieties that can be identified in moral panics will also be identifiable in Zombie figures.

This addresses the need to limit the parameters of the study to a purely horror-focused study. Both Mori (Bartneck *et al*, 2007: 369) and Sheridan (Sheridan, 2009: 8) equate Zombies and the cultural fears expressed in them directly with the horror genre. In fact, Sheridan (2009:8) argues extensively that the horror genre is uniquely suitable to express deep-rooted cultural fears and anxieties. Thus, while the Zombie in other genres do exist and are growing in popularity the specific nature of this study (addressing the representation of cultural fears and anxieties in the Zombie figure over time) lends itself to an exclusive study of the Zombie in horror literature.

Furthermore, the dramatic changes experienced by the Zombie figure in the literary landscape since the unprecedented market growth in the post 2010 period offer a wide variation of Zombie figures in the modern literary landscape. As a longitudinal study however, of one specific figure of Zombie, a longitudinal definition must be found that is broad enough to include the variances and development of the specific Zombie horror figure, but narrow enough to exclude the changing genre that is not included in this study, as discussed above. The overarching definition of the Zombie figure provided in the discussion of the genre will provide for the longitudinal study of the Zombie figure by providing an exclusion basis for non-representative elements in the Zombie trope as discussed earlier.

1.6 Methodology

1.6.1 Selection of texts

The selection of texts for the purposes of this study will be a purposive sample from Amazon.com, arguably the largest database of books available from a multitude of

publishers and publishing countries, based on a reader-generated recommendation list of Zombie titles. These selected books will then be divided up into decades chronologically, to create a probability sampling of literature in each specific decade. In order to ensure the equal representation of each decade 25% of all titles published in that decade (as per the Amazon.com database) will be selected.

Due to the sporadic nature of publishing in the Zombie genre however, where the total amount of titles per decade is less than 10 (ten) all titles will be included. Where this exception is necessary it will be noted.

The location of publishing will not be limited, as the primary motivation for this study is the creation of a collective bibliography of Zombie literature. A requirement for analysis, however, is the publication of the title in English. This is because of the researcher's limitations and does not reflect on the presence of Zombies in other cultures, as is discussed in the background to the topic. Titles included will range in publication date from 1920-2013. As a historical bibliographic analysis it is necessary to present a collective body of work in order to identify long-term trends in publishing, thus it will be required to present as large a body of work that is well-balanced in terms of publication date. A further consideration will be the selection of exclusively fictional titles, due to the nature of the study as a bibliographic analysis of Zombie books as cultural artefact.

1.6.2 Bibliographic analysis

Bibliographic analysis can be defined as the study of the book in its physical form, or the study of the communication or meaning of texts (Williams and Abbott, 1989:3). The use of bibliographic studies to conduct historical research is well established, and has become common practice (Williams and Abbott, 1989:3). The specific bibliographical study methods employed in conducting this study will be a combination of historical bibliography and textual criticism. Historical bibliography, while traditionally narrow in its use, has been successfully applied to the long-term study of the effects of publications in history, specifically in terms of cultural effects and the mass literary market (Williams and Abbott, 1989:7). Specifically historical bibliographic methods refer to the collection and study of manuscripts in the historical records in order to analyse the chronology of the specific text,

author, or type of content (Williams and Abbott, 1989:6). Textual criticism is primarily concerned with the transmission of texts in historical contexts (Williams and Abbott, 1989:8). Through the combination of historical bibliography in the selection of texts and the process of textual criticism in the analysis of texts a suitable bibliographic selection can be drawn up and analysed to create a complete publishing profile of the genre.

Bibliographic analysis of genre-specific texts will be conducted in order to identify Zombie characteristics. The distinction must be drawn at this point between epitext and peritext as forms of paratext. Epitext is textual elements relating to the title that are not bound to the title itself, such as marketing material and advertisements, while peritext is included in the text itself such as a textual element on the cover (Genette, 1997 :347). The primary paratext analysed is publishers' peritext – the paratext and descriptive content of the publishers' own inclusion. This publishers' paratext includes the text descriptors for marketing purposes, such as the blurb and title. The analysis of this paratext lends itself specifically to the bibliographic study of titles according to Genette (1997: 16-17). The major advantage of using this paratext and the primary source for title examination, aside from its inclusion in the bibliographic study of texts is the inseparability of this 'peritext' (relating to the outside-most content of the book, such as cover and publisher info) from the actual title, both in terms of the physical manifestation of the text and the intended use and audience of it (Genette, 1997: 16-17). However, due to the nature of this study as a bibliographic analysis using the analysis of content for compilation no visual elements that can be considered publishers' paratext will be studied. This would involve the study of the visual representation of the publisher-created meaning of the text, which falls outside the scope of this study. The secondary kind of paratext that will be studied can be considered the readers' epitext in the form of reviews and synopses. This epitext is not under the control of the author or the publisher, but nonetheless relates to the title directly and can offer valuable insights into the reception of the title as well as critical content elements for textual criticism. Where the primary method of paratextual analysis fails to deliver the required critical content for analysis the secondary epitextual analysis will offer insight as well as a valuable means of corroborating data collected.

1.6.3 Content analysis on selected text

The historical bibliography will involve the analysis of texts based on the chronological tabulation of the titles including information about publishing year, author, genre, and the textual analysis elements. The textual analysis elements (categories) to be used for the primary stages of the research are: Virus, Disease, Bacteria, Magic, Voodoo, and Priest.

These keywords were primarily selected as they represent the three most identifiable types of Zombie characters in the fiction identified: those infected by magical means, viruses and bacteria. The keywords above, which will be used in the initial content analysis, were identified during the review of pertinent literature. The literature review that was based on this reading can be found in chapter 2. These terms will be expanded upon as the research processes and more key terms are presented in an iterative process. The data collected in the bibliography will form the basis for the chronological representation of these textual elements in the analysis of the evolution of the genre.

The analysis of the bibliography of the pre 1990s period will necessitate the use of a bar graph and not a line graph as for the post 1990s period. This is due to the small amount of titles available for this period. However, there is still sufficient data to draw conclusions from. This data will then be compared to the longitudinal study for the post 1990s period in order to draw conclusions on the changing popularity of Zombie characteristics.

The process of textual analysis involves the identification of textual elements that are chosen as representative of a greater condition/occurrence. The process of analysing text in order to draw conclusions on the likely use, understanding or meaning behind them in order to draw conclusions about the likely function of the text is the basis of all textual analysis (Bainbridge, 2008:224). Through conducting textual analysis on the compiled bibliography the researcher aims to identify the category of Zombie represented in the novels.

Paratext will be collected for the novels included in the bibliographic collection in order to identify the characteristics of the Zombie figure. The paratext will be sourced from publisher-provided paratext for online archiving as well as reader-generated epitext through recommendation engines and reviews. These characteristics will then be analysed to

identify any trend in publication dates and Zombie figure characterisation. This textual analysis will be conducted on the data collected from the bibliography and the selected keywords discussed earlier. These elements are the publishing year, genre, and author.

Publication dates taken into account will be the first publication of the given title. Subsequent editions will not form part of the bibliographic analysis, where multiple publication dates for various regions are provided the first instance of the title in the context of the English publishing environment will be taken into account.

Once the characteristics of Zombies have been identified in the collective bibliography they can be charted according to Zombie figure characteristics and time period. The method for analysis will be a line chart in order to indicate the linear correlation between the Zombie characteristics and the time period publication took place, or the lack thereof.

1.6.3.1 Analysing the data

The line charts will then be used to create a linear graph of Zombie characteristic development. The linear nature of the figure is based on the linear depiction of time of publication, as the Zombies are represented they will be charted according to magic Zombies, Virus Zombies or Bacteria Zombies or any other category that has not yet been identified in this study.

The relation of readership to societal influences that affect the view of the 'other' will be examined as a possible influence on the changing genres. As the fears of a society change the representation of its greatest fear changes as well, this could have an influence on the sales and genre of the popular representation of a societal enemy. To this end moral panics theory will be used in order to identify moral panics that could be symptomatic of specific cultural anxieties that are also expressed in the Zombie figure. Moral panics will be identified through the review of literature regarding moral panics in society as well as through the rigorous application of the Goode and Ben-Yahuda (1994: 156-158) guidelines for identification of moral panics. Once a moral panic is identified the data and linear graph will be consulted to determine if any corresponding rise or change in the Zombie figure can be seen. This analysis of a corresponding change in the Zombie figure could indicate

representation of the same heightened cultural anxiety that instigate the moral panic being examined. The relationship between moral panics and the Zombie figure can thus be seen as a symptomatic relationship, rather than a causal one.

1.6.3.2 Inferences based on the model analysis

The inference that a title has not only literary merit as the production of an author but intrinsic merit as a cultural artefact has widespread implications for the understanding of the value of literature in sociological studies, cultural studies as well as the study of publishing. The effect of heightened cultural anxieties on the popularity of literature and literary figures has not been studied in the same manner as the impact of moral panics on journalism and public discourse. The implication of notable similarities between heightened cultural anxieties and Zombie figures is that the evaluation and identification of moral panics by the producers of literature (publishers) could offer greater insight into the motivations and desires of the consumers of literature (readers).

1.7 Scope and limitations of the study

The scope of the study presents limitations in both the medium and selection of titles. The selection of titles in itself will be done by using a purposive sampling method. Due to the nature of a historical study it is highly improbable that every book published in this genre would be available in the marketplace, or have been documented and available in the selected database. It is considered that the availability of documentation of the selected titles for 80 or more years presents them as suitable titles to identify trends in the publishing profile of the genre.

Due to the discussed disparity of the number of modern titles and titles predating the 1990s a selective sample must be chosen from the modern works to create a statistically relevant sample. The probability sampling method used for the titles published after 1990 would offer statistical relevance to titles and enable the researcher to create an illustrative visual graph representing the evolution in the publishing profile of the genre.

The limitations of the medium are twofold: the publishing history and list of published titles are held by particular publishing houses, and rarely, if ever archived. This limitation is by no

means unique to book publishing but does offer a significant deterrent to the historical study of bibliographies. In order to aid in overcoming this limitation where any total amount of titles published in a year is under 10 (ten), the fiction titles will be used in their entirety. The other limitation is that the genre of literary Zombies is severely under-studied. Due to this it is necessary to draw from sociological, cinematographic and psychological sources in order to draw inferences about the nature of the Zombie literary genre.

The span of the study from 1920-2013 presents a limitation on the scope of the research. This limitation is based on the earliest noted occurrences of Zombies in fiction. This study is limited to the study of Zombies in the fiction genre, for this reason no titles that are considered non-fiction will be included – this includes titles that use the Zombie figure as a plot mechanism or symbol for a concept. In order to keep the sampling of books broad it is required to remove all books occurring from the same series and same authors, as these titles are likely to have the same Zombie characters.

The visual elements of the paratext of this genre is beyond the scope of this study as it focuses on the publisher and reader created paratextual elements that can be quantified and measured.

1.8 Chapter division

Chapter 1 has served as the introduction to the topic of literary Zombies including the contextualisation of the topic, research questions, the value of the research and a brief introduction to the methodology followed.

What follows in chapter 2 is the literature review on the relevant research already conducted on the topics of Zombie fiction, the sociology of Zombies, other cultural studies and the contextualisation of pop culture in cultural research. While chapter 3 will continue this with a discussion and analysis of the chosen methodology and its suitability to cultural research and the topic specifically, chapter 4 will follow with an analysis and delivery of the findings of the bibliographic analysis of this study, as well as the integration of the sources from the literature review.

Chapter 5 will examine the suitability of moral panics theory and the application of specific moral panics will be discussed in order to determine any correlation between the trends in Zombie literature and identified moral panics. Break-out novels that successfully made the transition from literature to film or television will be discussed in depth as case studies. From this analysis conclusions will be drawn about the impact of moral panics on the Zombie fiction genre and the recommendations regarding applying this theory to literary production at large in the conclusion to this study, chapter 6.

1.9 Conclusion

Following this brief introduction to the topic of the changing representation of the Zombie genre the more in-depth aspects of this study will be discussed. Further research into the suitability of the cultural artefacts model, the representation of Zombies in popular culture and the sociology and psychology of Zombies follows in the literature review.



Chapter 2: Literature review

This literature review will serve to contextualise Zombie popular fiction studies in the greater scope of literature studies and cultural studies. The starting point will be the examination of the development of output in the Zombie fiction genre, followed by an examination of studies in this genre of film and literature as well as cultural and literary studies. Finally an analysis of the chosen methodology in comparison with other, similar studies will conclude the chapter.

2.1 Published Zombies in History

The contextualization of the topic of Zombie literature and Zombie figures in cultural discourse will require the discussion of the Zombie figure in a broader literary landscape, the presence of Zombies in popular culture, and the sociological importance of Zombies.

Zombies, as depicted in modern media, have a varied and complex history in literature. Starting with non-fiction depictions in travel logs as early as the 1800s, western travellers to Haiti and Africa wrote chilling accounts of ‘mindless’ slave labour in newspapers and periodicals (Bishop, 2008: 143). The autobiographical memoirs of British consul Spencer St. John, *Hayiti, or the Black Republic* (1884), told fantastic tales of human boiling and orgies that became widely consumed by the Victorian reading public, and formed the basis for the eventual entry of the Zombie into cultural discourse in English (Moreman, 2011:46).

From the first fiction of the 1920s Zombie literature has developed and evolved. The term ‘Zombie’ first became associated with the walking dead beyond the religious state in Voodoo in 1912, which explains the delay between the non-fiction and fiction productions of the Zombie figure (Bishop, 2008: 143). This genre has successfully transitioned from what was initially a non-fiction account to young adult fiction and science fiction. At the turn of the century and beyond Zombies have transgressed traditional genre limitations to become part of the mainstream popular culture, making appearances in bestselling popular fiction, film and television.

This study will hypothesize that, as part of mainstream fiction zombies represent a reflection of the ‘other’ in society, and as such that zombies have changed to reflect the biggest fear in

the minds of the reading public. During the birth of Zombie fiction zombies were magic creatures and associated with voodoo. Bewitching is often a major theme in the literature. A specific example of this is the account of Hispaniola, *Description topographique, physique, civile, politique et historique de la partie française de l'Isle Saint-Domingue* by Moreau de Saint-Méry (1796). Translated from the original French it refers to *Zombi* as a spirit, or the undead in Creole (Bishop, 2008: 143). This non-fictional account compares the civilisation of the island Hispaniola to the ancient Greeks and Romans and interprets the fictional myths of Zombies already present on the island. Based on research into this genre it can be seen that the trend of religious justification in Zombie fiction continues to develop throughout the Zombie fictional period from 1920-1950s.

The earliest available literature from the 1920-2013 period indicates the growing interest in the Zombie figure in the reading public. The most well-known title often associated with the first Zombie fiction is *The Magic Island* by William Seabrook (1929). This 'non-fiction' account of the travels of the author in Haiti reinforced the fear, and misunderstanding of Voodoo culture in America. Based on nothing more than the author's own experience, the author embellished greatly with false descriptions of voodoo practices (Bishop, 2008: 143). The adult reading market was however not yet ready to embrace the Zombie figure. Prior to the most commonly recognised *Magic Island* there was a series of short stories published by HP Lovecraft that depict the earliest traceable Zombie figure in English (Boon, 2007: 39), *Herbert West – Reanimator*. The series of stories inspired by Mary Shelley's *Frankenstein* depicted a flesh eating monster created by a single 'sorcerer', through dubious scientific experiments. While this precursor to the kind of 'created' Zombie that is seen in the 20th century explores the influence of technology on the development of morality the lack of any hard science, or reasons why this monster is created, renders it lacking in terms of what is required for a 20th century Zombie fiction work. It can thus be seen as a kind of sorcerer Zombie tale, rather than a created Zombie. It is notable, however as it is the earliest traceable work of Zombie fiction, although it never enjoyed the popularity *Magic Island* experienced. This could be due to the different marketplace (UK vs. USA), format (travelogue vs. serialised fiction) or category of Zombie (manmade vs. supernatural). Bleiler and Bleiler (1990: 454) considers the work "digressive and clumsily written", attributing this

primarily to the original serialised format. The structure is also not considered as elegant as other works by the author, due to the requirement of the serialised edition to have a cliff-hanger ending with each instalment.

Barring a few exceptions listed in the compiled bibliography (Appendix C) what followed this publication was a string of young-adult fictional publications (more often associated with less mature, more fantastic subject matter), such as *Zombies Don't Date* (1949, R.W. Zander), *Adventures into the Unknown* (1949, American Comics Group), *Eyes of the Tiger* (1947, Avon Comics), and the *Argosy Weekly* special *Z is for Zombie* (1937, Adams, Littell, and Challis) and others. The Zombies depicted in these titles may be considered 'magic' Zombies. All of the Zombies of this type were under the influence of a sorcerer or magician, and used for nefarious purposes.

From about the 1950s onward production shifted more toward the adult genres such as popular, horror and science fiction. The second category of Zombies found in the literature focused on Zombie infections. Diseases of various origins, infections and unknown bacteria dominated the discourse in Zombie fiction for a period in the 1950s to 80s. Perhaps the most popular novel of this type of Zombie, and a definite precursor to the type of Zombie popularised in this period, was *Omega Man* by Richard Matheson (1935). This title ultimately formed the basis of the *Night of the Living Dead* epic by George A. Romero (1968) as well as the *I am Legend* film of 2007.

A virus theme appears after the 1980s and continues to be present in modern publications, such as *Feed* by Mira Grant (2010) and *World War Z: an Oral History of the End of the World* by Max Brooks (2007) – which had such a resonance with the reading public that it was turned into a highly successful feature film in 2013. The appearance of virus zombies coincides almost exactly with the discovery and widespread fear of HIV/AIDS. The hypothesis explored in this study theorises that with the development of the 'other' to represent the changing mind-set of readers, readers related more to the literature, resulting in the movement from obscure young adult fiction to more popular science fiction and ultimately into pop culture and bestseller status.

2.2 Introduction of Zombies into public discourse

The translation of the Zombie figure to fictional discourse occurred with the introduction of the Zombie figure into public discourse. This refers to the introduction of the concept of Zombie into the western sphere of reference. The Haitian Zombie had the largest impact on the current understanding of the Zombie figure. It is possible to accept that a vague fear of Zombies already existed in the mostly Christian society of America (Brewer *et al*, 2001) due to the presence of Zombie figures in the Bible. With the introduction of Haitian refugees into American society as slaves fleeing the Haitian revolution from 1791-1804 the figure of Zombie was brought to life (Kordas, 2011:15). The physical identification of a Zombie figure, the introduction of a new culture that was associated with a bloody rebellion as well as the introduction of an unknown and strange religion influenced a number of misinformed writings of supposed non-fiction about the Haitian culture and belief in Zombies.

Where traditionally Zombies were slaves driven to do bad things by a controlling power in Haitian culture the fear perpetuated by the introduction of these myths caused the development of a fear of the figure itself, the autonomous Zombie (Kordas, 2011:16). This can be seen in the prevalence and development of such literature as *Hayti: Or the Black Republic* by Spenser St. John in 1884, as well as *Tell my Horse* by Zora Neale Hurston in 1938. The semi-fictional accounts of Zombies were distributed widely throughout American media from the mid-18th to mid-19th centuries, being re-printed in several newspapers and periodicals (Kordas, 2011:16-17); these were based on actual occurrences experienced by travellers exaggerated to be barely recognisable as non-fiction. One can thus assume that the introduction of the Zombie (based on the prior known religious Zombie present in the Christian Bible mentioned before) into American discourse influenced the American fear. The move to incorporate this non-fictional fear into the cultural artefacts produced by the American culture (in the form of literary and visual fiction) only happened after the 1920s with HP Lovecraft and Richard Matheson.

2.2.1 The Zombie as an American concept

The significance of the Zombie figure and its development as a primarily American cultural product has been explored by sociologists. The primary theory about the development of fear around the figure of Zombie is a representation of the fear experienced as a 'superior' race in threat of being overthrown by an 'inferior' race of Africans, similar to what happened in Haiti in the Haitian revolution and led to the forced migration of Haitian slaves to America. 'Deep', 'dark' Africa represented a real fear to the Americans, as shown by the representation of 'savagery' and 'cannibalism' explored by Cussan (2004). As the American culture developed beyond slavery and towards a more inclusive society their fear represented by the Zombie figure changed too – to include the fears prevalent in their societal discourse. As explored by Platts (2013:551), Zombies are the figure that can be feared and hated beyond race, religion, gender due to their lack of discernible and expressed opinions and affiliations which allows them to become the palette that fears can be projected upon. It is for this reason, it will be argued, that the Zombie fictions developed after 1929 display a close correlation with the despair felt by the population in the Great Depression. The apocalyptic future possible after the Second World War is in turn reflected by the Zombie figure of the 1960-70s, representing the fears experienced by a culture fearing loss of autonomy as well as cultural and personal identity.

As a form of cultural discourse Zombies thus reveal something about the culture in which they exist, they are a diagnostic of the social discourse that a society experiences, the fears, collective experiences and beliefs that a culture holds dear. For this reason, if for no other, the Zombie figure and its evolution as a cultural product should be studied in order to provide insight into the human condition. As an illustration, the following kinds of Zombies have been identified in Zombie fiction by previous studies exploring the genre.

As can be seen in the bibliography of collected literature and the rest of the literature review, although no title has been excluded based on location of publishing the majority of the titles sampled are of American origin. The significance of this is a topic for another study, but it could possibly be linked to the arrival of the Haitian refugees into the American South. Regardless of the origin and motive for the popularity of the Zombie in the west, the

implications are that the modern Western Zombie is a product of the American culture. The following analysis will examine the Zombie in an American context.

2.2.1.1 Colonial Zombie

The origin of the Zombie myth can be traced in the US consciousness to the introduction of the Haitian cultural fears in American cultural discourse. The context of this introduction is of primary importance when looking at the changed and altered representation in American cultural artefacts dealing with this issue. In the Haitian uprising of 1804 the Haitian religious system was introduced to the American psyche by the immigration of the upper classes to the US (specifically the New Orleans area). This concept of a radically different religious system was thus introduced as part of a very real threat to the American way of life, specifically regarding the use of slaves at the time (Bishop, 2008: 142).

It is no surprise then that this single aspect of the Haitian fear grabbed the imagination of the American peoples (Bishop, 2008: 142). The fear of the Zombies introduced by the Haitian religions took on the greater threat of their peoples as a rebelling lower class – this overpowering became intrinsically linked with the idea that with the Haitian refugees comes the threat of Zombies (Bishop, 2008: 145). This classist fear of the invading cultural values and beliefs overpowering the local people, just like they did in Haiti, no doubt was part of the reason that the Zombie fear spread through the US as quickly as it did (Aizenberg, 1999: 462). The treat of invading cultures so prevalent in the American cultural discourse reflected the very real threat that the American peoples faced.

2.2.1.2 American Zombie

The term “American Zombie” refers to the idea that instead of Zombies belonging to other cultures and threatening the American way of life Zombies became entrenched in the American culture. Zombies became very much the voice of expression for the disenfranchised and disillusioned American people following the Cold War. The American spirit of unity that was present in the beginning of the Zombie myth no longer existed – Zombies attacking the American way of life were not scary any more – and had to be replaced. Instead of this fear of external forces attacking the American way of life the fear became much more national, that the American way of life was being destroyed by

Americans themselves. The Zombie myth became a voice for the counterculture – the destruction of American values by Americans became the new fear.

In this period of the Zombie myth as the counterculture to American nationalism the threat of consumerism, capitalism and government corruption is a very popular and common threat in the attack of the Zombies (Pippin, 2010:40.2). The significance of having American Zombies, and more importantly having Zombies that are intrinsically linked to what can commonly be understood to be ‘Good American’ constructs – such as capitalism – shows a significant breakdown in the cultural identity of the American people, and this is very clearly represented in their cultural artefacts (Pippin, 2010:40.3; Williams, 1983).

2.2.1.3 Familial Zombie

A further change in the cultural identity of the American culture can be seen in the further destruction of the ‘American Ideal’ when the nuclear family fell prey to the Zombie myth. While previously the American way of life was being destroyed – either by outside cultures or by internal ‘American’ forces – now the very understanding of the basic family unit was being challenged (Williams, 1983). The destruction of the nuclear family propagated after the First World War is a common thread throughout cultural studies. In Zombie studies however the family unit is literally ripped apart and destroyed. Where the family is not represented as a whole unit any more in other media and cultural representation, in Zombie fiction the case is often that the family is either destroyed by one or more of the family or that the surviving family are forced to kill the undead family member for their own survival. The family is literally the threat.

The threat has thus become personal, attacking the very core of the human being (Pippin, 2010: 40.6-40.7). From the ideological attack of the colonial Zombie to the threat of that ideology turning against believers the change in the reflection of the Zombie fear is noticeable. Still this change of fear is negligible to the implications of the family unit – the identity of the so-called ‘American Dream’ – turning against Americans.

Throughout the changing fear representation of Zombies explored here one thing remains constant – that Zombies are used in the cultural products produced by this culture, infallibly

to represent the worst of humanity and the fear of losing the war against evil in whatever shape or form.

2.3 Introduction of Zombies into social and cultural discourse

A pre-historic fear present in most ancient religions thus entered public discourse through cultural depictions of that fear. Once in social discourse it became part of the cultural identity of society in that it became a cultural artefact. The production of Zombie artefacts by a culture reveals a complex relationship between the artefact, the producer and the consumer (Platts: 2013, 548). It is important to remember that the production of cultural artefacts is an economic exchange: artefacts are created by the producer in reaction to a demand from the consumer. The consumer is then actively involved in the production of cultural artefacts in the following ways: Firstly the consumer creates the demand that the producers are supplying. This indicates their participation in the creation of cultural artefacts (Parker, 2009 quoted in Platts: 2013: 555; Hesmondhalgh, 2006:223).

Secondly, the consumer actively consumes and interprets the artefacts produced by the producers of cultural artefacts. This is illustrated in the continuing demand for Zombie artefacts that perpetuates the continuing creation of artefacts in a capitalist relationship. Linked to this is the understanding that the production of cultural artefacts assumes the interpretation of those artefacts by the audience as individuals, in ways that are not necessarily intended by the creators of those artefacts. This can be seen in the varied and often contradictory discourse on seminal films such as *Night of the Living Dead* from both scholars and the audience (Platts, 2013:551-553).

Thirdly the inclusion of the Zombie in the cultural discourse assumes that a large section of the culture will be exposed to the Zombie archetype, in order to make the production of cultural artefacts economically viable. This permits the creation of future Zombie artefacts: once a cultural channel is created to express, for example, the societal fears of a certain society in a certain time or the concept of gender identities, that channel can be used by all who are aware of it. Once a consumer is exposed to the concept of the Zombie as an expression of the 'other', the enemy, he or she will include it in their understanding of their cultural discourse. This creates the relationship of the author as a member of the consumer

culture, for it is only through the use and consumption of cultural artefacts that the author can become aware of the discourse and use it in the creation of their own cultural artefacts.

Once the Zombie figure entered cultural discourse it was widely used in literary and cinematographic representations of society. These cultural artefacts were both the products of cultural manufacturing and the method of expression of subconscious fears and desires.

2.4 Previous media studies of Zombies

Historically the study of Zombies has been well established in film studies, sociology and cognitive psychology. Film studies in particular have drawn on the Zombie figure repeatedly since the 1960s. Starting in the study of the Zombie film genre of the early 60s to 70s and including research about the effect of 9/11 on Zombie film production in the United States film scholars have explored the significance of this cultural object, worth approximately \$5 billion annually worldwide in sales of films, television shows and merchandise (Platts, 2013: 548, 550, 553). The cultural significance of Zombie related objects was established in the sociological field of production studies relating to Zombie films. Specifically, the production and continued proliferation of Zombie films indicates a desire in the audience to consume these materials. Based on the principle of supply and demand, the decision to disseminate cultural objects ultimately lies with the producer, who will seldom make such a decision if not profitable (Platts, 2013:555). Relating this to the publishing environment it rings doubly true, as popular fiction, and specifically science fiction has never been deemed to be culturally significant in the way that poetry and high-brow prose has been (Story, 1996: 29, 35,). Thus there is no intellectual cultural motivator to publish Zombie fiction as there is little ideological motivation of the betterment of the reader.

Tong (2013) explored the development of Zombie cinematography with correlation between the changing cinematic reflections of Zombie and the changing socio-political landscape in America. While this study is similar to the study being conducted on literature in that it uses the Zombie figure to examine the changing socio-political landscape, the insights are not directly applicable to literature due to the longer term publication of Zombie fiction and the scope of the study conducted by Tong, from 1960s onwards. Similar studies have been conducted on specific socio-cultural developments in the USA, specifically

on 9/11 (Platts, 2013: 548, 550, 553) and more recently on the use of Zombies to express the disillusionment with the neo-cultural agenda as expressed by Cantor (2013). Van Ginkel (2013) goes as far as to specifically relate his changing Zombie figure study to specific and identifiable changes in the political landscape of the viewing audience. The Zombie figure has been examined alongside physical spaces they occupy – creating ‘undead cities’ (May, 2010), as well as a representation of the monstrous Jeffrey Dahmer (Iuliano, 2013).

Anxieties about the role of immigrants on the displacement of cultural ideals have even been examined as a reason for the upsurge of Zombie texts, films and figures by Stratton (2011). Zombies represent a vast array of anxieties and are imposed on a variety of horrific scenarios. Sheridan (2009) attributes this quality of the Zombie figure to the nature of the material created containing Zombies. Horror represents a unique material in that it has the capacity to incorporate aspects of society that are taboo, or unwanted (Sheridan, 2009:8). Huszár (2012) incorporates this quality of the Zombie genre into her analysis of the Zombie figure and its movement from horrific to popular fiction and film. This study most closely resembles what this author is attempting to do with literature. Huszár argues that the notion of the Zombie figure can be directly linked to various cultural fears and disruptions of ideologies (Huszár, 2012: 25). Through the use of case studies juxtaposed with major socio-political occurrences Huszár associates the development of specific Zombie characteristics with their counterpart in the sociology of the viewing audience. She examines the development of the Zombie-comedy genre as a process of ‘cutefication’ in film and argues for the development of the Zombie genre in film to be more representative of the sociological experiences of modern audiences (Huszár, 2012). This study will attempt to address the socio-political implications and inferences of the Zombie genre in literature from another perspective: by addressing the underlying moral panics that frame the introduction of societal fears into the horror genre, as examined by Sheridan (2009:8).

Specific films are also studied as products of the audience that produces them. One of the most examined films in this situation is *Night of the Living Dead* by George Romero (1968). Dotson (2004) explores the representation of race in the film as an early example of black heroes (as opposed to the black threat traditionally seen) while Russell (2005) explores the representation of the Vietnam War in the film, again almost exclusively focussing on the

political influence on the film. Romero's later films, such as *Dawn of the Dead* (1978) were also analysed as examples of consumerist judgement, even bringing forward some key feminist issues of their time (Harper, 2002; Dotson, 2004).

Film studies of the Zombie genre have thus either focused on a large period, or overall development of the genre, or specific films or occurrences. But the single resonating trend is the applicability of the socio-political landscape to the production of these cultural artefacts.

Sociologists have explored Zombies with relation to the figure as a form of societal discourse. Various theories on Zombie relevance exist. Most prevalent in the research is the theory that Zombies represent the social anxieties of the viewing public (Bishop, 2010; Dendle, 2007). The sociological perspective of Zombies as cultural objects defines them as products of the culture in which they are created, representative of the cultural state of the society in which they exist (Peterson and Anand, 2004: 311). Sociologists continue to find evidence of social anxieties and fears in the Zombie figures studied, from fear of invading forces, to anxiety relating to military action and the destruction of the nuclear family (Platts, 2013: 551-552). Sociologists have even gone as far as to identify the Zombie figure as a substitution for traditional discrimination (Platts, 2013: 553), theorising zombies as the "guiltless kill enemy" (Wright, 2013). The limitation of this line of inquiry by sociologists, as pointed out by Platts (2013: 550-556) is that sociological inquiry has been limited to either a specific period of inquiry (such as the inquiry by Dendle into 1990s Zombie productions quoted by Platts) or an overview of the highest performing films of this genre (Platts, 2013: 550, 554). While the study of these films has value as trend identification, it lacks the broader subject matter to identify major trends over time – and has not attempted to do so. The study of film has been limited in this way due to the widespread dissemination of films, in theatres, on the internet; regional DVD's, professional and unprofessional films (Dendle, 2012: 5-6). The study of a large sample group of Zombie literature however will not have these limitations – due to the nature of publishing (primarily profit-driven, well recorded, and producing long-lasting cultural artefacts) and the nature of this study (excluding fan fiction) – it is possible to draw on a large enough sample to indicate clear trends. These trends, once identified could further build on, or reapply to a new field the sociological

theories on the value and significance of the Zombie as cultural object through the application of the moral panics theory.

A production-based study of the literary based Zombie cultural artefact will thus provide further insight into the role of the Zombie in sociological studies on the development and effects of popular culture, as well as give a well needed balance to the film-focused analysis of the cultural impact and effects of Zombies. As a cultural object Zombie fiction represents an artefact that is created through, and representative of, a specific culture – enabling a deeper insight into the sociological representation of the ‘other’ in cultural mediums.

2.5 Contextualizing Zombie studies in Cultural studies

Zombies in the context of popular culture have already been examined by film and sociology scholars as established above. As products of popular culture Zombies are assumed to have three basic principles of merit in studies: first, that as objects created and disseminated as part of a culture that is identified, Zombies as cultural objects reveal something of the societal circumstance that antedates their existence. Second that the figure of Zombie as cultural object contains elements of the society that it exists in in terms of occupations, markets and societal conditions, and third, that as a cultural product Zombies are actively interpreted by the audience outside the control of the creator (Platts, 2013:551). As part of the popular culture studies Zombies are analysed using ritual approaches, analytical analysis into the collective societal expression that cultural objects depict (Schatz, 1981), the assumption being that the depiction of cultural norms in objects created by that culture can lead to insights as to how these objects are interpreted by the receptive audience. The use of this ritual approach to Zombie literary traditions is particularly suitable, as will be discussed in the methodology chapter of this study, as an analytical, systematic approach will be taken in order to identify the ‘types’ of Zombie literature discussed earlier, as well as their significance in cultural studies.

Contextualising the research being conducted will enable the analysis of the best possible methodologies to use to compile data in order to answer the research questions. If we accept the theory delivered by Platts (2013) in the support of cultural objects as signifiers of a cultural understanding and development, and we further accept the evidence offered by

Platts (2013) that Zombie related products are cultural artefacts, as discussed above, the study of Zombie literature is a cultural study as it relates to cultural objects being studied.

Cultural studies have moved beyond the purely theoretical to the empirical in the 2000s (Bennett, 2002: 451). The use of empirical data in the study of cultural elements offers new insights into understanding of the “use” of readers in the psychological and social consumption of cultural products, as envisioned by Katz (1959:2-3). The mapping of commodities into cultural artefacts has been studied extensively since the 1970s (Bennett, 2002:453), thus the study of artefacts produced by an identifiable culture can provide insight into the circumstances of that culture (Platts, 2013). Thus the study of Zombie literature is informed by and expands on the ethnographic research conducted by sociologists in the cultural field of research. In the study of literary genres the genre can be identified as a cultural artefact produced by a society, and may be analysed as such. Cultural studies attempts to define and analyse the use and interpretation of artefacts by a culture that it is produced for.

The study of popular culture as an interdisciplinary method of cultural analysis evolved in the 1970s (Redhead, 1998: 2) as a method of analysis of the literature and artefacts developed by a group of people for a group of people (Storey, 2001:10). The Marxist view of popular culture being imposed from the upper classes on the lower is counter-intuitive when viewing literature as cultural artefacts are produced to fill the demand for that product in the culture itself. This study of a product of cultural production is the very nature of cultural studies in the post-Marxist analysis of culture. The desire for the cultural artefact thus often preceded its creation, which implies that the producer-consumer relationship when it comes to Zombie literature has implications for the role of cultural artefacts being produced, as argued by Platts (2013).

The most common method of using the Zombie figure in sociological analysis is to assess the fears and reflections of a society. As stated by Pippin (2010:40.2) horror narratives have been used extensively in history by researchers to measure cultural anxiety and apocalyptic fear. This is directly due to the fact that Zombies serve both as the guiltless kill enemy, as

discussed earlier, and that Zombies serve as a reflection of the cultural values, based on the properties of the Zombie figure as a cultural artefact.

The very basic qualities of the Zombie fiction genre lends itself to the idea of a victim and the victimised (Marchetti, 1994: 39, 57, 71,214) – a universal character portrayal used to express humanity in all other cultural spheres, such as music, art and fiction. Common to all of these spheres of human expression is the expression of support for, or opposition to, the dominant ideology of the time. As with all other cultural artefacts that serve to illuminate the hegemony and ideology of a culture Zombie fiction, in its changing roles of pro- and antagonist, expresses the ruling hegemony (Pippin, 2010:40.7). Zombie literature has been consistently used to express the cultural values of the creating culture, for example as expressed by Bishop (2008:141) racial and colonial tension is evident not only in Zombie media from the 1960s period, but in all Zombies that represent a fear of the ‘other’ beyond race and creed.

The studies of these cultural artefacts could thus provide a unique insight into the sociological climate of an authoring nation. The value of these cultural artefacts in the examination of a social climate cannot be overestimated in terms of its contribution to understanding and examining the cultural expression of a society. This deduction is based largely on the nature of cultural contributions of authors being disseminated to readers based on the dominant and accepted cultural conventions of the time (Platts, 2013: 555).

Significantly the use of horror to express cultural values allows for the open and unadulterated expression of cultural and social discord due to the nature of the Zombie genre. This is due to the fantastic reality creating opportunities for expression that can freely violate the physical and natural laws of the dominant authoring cultures allowing for the open expression of cultural attitudes (Platts, 2013: 548). The study of Zombie fiction based on this characteristic of the Zombie horror genre would offer unique insight into the sociology of cultural fears and anxieties (Platts, 2013:556).

2.6 The study of consumer motive and its relation to popular literature

Studies of consumer behaviour would match the methodology and purpose of this study as they study the dissemination and use of cultural artefacts. Customers' cultural and social backgrounds have a large impact on their perceptions and attitudes towards various products (du Plessis *et al*, 2008: 3). If this application is possible for other consumer goods, the same method can be applied to books. Furthermore, as a participator in meaning-making, a consumer's personal experiences and socio-cultural background will have a deep impact on the type of literature s/he engages with. All consumer studies are cultural studies in the fact that this multi-disciplinary approach can, and does, examine various ways that the cultural environment of the consumer is affected (du Plessis *et al*, 2008: 4-6).

As a bibliographic study attempts to explore the constituents and scope of a body of work that can be defined as a cultural artefact, it is uniquely placed in the sphere of cultural studies. The nature of the study of an audience places any research of readership in the sphere of popular culture studies, as books are cultural artefacts and as cultural commodities are circulated through the reading community – it is inevitable that the study of audiences, their buying and reading motivations and the power positions in the field of cultural production is a cultural study. Popular culture is exclusively defined in contrast to other cultural indicators, such as folk culture, mass culture etc. – what does not belong in these categories is by definition popular culture (Storey, 2001:1), from this analysis it can be seen that Zombie fiction is part of popular culture. This definition is supported by Genette (1993: 17) in his discussion on literature and the value that literature inherently carries by virtue of the support it receives. In using the definition 'mass' to describe the 'low-brow' literature as opposed to the 'high-brow' literature studied in depth by scholars this definition of Genette (1993:17) rings true for Zombie literature, as it has never achieved the literariness to be considered serious subject matter.

Similar to the history and development of the Zombie genre research of film studies this study will attempt to link social and political developments in the reading audience to the prevalence of specific categories of Zombie figures in Zombie literature. A similar method of analysis was used by Radway (1991) in her exploration of the consumption of romance

novels among a specific group of people. Radway (1991: i) states that in the exploration of culture literature must be treated as evidence of that culture. The specific question that Radway addresses in this exploration of her study is what the evidence found in the literary genre can be seen as indicative of (1991:2), specifically questioning the method of application of fictional accounts directly to the reality of the reader. Radway attempts to resolve the implications of the research that she is conducting by limiting the historical literature she studies to the historical settings that they are created in, resulting in a snapshot of the audience, author and cultural milieu that formed the title as part of the culture (1991:2, 4). Thus, the argument that she presents studies the effects of socio-political occurrences on the literature produced at the same time.

Radway goes on to state that the most plausible and practical method for this application is the limitation of the studied literature to the popular genres (read by the ‘average American’ that she was trying to study) illustrating a great limitation in cultural studies up to this point. The literature more commonly studied (high-brow literature) is by its very definition not consumed by the larger public (1991:3). A true study of the cultural artefact and value of a title must necessitate the inclusion of so-called ‘pop culture’. With this market, however, the value of the cultural object is limited to the value that the reading audience places on it – and this is largely influenced (in the readers studied by Radway) by cover design, blurbs, and marketing (Radway, 1991:20). From this arises the difficulty of studying the immediate effects or prediction of reading patterns. With a large historical bibliography however the effects of the impulse and marketing aspects of literature are diminished by the large sampling, as can be seen in the study by Vidergar (2013). With the inclusion of multiple titles over a large time period Vidergar is capable of drawing broad trends that transcend the impulse and marketing endeavours of individual titles. With a larger historical sampling over-arching trends can be determined and introduced that are not reliant on individual title marketing and packaging. A historical perspective can identify trends in the publishing output that mimic and reflect larger trends in the marketplace, as found by Radway (1991: 31) in her historical perspectives on romance publishing in the heightened period of the feminist revolution in the USA.

By drawing on the established method and practices in sociology and film studies and applying bibliographic analysis as seen in the literature study, conclusions can be drawn from the research that indicate a broad movement in publishing trends and through the genre development. The combination of these fields and the inclusion of the study of the titles as a cultural artefact would allow for the inclusion of non-literary elements in the analysis of the final data produced by the paratextual analysis, possibly implying the broader social context that led to the shift in publisher output, and offering greater insight into the publisher-reader relationship in this specific context.

2.7 Cultural studies as a tool for bibliographic analysis

The use of cultural studies frameworks for the study of Zombie titles relies on two assumptions: that books are cultural artefacts and that cultural artefacts reflect the developments and desires of the consuming/creating audience. Cultural studies as a discipline evolved from the combination of various academic fields in order to more clearly define the outputs and perimeters of a culture.

Cultural artefacts can be defined as the products and their accompanying interpretive material. Cultural materials that can be considered artefacts are any materials that contribute to the mediation of identities and culture (Jordan & Morgan-Tamosunas, 200: 5). These include materials such as films, television, museums and books. Where the origin of the analytic method is in literary studies (specifically literary analysis) the book has become an artefact of cultural development, becoming another method of expression for different cultural elements.

The concept of cultural artefacts expressing the unconscious (or conscious) desires of the creating market, the ruling hegemony and ideology and thus providing an insight into the authoring and reading market has been well documented. As illustrated by Jordan and Morgan-Tamosunas (200: 2,4) the analysis of cultural artefacts as 'texts' creates the opportunity to identify characteristic in the wider social context, primarily due to the fact that meaning conventions are historically and socially contingent and thus suitable for extended analysis (Allaire & Firsirotu, 1984: 198).

Other studies of Zombie literature and literature in general have made use of both bibliographic analysis and cultural studies frameworks. Vidergar (2013) makes use of a bibliographic comparison and collection to analyse the popularity and development of Zombie literature in the sphere of literary analysis. This compilation of a bibliography indicates the popularity of Zombie literature in the time period studied, but does not offer material for cultural analysis as such, as it does not explore the societal anxieties and motivations behind publisher output. Thus the cultural objects framework is used to study the titles as a reflection of their production time by both Vidergar (2013) in her analysis of Zombie literature and Radway (1991) in her analysis of romantic literature consumption. Radway (1991:2) specifically discusses the use of romantic texts as evidentiary analysis, which lends itself to application in the cultural analysis of Zombie literature.

Similarly to Vidergar (2013) the methodology used here will combine bibliographic analysis and cultural studies to create an image of the evolution of the Zombie as cultural artefact that combines both theoretical frameworks and practical application, as suggested by Phelan (2013: 130-136). However, with the inclusion of additional bibliographic elements that are not suitable for inclusion in literary studies a more complete view of the cultural fears expressed through the Zombie myth can be created. In the tradition of Radway (1991) the analysis will aim to create a snapshot of the consumption and production patterns for a particular genre based on the identified cultural elements. However, while Radway (1991) made use of an ethnographic approach to literary analysis this study will be making use of a cultural analysis framework.

Cultural studies have been successfully applied to other popular culture analysis, such as film study (Platts, 2013), contemporary Spanish studies (Jordan & Morgan-Tamosunas, 2000), mass media studies (Firth & Savage, 1997:7; Katz, 1959:2) and most applicably popular music studies. Bennett (2002:451) specifically engages with youth culture and popular music as forms of cultural capital, through ethnographic analysis. With the acceptance of cultural capital as a legitimate method to define the popular genre in music new ways of analysing popular literature are becoming available.

2.8 Sociology of cultural artefacts

The study of alternative cultural artefacts, such as music, for the study of cultural productions or counterculture representation has been well examined. As stated by Marchetti (1994: 39, 57, 71,214) the character portrayal in all elements of cultural production (thus all products produced by a culture for consumption by a culture and experienced through the filters of those cultures as prescribed by Platts (2013: 548)) have significance in the study of that culture. One assumption for the lag of publishing and authorship in this study of cultural artefacts is the relatively long development period for these publishing activities when compared to the music and art industry at large. It cannot be denied however that the production of any literature is a form of cultural artefact creation.

Just as the youth and pop cultures have formed the basis for sociological analysis of cultural artefacts (Redhead, 1998: 4) the sub-culture illustrated by the existence of Zombie literature positions its study as a cultural artefact. By using the “uses” approach prescribed by Katz (1958:2) the assumption of this study of the cultural artefacts of Zombie literature will be that people and production houses cannot be influenced by even the most potent media or convincing book, but that it is rather the use that the reader gets from the title, or the culture it reflects, that will provide for the success and continuation of publishing of the title. This assumes then that in the field of cultural production the reader can exercise (albeit limited) agency in the form of purchase that will influence the production of further cultural artefacts by their decision to support and engage in the economic exchange initiated by a publishing house, as described by Bourdieu (Fuller & Sedo, 2013: 16).

2.9 Bourdieu’s field of cultural production

Bourdieu’s field of cultural production has been applied to the publishing industry by himself and other scholars of cultural artefacts (Bourdieu, 1999; Fuller & Sedo, 2013:14). The theory is suited to application to the publishing industry based on the field of cultural production that occurs in placing the power relationships of the author, reader and publisher in the marketplace for a cultural artefact (Bourdieu, 1993: 162-164). Specifically related to the market for which titles are produced Bourdieu (1993:167) separates authors

into selected positions on the cultural field in relation to the publishers and readers they produce content for. Bourdieu argues with this placement of authors on the field of cultural production that the nature of the content produced by an author will illustrate the relationship between the author and the marketplace. Furthermore Bourdieu (1993:180) directly links the production of the cultural artefacts to the reflection of social characteristics (or origins) of their authors and argues for the analysis of the genesis of cultural modes of communication (Bourdieu, 1993:180), an analysis that this study attempts to do through the analysis of the genre using moral panics theory. As discussed above Bourdieu (1993: 189) theorises that the study of the genesis of cultural artefacts could indicate a deeper understanding of the field of cultural production and the power-relationships therein. The often completely unconscious process of evaluation of ‘possibles’ offered for legitimate creations in order to determine the deliverable to the marketplace to protect and further the agent’s position on the field in terms of power relationships takes place with the framework of current fears and anxieties in place (as this study argues), and these fears and anxieties can be presented using moral panics theory. In more simple terms Phelan (2013:130-131) discusses this phenomenon in terms of the vague ‘logic of the market’ terms that are used to justify and defend positions of power, without further analysis into the cause and motivations into the cause of the originating logic. The origin of Phelan’s ‘logic of the market’ and Bourdieu’s genesis of cultural artefacts could be used interchangeably. Through the use of a longitudinal study and moral panics theory as the origination indicator this study aims to address the logic of the market, as recommended by Phelan (2013: 130,132). Couldry (2003) suggests that it is this narrow focus on the inner workings of the field of literary discourse, without the analysis of the effects of mass communication in literature and only vague insinuations into the cause of cultural artefact communication that is the most lacking in the study of cultural artefacts in the form of literature. This is especially significant if Bourdieu’s theories, as explored by Phelan (2013:148) are correct, that the routine social practices (such as reading) are performed symptomatically, unconsciously, without the overt involvement of ideological deconstruction by the consciousness.

This study of Zombie literature as a cultural artefact that has merit in the analysis of cultural elements is similar to other studies conducted, including the cultural capital, local identity, and social geography of the popular music scene in youth culture (Bennett, 2002: 451). Having examined the use of cultural artefacts for the study of sociological aspects it is necessary to determine how the sociological perspectives of these aspects will be analysed in order to deliver an applicable analysis to the use of the Zombie cultural artefact by the cultural communicators.

The study of popular music conducted by Bennett (2002:451-466) has specific application to the positioning of Zombie literature as a cultural artefact study for two reasons: firstly, the study of the consumption of music is limited to the youth market and specifically the popular music consumed by that market – lending support to the concept of the study of a specific genre of literature consumed by an elite market. Secondly the study of a product that is created, consumed and marketed to a specific sector is similar to the study of the creation and dissemination of literature, which is arguably created by, marketed to, and consumed by readers all belonging to the same subculture within the reading market. In any cultural study the increasing tendency is to acknowledge that there are two aspects to understanding an audience, and their culture – the symbolic culture and the material culture (Nelson *et al*, 1992:4). Where the symbolic culture is understood to be that which is symbolic of the cultural meaning to individuals – morals, etiquette and social guidelines – material culture is the productions of that culture that add meaning and significance to the cultural discourse. Material cultures are understood to have more significant meaning in modern cultural studies due largely to the increased commodification of culture and cultural life (Nelson *et al*, 1992:5). Through the analysis of the Zombie figure as an element of material culture a deeper understanding of the cultural milieu surrounding it can be reached.

The use of cultural studies for the analysis of music thus lends validity to the use of cultural studies analysis to this study. Sartre (1967: 157) argues that

“Culture saves nothing and nobody, nor does it justify. But it is a product of man; he projects himself through it and recognises himself in it; this critical mirror does show him his image”.

Further evidence of the suitability of this analysis method can be provided by Nelson *et al* (1992:3) with their argument in support of the use of cultural artefacts for analysis of audiences. Specifically they address the social (and thus sociological) aspects that must be increasingly evident and studied in the field of consumer research due to large-scale fragmentation of markets.

With such arguments for the use of cultural analysis in the production and study of cultural artefacts it is suitable that the cultural studies aspect of literature should be employed when studying reading and reading motivations, and also when studying fiction as a cultural artefact. Cultural studies specifically recognises the challenges that face any research into audience motivation and behaviour, prescribing a multi-form approach to analysing data that uses various tools to achieve desirable results (Nelson *et al*, 1992: 1-2). While this study will not be studying readership directly it will be addressing the concept of market determinism as described by Phelan (2013: 140) in the exploration of the genesis of market demands that in turn influence the power relationships in the field of cultural production as described by Bourdieu. It also serves as a study of cultural commodification in the examination of the widespread dissemination and adaptation of cultural artefacts (Phelan, 2013:141).

2.10 Zombie literature studies

The application of the figure of the 'other' in literary figure analysis has a long-standing history in literary studies. This application will be analysed according to the application of the 'other' theory to other horror genre books as well as travel literature and the implications of this for the use of cultural artefacts.

If we consider the psychological function of the 'other' as the threat of anything unknown, different, or threatening the way of life of the dominant hegemony the horror genre as it stands now is simply rife with this psychological function. If by definition the 'other' is the different, the strange, and all monsters are by their function required to be 'other' to the one who fears them then all monsters are 'other'. This is the basis for the Zombie aspect of the analysis of Vidergar (2013) who analyses specifically Zombie literature as an expression of deep-rooted cultural fears about the impending apocalypse after WW2. Survivalism is the

ultimate goal, Vidergar states, that drives the creation of cultural artefacts that threaten the current hegemony and thus that drives the creation of a figure of the 'other' that is a representation of western societal fears.

Bishop (2008) supports the argument of Vidergar by using the Zombie trope as an analysis tool for the fear of subjugation in the dominant western culture. The perpetuation of the imperialist hegemony and the figure of the Zombie as a post-colonial terror are evaluated using the 1930s film *White Zombie* (Bishop, 2008: 145-147). This type of study is typical of the Zombie figure study in that it limits itself to a specific title (film) in its analysis of the sociology surrounding its production. Aizenberg (1999) analyses the 1943 film *I Walked with a Zombie* in much the same way, analysing it from a perspective of post-colonial panic in order to illustrate the hybrid nature of the Zombie trope in film. An alternative form of analysis is the approach taken by McAlister (2012), where a series of films is analysed in order to draw conclusions about the impact and influence of the Zombie trope in western discourse. These films, however, are not selected based on any systematic analysis of the cinematographic output of Zombies, but selected in a convenience sampling based on their popularity and availability. Thus any objective analysis of trends in the cinematographic field based on this research is questionable. Huszár (2012) does present a complete analysis of the development of the Zombie trope in order to illustrate the 'cutification' of the figure – its growing lack of scariness. This analysis bears resemblance to the analysis of the development of the Zombie genre that this study attempts in that it analyses the Zombie figure over a complete body of work and systematically. Huszár (2012) does not, however, attempt to address the cause of this development beyond addressing the growing demand for realism, social awareness and globalisation in viewing audiences. This study, conversely, will attempt to address the changing Zombie trope by analysing the motivations behind the demands of the reading public for a changing figure over time.

Stratton (2011) argues for the representation of displaced people (refugees, asylum seekers and immigrants) in the form of the Zombie trope through analysis of the large volume of Zombie texts since the turn of the millennium in comparison to the large volume of displaced peoples seeking refuge in western nations. The use of several films to bolster the

argument for the representation of displaced people bears similarities to the aim of this study. Where Stratton (2011) uses one moral panic (or, in this case, popular fear in the form of domination by immigrants) to analyse the Zombie trope this study will use the moral panics presented in the course of 94 years of Zombie fiction to analyse trends presented in the fiction of that period. In the analysis of the Zombie trope by Sheridan (2009) moral panics are presented in the form of superbug hysteria, the God complex of man, and viral fear among others. Sheridan's analysis does not, however, attempt to trace these panics in the total development in the genre, from emergence to obsolescence. Rather, her study is focused on the development and analysis of the 'contemporary' Zombie and is a selection of films – specifically focussed on the Romero trilogy. The figure of the Zombie, specifically the figure of the Zombie in horror renders it uniquely suitable to represent the 'other' in societal fears, where the other is a reflection of the darker aspects of the self (Iuliano, 2013:2).

Specifically looking at the horror genre one can see the greatest horror figures of our time as the 'other': e.g. Dracula, Frankenstein and Dr Jekyll and Mr. Hyde. By their very definition as not human – Dracula as somehow more than, Frankenstein as created by a madman, and Dr Jekyll and Mr. Hyde as a very clear reference to losing one's humanity – they become terrifying. This representation of the 'other' as a horror figure is quite common in literary analysis, but as this study is not a literary criticism of the 'other' the inference drawn from the representation of horror figures is that they represent, reflect and describe a condition of humanity that is in direct opposition to the dominant ideology and hegemony of the culture that purchases (and creates) them. The increased dissemination of self-expressive and individualistic modes of cultural expression through artefact creation has been noted by Phelan (2013: 141) as an aspect of commodification of cultural artefacts. It is in the individualistic nature of the horror title that its symbolic power can be found. Storey (1996:36) finds similar patterns in the dissemination and consumption of the Bond character in the 1960s and 70s, associating its popularity with the ability to articulate individual concerns at the time. The continued ideological remodelling of the character over time both broadened its consumption base and increased its popularity – with the introduction of dominant cultural concerns, such as the Women's Liberation movement, increased market share and popularity was gained (Storey, 2013:36, 40). Horror, according to Hyland and

Shorey (2014: 180), finds itself in the position to represent both the symbolic and the imaginary through the representation of the cultural ideals of the reader as perverted and pervert-able. Och (2014: 194) sees this represented in the tale of Dracula, which represents a personal fear in the readers' imagination (of the devil, the undead, being overpowered etc.) while symbolically representing racism, reverse colonisation, and even feminism. Significantly it is in the discussion of political discourse that Och finds the most significant representation of Zombies (2014:198). Using the Romero trilogy as a basis for examination Och finds Zombies as political critique, illustrating again their ideological and symbolic relevance to the study of cultural discourse.

This is due to the psychological application and cultural expression application of the figure of the 'other' intersecting at this genre. While the psychological 'other' is a personal monster, the cultural artefact allows for the expression and exploration of this figure in a safe environment. Weyr (1993: 38) equated the participation through purchasing behaviour with the voyeuristic impulses of readers. In the genre of true crime the impulse of readers to explore horrific situations is 'similar to the fear of the horrific in fantasy'. The exploration of the fact that this could happen, that it is a real fear, and that it is recognisable drives sales – conversely the Zombie figure holds value in that it is a fictional or false representation of truth. In the representation of subversive truth the Zombie figure acts in much the same way as the true crime genre, displaying a deep-rooted fear to satisfy the voyeuristic impulses of readers (Iuliano, 2013: 12).

Considering the origin of the Zombie genre in non-fictional travel writing this genre should be explored as a representation of the 'other' that became a highly popular cultural artefact. Travel writing of the 17th and 18th centuries was obsessed with the 'other' in the sociological sense (Flohr, 1999:1; 2; 6; 8; 9). The assumption that cultures that were less developed, barbaric, and unevolved holds some threat to the dominant ideology in terms of overwhelming a civilised society, as can be seen in such titles as *Hayiti, or the Black Republic* (1884) and *Description topographique, physique, civile, politique et historique de la partie française de l'Isle Saint-Domingue* by Moreau de Saint-Méry (1796). Flohr (1999) relates this threat to the attack of the self-identity and consciousness of the society. The intellectual

environment of this time informed these assumptions with discussions on evolution and cultural development as well as the societal influence on man (Flohr, 1999). The development of the 'other' from these types of travel writing into the figure of fear in the Horror genre is thus not that far-fetched. This is especially valid when considering the basis for one of the earliest Zombie figures; HP Lovecraft's *Herbert West – Reanimator* was based on the figure of Mary Shelley's *Frankenstein*, a well-studied figure of the 'other'.

The 'other' as expressed in various forms of literature is thus a source of fear regardless of the genre. As can be seen in this analysis the 'other' is a reflection of the fears of a society and individual – furthermore the expression of literary figures can be seen as a fear-based representation of the dominant cultural hegemony according to the study of books as cultural artefacts. From this analysis is it clear that the study of the Horror genre offers singular insights into the cultural values and expressions of the reading and authoring culture. It is the analysis of this changing readership, the changing dominant hegemony and the changing fears of the readership that forms the basis of this study – the theory that the changing figure of Zombie allows for greater insight into the needs and desires of the readership, and that through analysing these we can have greater insight into the buying behaviour and motivation of readership of readers and book buyers by using the moral panics theory.

2.11 Moral Panics theory and its application to the figure of the 'other'

The analysis and identification of moral panics has become more refined since its creation in the 1970s, as sociologists such as Goode and Ben-Yahuna (1994) have aided in the development of specific identification criteria and the discussion of specific moral panics as they occur. Curran (1982: 220-227) argues that not only do mass media serve to legitimise and support the culture in which it exists, it often integrates different aspects of culture and social discourse in order to create a shared cultural experience and social solidarity. Mass media, in this sense publishing, will thus not only legitimise the cultural fears and anxieties experienced by the culture that creates literature – it will also aim to create a shared experience, in terms of cultural anxieties and panics, to strengthen social solidarity. Bennett (1982: 295) addresses the nature of mass media as a product of a mediated world, where

social and cultural values are routinely encoded in communications to both broaden their appeal and ease in decoding. The following discussion aims to discuss some of the moral panics that have been identified.

The emergence and dissipation of moral panic

Hier (2003: 305,307-308) indicates that while it might appear that moral panics are more commonplace in the modern age the reality is that the reaction of a society is exacerbated in the global village. Hier (2003: 307-308) indicates that with increased awareness of potentially volatile issues through the increased global communication that accompanies the development of globalisation increased panic and a defensive stance against volatile issues is inevitable. Ungar (2001: 295) goes as far as to declare a 'risk society' beyond the perimeters of the documented moral panics, discussing the influence and effects of a globalised social anxiety. A globalised social anxiety creates several 'panic situations' that elicit the same responses as moral panics without the required perimeters set out by Goode and Ben-Yahuna (1994).

Traditional moral panics arise through a process of appeals and emotive urging by concerned citizens, and almost inevitably create some method with which to deal with this (de Young, 1998: 277). Examples of this can be seen in the development of the Patriot Act and Megan's Law in the USA, to deal with the terrorism and paedophilia threats perceived by that society – a threat was perceived and society as a whole demanded laws be put in place to protect from it. The issue arises in the globalisation of our society that the traditional boundaries of moral panics are deteriorating. As reported by Altheide (2002: 242) the infiltration of multi-media methods of communication into the daily lives of citizens exacerbates the presence of the fear that drives the creation and dissemination of moral panics. McRobbie and Thornton (1995: 273) imply the inseparability of mass media from a socially mediated world, which both hastens and further distributes the moral panics experienced in the society of today.

A further consideration of this pervasiveness of moral panics is the de-contextualisation of moral panics from the society in which they exist – with global communication, issues that are influencing specific societies become global issues. With the globalisation of issues

comes the removal of what would traditionally dissipate them, a definitive action to curb the danger they pose to society. The result of this is that moral panics dissipate and re-emerge frequently as there is no real resolution for them. This also creates the impression that moral panics co-exist in modern society more so than in any previous era.

2.12 Moral panics identified in the periods studied

The following moral panics were identified in the periods that are included in this study through careful analysis of secondary research in sociology and moral panics.

2.12.1 God and faith as aspects of morality

It is perhaps not surprising that in the early stages of the genre of Zombie fiction the primary moral panic that was prevalent was the generalised fear and anxiety around the degradation of the moral fibre of the society. Most of these fears were focused around the perceived loss of God and faith in society, due to a variety of factors, ranging from blasphemy to homosexuality.

Nash (1999) examines blasphemy laws as early as 1789 in order to draw links between blasphemy and the development of moral panics. While blasphemy itself is seen as a moral panic it is often associated with the degradation of the moral fibre of the society. This is indicative of the general association of blasphemy and moral degradation. Hall (1992) also links the laws and social decorum governing masturbation to the religious fervour that surrounded the degradation of society since 1850. All of these early moral panics are linked to the spread of promiscuity and the demoralisation of the youth (Thompson, 2013: 1), and they were traditionally led by religious groups (Thompson, 2013: 81).

Even the 'Nasty Girl' (an anti-feminine, morally loose girl) panic of the 1990s discussed by Barron and Lacombe (2008) is linked to the much earlier fear of the development of feminism as a form of degradation of the moral fabric of the society, as early, in fact, as the 1930s. Lesbian, gay, transgender and bisexual communities have been the targets of moral panics since the early part of the 20th century (Leon & Brent, 2013: 89) reaching its peak in 1980. This is linked directly to the religious implications of homosexuality and the degradation of moral fibre in the early part of its evolution, later evolving to be a panic

about the degradation of the family structure in the 1990s, with the ultimate implementation of laws such as the Defence of Marriage Act (DOMA) to protect the institution of the family at large (Leon & Brent, 2013: 94-95). Filler (2003) illustrated that the link between religion, terrorism and paedophilia reached new heights in the post-9/11 rhetoric in the USA. Since the earliest traceable moral panics and with new intensity after 9/11 religion cannot be separated from moral panics. These “fundamental institution[s] of civilisation” (Shepard, 2007:155) have become more important as these groups become more vocal in our multi-modal society. The moral panic around anti-religious groups and the morality of society is thus a long-standing moral panic, which appears to only be dissipating now.

2.12.2 The growing threat of Satanism

As early as the 1970s fear of the emerging threat of Satanism on the morality and livelihood of society were rising. This recurring fear was to re-emerge sporadically until the turn of the century and would cause widespread panic as the threat developed in the 1980s to include the perceived danger of satanic ritual abuse in pre-primary schools in the USA.

Satanic crime in the USA has been linked by the media and public to murder, child abductions, torture and ritual abuse. The latest explosion of panic was seen in 1984 with the revelations that there were instances of Satanic ritual abuse at pre-primary schools (Jenkins and Maier-Katkin, 1992: 89) but the religious panic about Satanic influences on the morality of society can be traced to the early 1970s and the emergence of the fundamentalist conservative Right Wing (Jenkins and Maier-Katkin, 1992: 95). Satanism was publicly linked to 95% of child abductions by media outlets in the height of the panic, as well as to the Manson family murders and cult activities, although no factual evidence exists for these accusations (Jenkins and Maier-Katkin, 1992: 95-6). This is the very definition of a moral panic, as a relatively small threat, with no realistic danger to the population at large, is treated as an inescapable threat. With the extensive coverage of satanic abuses and Satanism as the cause of danger to ‘wholesome’ society the public reaction to the existence of Satanists in their society has been completely exaggerated (Jenkins and Maier-Katkin, 1992: 92-94).

2.12.3 Paedophilia and child endangerment

The 1984 case of Reverend Gaulte in the USA was the origin of the one of the largest paedophilia panics in the history of the USA (Shultz, 2013: 108). Specifically the child abuse linked to the Catholic and Anglican churches were discussed at length until the final settlement of financial lawsuits in 2011. This is still considered an active moral panic, although it is dissipating, evolving to focus more on the threat of online abuse and harassment. This moral panic is an example of one that has evolved over time, in the same period (late 1980s) the general concept of paedophilia emerged as a moral panic (Kitzinger, 1999: 136). It was only in the second half of the 1990s that the moral panic reached its peak in fervour and was able to influence government to institute laws and practices to protect society from what was seen as an overwhelming problem (Kitzinger, 1999: 136-140). This moral panic eventually evolved to influence every aspect of child abuse and protection, from the laws governing child pornography (Ost, 2002: 152), kidnapping and runaway response and punishment (Molloy, 2013:189), and now even social network policies and sexual consent laws. The continued threat to children or the concept of “stranger danger” is an ongoing and evolving moral panic because of the highly emotional nature of the consequences of this threat. Realistically, however, “stranger danger” has not experienced the widespread nature and amount of abductions it is accused of by public media (Kitzinger, 1999), and a child is much more likely to be abused in the home than by a stranger (Ost, 2002:159-160). The moral panic around child abuse and paedophilia has thus been focused on the highly emotive issues – strangers, priests and online abuse – without addressing the real danger to children – friends and relatives.

2.12.4 HIV/AIDS and disease

While the fear of disease and plague is as old as society itself the emergence of a new and unprecedented ‘gay cancer’ in the mid- to late 1980s created a new and widespread fear of infection. As more was understood about the cause of the disease a widespread fear of viruses and infections was created that lingers to this day.

Humphreys (2002) states that it is not always the diseases with the highest body counts that elicit public panic, but rather the potential panic factor of a disease with the emotive

potential of the disease. She uses the example of breast cancer and heart disease. Although heart disease is much more likely to kill women, breast cancer is a more emotive disease and so elicits more of a response from the public (Humphreys, 2002: 846). In this manner the contagious diseases that have a low body count but a high emotional response – such as the anthrax scare of 2001, yellow fever, small pox and the Spanish flu – have a higher incidence of moral panic than more ‘acceptable’ diseases, such as pneumonia. HIV/AIDS has a similar emotive response.

Weeks (1989) discusses the political, social and ethical dimensions of AIDS as a disease. The ‘origin’ of the disease in a fringe community (homosexuals) in the 1980s no doubt added to the emotional outbursts as the ‘gay cancer’ infiltrated ‘normal’ society (Weeks, 1989: 78-79). The perceived generalisation of the disease post 1986 heightened both public panic and government response and led to wide-scale communication from government to the public in the 1990s and beyond (Weeks, 1989: 82-83). AIDS echoes other diseases in its association with religious fervour. The responses to the early discovery of AIDS mimic the religious and class divides that were discussed in the 1830-1840 cholera and typhoid scares, as well as the fear of the sexual liberation of the 1960s (Weeks, 1989: 83-86). AIDS was thus seen as divine judgement for a combination of anti-religious acts by the religious majority.

Typical of the over-reaction to a moral panic, evidence discovered by Habermeier and Kepplinger (1995: 230-231) shows that post 1985 the coverage of AIDS in selected press increased by over 500%, despite the actual deaths dropping from 13 in 1984 to 11 in 1985. This is connected to the death of American actor Rock Hudson in 1985 (Habermeier and Kepplinger, 1995: 231), a heightened public awareness and fear of the disease would instigate a moral panic despite the reality of AIDS-related deaths. Ungar (2013:349) discusses the fear of infections in general in broader terms as a trend in disease development that simply began with the discovery of AIDS. He argues that it was the development of other drug-resistant or incurable diseases that truly fanned the fear of infection that evolved into the moral panic we see today. Ebola, N1H1, Herpes, Swine Flu and Mad Cow are just some of the diseases and infections tracked by Ungar (2013:349-350, 357) in the development and evolution of the moral panic around infections and diseases.

2.12.5 Distrust in the government

Government distrust in particularly first world countries has increased enormously since its emergence in the 1990s. Particularly in the more recent past this distrust has been closely linked to the rising fear of terrorism and crime and the fear of exploitation by the government.

Messner *et al* (2006) explore the connection between support for the death penalty in the USA and capital punishment. Their findings support the concept that with increased distrust in the government there is increased distrust in government decisions. However, the historical context of governments does influence the trust that citizens place in them. With the knowledge of such alleged conspiracies as the Manhattan Project, the JFK assassination and the subsequent questions around 9/11 the historical context of the American government is not favourable. Dyck (2009) theorises that the very structure of a democratic government and the increased exposure to referendums and ballots increases distrust of elected governments, while Schyns and Koop (2010) associate this distrust in elected governments with increased social distrust among citizens. Religious and highly educated citizens were more likely to distrust politics and the government, according to their findings, and as these citizens are more likely to be taken up with moral panics (as seen above) it is highly likely that government distrust and fear are likely to become moral panics.

The growing distrust in the government is also linked to the increase in crime (Williams and Dickinson, 1993), the drug war and proliferation of drugs (Meylakhs, 2005; Denham, 2013), as well as general deviancy and the degradation of public morality (Chricos, 1996) – and by definition the governmental bodies' inability to defend its citizens against these (Krinsky, 2013). The evolution of these panics *en masse* developed into a deep rooted mistrust of the government and government institutions as useless, and even potentially harmful.

2.12.6 Terrorism

An evolution of the distrust in the government discussed above, terrorism has been one of the most reported on topics since the 2001 destruction of the World Trade Centre in the USA. In most instances the ratio of reportage to actual terror events is disproportionate. The widespread fear of terrorism and terrorist activities has become a hot-button topic for

politicians and citizens alike. Krinsky (2013: 289) discusses moral panics as a tool of governments to incite violence and guide the population towards the desired outcome, literally ruling by panic.

Rothe and Muzzatti (2002) explore the emergence of the fear of terror and terrorism as a moral panic. Due to high coverage on terrorism and increased social emotions around the concept legislation was introduced to curb the perceived danger to the public; this can be seen as a classic evolution of a moral panic. The drastic response to the 2001 World Trade Centre attack, significantly the 'hyper-active' search for terrorists and terrorism in enhanced surveillance, increased laws and security measures, even war all led to a large-scale awareness of threat and danger, a mass panic (Thompson, 2013: 388-391). In the 1980s and 1990s the USA was experiencing an average of 1.16 terrorist attacks a year, both domestic and foreign, including the first World Trade Centre bombing in 1993. In addition to the growing distrust in elected government discussed above the implementation of restrictive legislation adds to the panic around terrorist activities as well as public awareness and press around the topic.

2.12.7 The anti-vaccination movement

A fast developing moral panic, developed since approximately 2009 is the re-emergence of distrust in vaccinations due to a perceived rise in autism diagnoses and a growing awareness of 'natural' lifestyles as beneficial. Particularly childhood vaccinations are considered dangerous and potentially under-researched. This panic has become so widespread that the Centre for Disease Control reported an estimated 300% increase in their measles infections in 2014 (CDC, 2014), the highest number reported since 2000. It is reported that the majority of these cases involved unvaccinated people.

Bean (2011) examined the anti-vaccination coverage and associated the movement to emotional appeals and the creation of fear in the reader, the traditional characteristics of moral panics as dealing with highly emotive subjects and threats. Specifically the content of anti-vaccination websites listed the involvement of unknown 'experts' (a ploy in the dissemination of moral panics also noted by Jenkins and Maier-Katkin (1992: 92-93) in their study of the dissemination of 'Satanic Panic') and the belief that governments and

pharmaceutical companies are creating infectious events to further their own agendas. Kata (2009) notes that 'civil liberties' and 'conspiracy theories' are some of the primary motivations for the proliferation of the anti-vaccination movement, which speaks to the growth of general distrust examined by Schyns and Koop (2010) in their examination of government distrust.

Although this list of identified panics is by no means exhaustive, it does outline some of the most influential moral panics of the current societal context and will provide a framework for the analysis of the emergence of the Horror genre Zombie. What is significant to note here, however, is the evolution of moral panics. It is vitally important that moral panics be seen as non-stagnant, evolutionary and reactionary (Hunt, 2013: 64). While all of the panics discussed above follow the Goode and Ben-Yahuna (1994) trajectory, often upon dissipation of the original panic, cultural anxieties develop around a related, yet influenced aspect of morality or anxiety.

2.13 Conclusion

Zombies as a topic of discourse have been studied in the fields of sociology, literature and film. Specific focus has been placed on a variety of Zombie-centred studies in this literature review in these divisions, however, one omission in the field of Zombie literature is that no specific category definitions on the types of Zombies have been explored. While Vidergar (2013) goes in-depth into the reasons for the prevalence of Zombie literature the analysis of the types of Zombies that this phenomenon produce is not included in the study.

These aspects of Zombie characterisation have been included in film studies on the genre, specifically Platts (2013) draws heavily on the changing Zombie landscape. The bibliographic analysis on the published metadata on these fields has great merit in the exploration of consumer behaviour and motivations, specifically regarding purchasing and reading motivations.

Furthermore the link between the sociological depiction of fear and the prevalence of horror genre literature has not been explored in depth. While Vidergar (2013) explores the prevalence of these horrific figures based on specific demonstrative socio-political

movements the lack of exploration of metadata limits the depth of the study's applicability to the study of consumer reading and purchasing motivation. Through further analysis the specific implications of socio-cultural changes on the production of this genre can be measured.

The background of the topic of Zombie literature has been examined in this literature review. The figure of Zombie was identified and described and the genre of Zombie literature was established. A brief outline of previous research into zombies was given, as was the contextualisation of zombies as a cultural artefact. The history and applicability of studying Zombies as cultural artefacts was discussed as well as contextualising Zombie research in the larger marketing/audience research field.

In terms of establishing the changing kinds of zombies in literature, these changes have already been identified in film. Similarly the value of Zombies as cultural artefacts has been established by sociological studies discussed above. Thus the hypothesis that there is an identifiable and traceable trend in Zombie literature that correlates the kind of zombies published and the societal significance of those zombies is valid and worthy of study. This chapter offered an overview of the most prominent literature on moral panics as well, in addition to identifying them, offering a framework for the further analysis of the Zombie figure as a symbol of cultural anxiety.

From the context of Zombies as cultural artefacts the following methodologies have been selected. These will adhere to the empirical and qualitative requirements of Zombies as a cultural study. The selected methods will now be discussed specifically with reference to their applicability to this study.



Chapter 3: Methodology

3.1 Introduction

As the century progresses the increasing prevalence of Zombie figures in today's visual and literary popular culture cannot be ignored. Not only has the appearance of the Zombie figure in entertainment materials become more apparent (Aizneberg, 1999: 461; Wright, 2013) the Zombie figure has filtered its way into non-fictional discourses that have nothing to do with the entertainment factor – this can be seen by the amount of non-fiction texts that incorporate the Zombie figure as metaphor on everything from politics to economics (Mc Alister, 2012).

Based on this trend the following hypothesis was created: that the change in the Zombie figures in literary products is a reflection of the changes in the society that serves as the audience. This hypothesis was elaborated to form the current hypothesis – that the changing reflection of fears in the audience (as reflected by Zombies) results from the changing fears in that society. Thus that the socio-economic and political climate has a direct and noticeable effect on the type of literature produced. This study would thus qualify as a situational study as it addresses the opportunities created by the influence of various factors and causes, and as such would require the use and analysis of internal and external environments (Wiid & Diggines, 2012:46).

From this hypothesis the following research questions were drawn:

1. Have the paratextual elements relating to the Zombie figure changed since its introduction in fiction?
2. Can these identified changes be categorised into specific 'types' of Zombies occurring in the genre?
3. Can the application of the theory of moral panics indicate any motivation for the modification of Zombie types over time?

These research questions are refined components of the central hypothesis and research area, and as such will guide and shape the direction and form of the research to address the central hypothesis of this study.

This study is thus a descriptive study, focusing on the in-depth analysis and description of a very specific sub-culture and genre, Zombie literature and its audience. This method of analysis is well suited to this type of research as some knowledge on the genre and market is available, but there has been no in-depth research conducted from which to draw marketing, publishing and audience-related inferences. As a descriptive study the main focus will be to explore the research domain for future, more in-depth, study (Wiid & Diggines, 2012:56). The implications of this future study could offer valuable insight into the changing marketplace in the publishing industry, and illustrate the more symptomatic relationship between the development of the audience and creation of material. This symptomatic relationship will support the non-conventional cause and effect exploration of Benson as used by Phelan (2013: 136) and speaks to the abstract nature of terms used in social research, such as ‘culture’, or in this study, ‘market motivations’. The ‘vague and simplistic’ justifications of media research with terms such as ‘logic of the market’, ‘cultural indicators’ and ‘marketplace’ require deeper insight into the symptomatic nature of the cultural anxieties experienced by the reading public (Phelan, 2013: 130).

In order to ensure the validity and reliability of this study it will be conducted as a continuous longitudinal study – establishing the same set of characteristics and qualities at equal periods throughout time of equal numbers of texts, providing reliable insight into a long-term change in the market. The validity of the data will further be ensured through the triangulation of the sample with samples from two other databases, Worldcat and the Science Fiction Database.

3.2 Research design

Once the research questions, and thus the goals of the study, have been identified the research design can be identified. A research design can be defined as a plan for the research collection, analysis, sample and use of data that would aid in addressing the research questions (Wiid & Diggines, 2012:53). This approach to methodology selection is in

line with the suggestions made by Whittemore *et al* (2001:525) in terms of the pragmatic approach to research that selects the methodology of a study in terms of what the research questions posed by that study are.

3.2.1 Bibliographic analysis

Bibliographic analysis of genre-specific texts will be conducted in order to create a framework whereupon the analysis of paratext to identify Zombie characteristics can be conducted. Paratext can be defined as that text which relates to the book but is not considered part of the book, such as marketing material, title and cover. The major advantage of using this paratext as the primary source for title examination, aside from its inclusion in the bibliographic study of texts is the inseparability of this 'peritext' (relating to the outside-most content of the book, such as cover and publisher information) from the actual title, both in terms of the physical manifestation of the text and the intended use and audience of it (Genette, 1997: 16-17). The secondary form of paratext that will be studied can be defined as the readers' epitext in the form of reviews and synopses. The limitation of using only the primary form of paratext is due to the nature of digital formatting: the age of the book or the nature of the entry into the database publishers' paratext can be limited in its application to this study. The use of secondary paratext in these cases ensures the inclusion of the title and aids in the validity of the sample taken by ensuring that titles are included despite the limitations of the digital medium, creating a more representative sample. The use of secondary paratext also enables the researcher to provide insight into the process of meaning making by readers, how readers interpret fictional works. This is vitally important to provide a balanced view between the publishers intended interpretations through the primary paratext and the readers' interpretations through the secondary paratext. The bibliography compiled will consist of publication date, author, title, genre and the presence of the keywords as identified in the paratext of the title.

In order to further provide validation for the study in terms of thoroughness, congruence and vividness the reader-generated epitext will also serve as the primary sample for the analysis of the genre, in the form of a reader-generated literature-list that forms the basis for the population for sample selection. The use of thoroughness, congruence and vividness

as secondary criteria for validation of qualitative data is championed by Whittemore *et al* (2001:534). Adequacy and vividness speak to both the amount of data sampled in terms of adequacy of the data sample for conclusions drawn and the faithfulness of data synthesis as well as the clarity and imagination of conclusions drawn (Whittemore *et al*, 2001:531-532). Congruence speaks to the relationship between the research questions posed, the data collection method and the data. The findings of any study should thus aim to address the research questions posed without bias, gaps or unnecessary data (Whittemore *et al*, 2001:532). The use of the user-generated epitext in the form of the book list suited the purpose of the study in terms of the implication of user involvement with each of the titles. Furthermore the triangulation of the data collected with two other, not user generated, database collections (Worldcat and Science fiction Database) will ensure the validity of this selection. This study can be considered qualitative due to the inclusion of interpretive data elements in the bibliography. While some research questions will be addressed using only the quantitative data recorded (how many books were published) further analysis of recorded data is required to address the other research objectives.

3.2.2 Sample selection

The selection of these texts will be based on the analysis of the user-generated epitext, in the form of a user-generated list from the online reading recommendation community LibraryThing (Librarything, 2015), and divided up into decades, to create a probability sampling of literature in each specific decade. This bibliographic analysis will be conducted by collecting a sample group of 1000 examples of Zombie genre literature spanning the time period of 1920-2013 taken from the reader-generated epitext. It is necessary to present a collective body of work in order to identify the long-term trends in characterisation and readership. Thus it will be required to present a large a body of work that is well-balanced in terms of publication date.

The user-generated list yielded 977 titles that directly included a Zombie figure. This title was created on a reading recommendation website in an unpaid thread that offered no incentive beyond the inclusion of personal favourites on the list. This implies that the list offers a view of Zombie literature in terms of popularity, as well as specific titles' popularity,

and thus offers an ideal source of user-generated epitext as it indicates user engagement in the genre. In addition to this a further 33 titles were included from the earlier time periods (1920-1980) in order to deliver a representative sample in every decade. This puts the total amount of titles analysed at 1010 which delivers the minimum population size of 1 000 suggested by Stoker (1989: 130) which will enable qualitative research to be extrapolated across the general population group, estimated in this instance to be roughly 2188 based on the Amazon.com Zombie title database. The appropriate sample size however is not as easily discovered. As stated by Ghyoot (1994: 12-16) the variability of population characteristics often influences the sample size; as there is a very specific set of variables to be analysed and the population being addressed is largely homogenous (being all book titles, produced in the English language and dealing with Zombie horror specifically) the representative sample size is likely to be smaller. This view is supported by Stoker (1989:130) who states that homogenous population elements are likely to encourage smaller sample sizes, with sample sizes as small as 30 being likely to indicate consumer preferences and decisions (Kent, 1993:55).

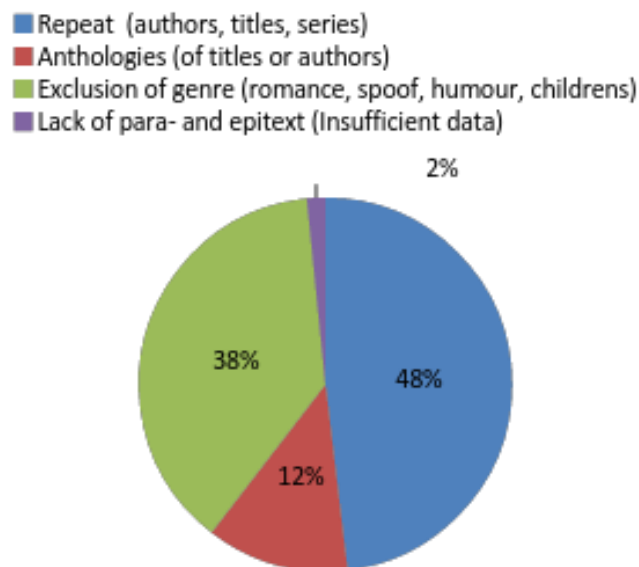
A further consideration will be the selection of exclusively fictional titles; due to the nature of the study as a bibliographic analysis of Zombies as cultural artefact it is necessary to ensure that the creation of the Zombie originates from the culture itself and is not influenced by non-fictional accounts from other cultures and societies. Furthermore to represent the figure of the Zombie in its original form as a horrific figure exclusions will be made in terms of genre (Pippin, 2010:40.2). Genres that will be excluded are romance novels that feature Zombie figures, spoof novels of Zombie figures, humorous novels, children's books as well as the non-fiction accounts mentioned above, which include cookbooks, bibliographies and filmographies, poetry and academic works. In order to study the Zombie figure over the period 1920-2013 it is necessary that the type of Zombie title be present in each decade. As the Zombie figure was only included in romantic, humorous or children's fiction sporadically prior to the 1990s, and only features sporadically in non-fiction (for example the bartenders guide to the Zombie cocktail: *Aquavit to Zombie - Basic and Exotic Drinks* by Peter Beilenson, 1953) the exclusion of these categories aids in defining the Zombie type over a historical period. In excluding the categories of Zombie literature

that are not present over the entire period studied an overarching definition can be established, and in doing so, the overarching Zombie figure can be studied. The importance of establishing an over-arching Zombie figure for the purposes of this study is discussed in Chapter 1. A purely technical exclusion will be the exclusion of anthologies. It is considered that the inclusion of multiple authors or years of origination would complicate the Zombie figure in these publications and require the listing of a single anthology as multiple titles.

Of the 977 titles produced by the reader generated list 51% were excluded based on the exclusion parameters discussed above. In total 24.77% were excluded due to the fact that they were by repeat authors, re-issued titles or parts of a series. This exclusion considers that while not all authors will repeat the Zombie archetype they have chosen in every title, the possibility exists that this might occur. By excluding authors who are already included on the list the validity of the study is increased by increasing the integrity of the research (Whittemore *et al*, 2001:534). From this data it is possible to say that while the genre has shown increased growth in the past 15 years it is due in large part to the inclusion of highly prolific authors such as Laurel K Hamilton or large series collections such as *The Walking Dead* (currently on issue 22, volume 132). A further 6.35% were excluded as they were anthologies or collections from multiple authors or multiple periods. While 19.95% were excluded based on genre, for the purposes of this study the genre specific texts of sci-fi, horror, fiction, young adult and graphic novels were analysed as these are considered to be representative of the function of the Zombie figure described by Sheridan (2009:8). This definition specifically is applicable to this study as the original Zombie figure was one of the horrific, fear-inspiring 'other'. In order to create an over-arching definition of the evolution of the Zombie character it is necessary to include only the 'type' of Zombie that can be traced to the origin of the Zombie figure in fiction. There is a large body of work since the popularisation of the Zombie genre in the last 15 years that produces humorous, romantic, children's or non-fiction works using the Zombie figure as a plot device. It is significant that only 0.82% of titles had to be excluded based on lack of publisher-generated paratext in the form of a blurb or user-generated epitext in the form of reviews that could address the research questions. This shows a high degree of involvement in terms of publisher investment and user participation in meaning making in this genre. Specifically, the highest

amount of reviews for Zombie titles were for the titles produced in the past 15 years, regardless of format (hardcover, paperback, eBook) – even when older titles were re-issued in digital form. This shows perhaps an increase in user participation in this genre with the massive growth in the genre.

Figure 1: Exclusion of titles (N = 977)

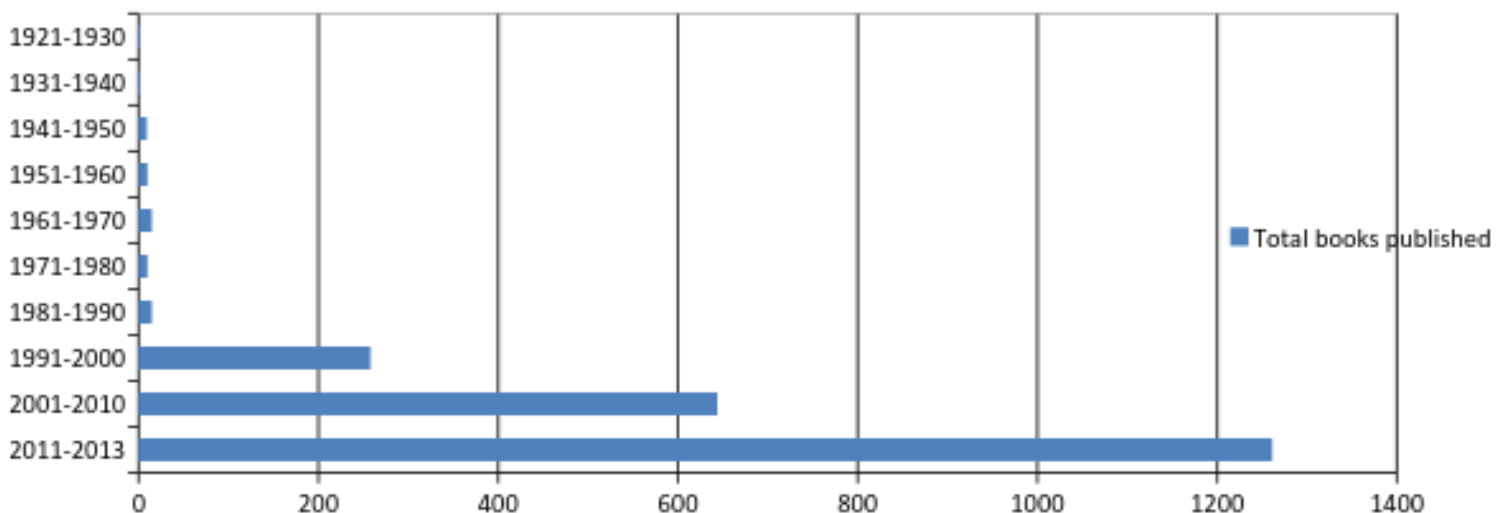


The full list of reasons for exclusion can be found in appendix A. After the exclusion of the 51% of titles discussed the total titles to be recorded lies at 479, well above the recommended sample size of 384 for 1 000 000 titles indicated by Krejcie and Morgan (1970: 608). Krejcie and Morgan considered 384 as the smallest number of participants necessary for a data set of 1 000 000 based on the law of diminishing returns. While the sample of Zombie titles is significantly lower than the 1 000 000 that the sample could predict, currently at an estimated 2188, this sample size would potentially include any titles that were excluded or missed by the researcher. It is considered that after this total sampling saturation would occur and further sampling would become unnecessary (1970: 608). Thus the sample size is large enough to offer figures that can be extrapolated to the larger population, even without the inclusion of the 33 novels needed to offer representative figures in the early decades. To ensure that saturation is indeed reached in the sample size collected the sample will be compared to two other database sources,

Worldcat and the Science Fiction database, this will ensure the validity and reliability of both the sample source and size.

Authenticity in the bibliography would address the data qualities that deal with the representativeness, uniqueness and accuracy of the information captured, while the criticality of data would ensure that a critical appraisal process is followed in data collection. In order to address the authenticity and criticality of the data (and to offer further evidence of the validity of the presented data as suggested by Whittemore *et al* (2001:534)) the total list of Zombie publications of the time period must be the basis of the sample selection in order to deliver a representative size that can be extrapolated across the population.

Figure 2: Total books published (N = 2188)
Based on database analysis

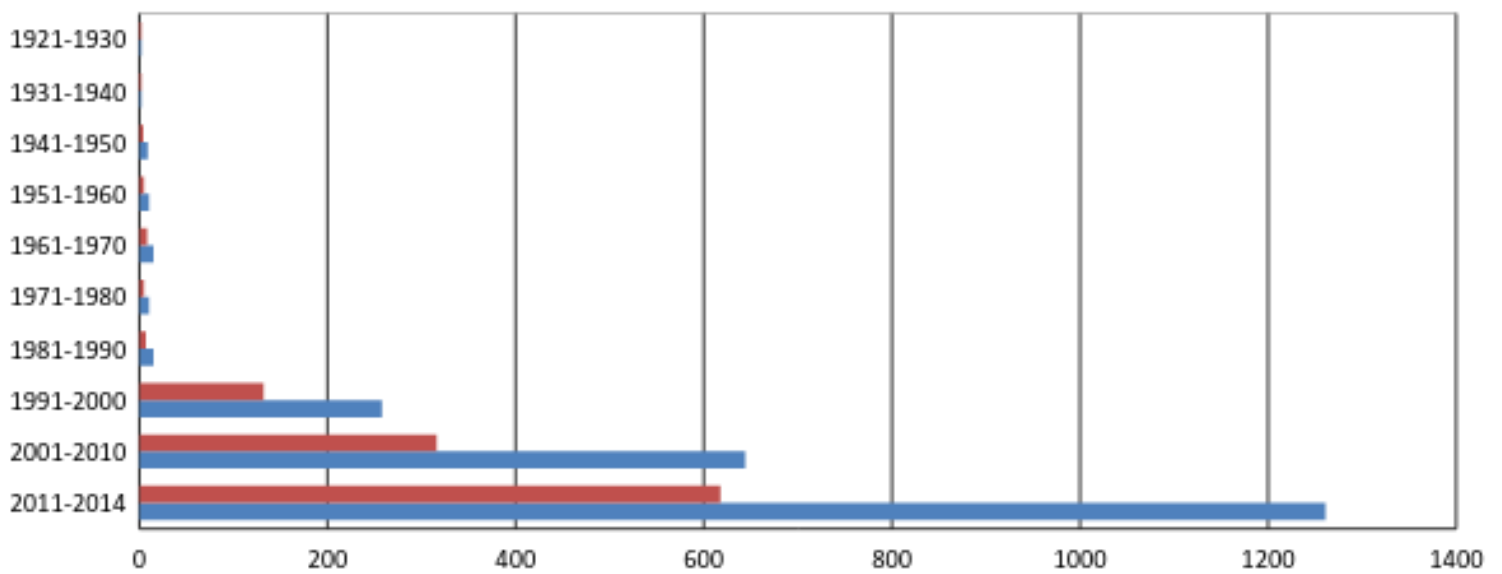


The total number of books published in each decade is listed in appendix B. As can be seen from this list the total books published for the entire period being studied that fit the parameters of the study is 2 188 (estimated total amount of Zombie books based on Amazon.com figures), significantly less than the 1 000 000 title our sample size would comfortably predict.

Given the exclusion of the 51% of titles from the user-generated epitext it is critical to the reliability of the sample that the same 51% can be excluded from this collection of books,

given the inclusion of romance titles, non-fiction, spoof, humour and children’s titles that have already been excluded and justified in this larger sample. This 51% exclusion aids in ensuring the validity of the sample size as it is assumed that the total number of titles published (2188) automatically includes the same types of title excluded from our user-generated list used to select the sample frame. The actual population that the sample size must be drawn from is then the total books published per decade with the 51% exclusion that was applied to the epitext. An exclusion list is published in appendix B.

Figure 3: Total Books sampled (N = 2188)



Once the 51% of titles are excluded, 1072 titles remain. Since this is still significantly larger than the recommended sample size of 384 (Krejcie & Morgan, 1970:608) it was determined that a smaller sample would be more manageable in terms of analysis without detracting from the data quality or usability due to the law of diminished returns. In order to get a representative sample for analysis it was determined that 25% of these novels will be plotted on a line graph in order to show their relative position in relation to the types of zombies and the period published. A 25% sample from each decade will provide a manageable sample that is representative of each decade and nonetheless represents a valid sample size for analysis; this sample will be referred to as (N). Specifically in the early periods of this study, 1920-1990, the minimum sample size recommended by Israel (1992)

of 20 participants is not met. The minimum sample size is based on the homogenous nature of the sample, requiring less sample variability (Israel, 1992: 4) and is supported by Morris (s.a) in that any small sample (less than 20) should be included in its entirety. As the overall sample is still large enough to ensure validity (as discussed above) the study achieves further robustness from the addition of the full sample amount in the early decades. The formulas and calculations can be found in appendix B.

To ensure the validity of this study the explicitness regarding the decisions to include or exclude certain data elements must be addressed. Alongside the above discussion of exclusions a full list of exclusions as discussed above can be found in appendix A.

3.3 Analysis methods

3.3.1 Analysing the bibliographic collection

Paratext will be collected on the novels presented in the bibliographic collection in order to identify the characteristics of the Zombie representation specifically. The paratext will be sourced from publisher-provided metadata for online archiving as well as reader-generated metadata through recommendation engines. This allows for the exclusion of researcher-biased content. These characteristics will then be analysed to identify longitudinal trends in Zombie figure characterisation.

The metadata relating to the representation of the Zombie character will be used to draw an outline of the kind of Zombie that is represented in the novel. The characteristics of the various Zombies primarily relate to the spread of the Zombie, whether the Zombie is created through the infection of bacteria, a virus, magic, or by unknown means – or any other method. Once this is determined the Zombie characteristics can be plotted on a chart in correlation with the publication date. This chart will then provide an accurate measure of the changing representation of Zombies in the given time period and provided bibliography.

Specific keywords that will be searched will be: “virus”, “magic”, “bacteria”, “unknown”, “bite”, “flesh”, “voodoo”, “fast”, “spread” and “Zombie”. These keywords would indicate reliably what kind of Zombie figure is represented in the literature, allowing for the documentation of the specifics of the Zombie figure to be recorded in the bibliography. In

order to ensure the validity of the study according to Whitemore *et al* (2001:354) the integrity of the data must be addressed by requiring the repetitive and recursive checks of validity. The continuous use of the same keywords in addressing the Zombie figure in the sample literature will thus help to ensure validity through the triangulation of the data from the two sources of paratext ensuring that all the data samples are treated equally. Further triangulation will be performed with external non-user generated databases from Worldcat and the Science Fiction database.

Once the characteristics of Zombies have been identified in the collective bibliography they can be charted according to Zombie spread characteristics and time period. This method will be a line chart in order to indicate the linear correlation between the Zombie characteristics and the time period publication took place, or the lack thereof.

The sample selection for the compilation of the analysis model will be representative of the entire Zombie genre by being larger than 384, which is the minimum sample size that is representative of a 1 000 000 population group according to the research done by Krejcie and Morgan (1970) on the law of diminished returns. This sample size indication is still implemented today in the selection of sample sizes for qualitative research (Ghyoot, 1994: 12-16).

The selected sample (N) was then analysed according to the keyword content analysis discussed in the methodology section. The keywords “virus”, “magic”, “bacteria”, “unknown”, “bite”, “flesh”, “voodoo”, “fast”, “spread” and “Zombie” were applied to each one of the titles found in the database used, Amazon. The bibliography and included keyword analysis can be found in appendix C. Each title in this bibliography is thus considered part of the sample (N) and plotted on the line graphs.

3.3.2 The triangulation of data to ensure validity

The use of two alternative databases (Worldcat and the Science Fiction database) to triangulate the data collected serves a threefold purpose.

Firstly, the triangulation of the sample size in terms of ensuring that saturation is indeed met. The comparison of the sample to samples from alternative databases will ensure the

validity of the sample used for analysis. If the data sampled offers no contradictory samples, and the samples validate current samples, it can be stated that that sample saturation has indeed occurred.

Secondly, the triangulation of the sample to the two alternative databases will ensure the reliability and validity of both the Amazon.com database and the Librarything.com user-generated list as a sample frame for this study. By providing a data sample that elaborates and supports the sample from both the Librarything list and the Amazon.com database both of these sources are confirmed as representative of the genre and thus suitable for the purposes of this study.

Finally the use of the alternative databases will provide reliability of the findings of this study in terms of a comparison of findings. The Zombie tropes identified in the original sample will be confirmed by elaboration by the two additional databases, thus confirming the findings. The use of alternative databases for triangulation is thus vitally important to ensure the trustworthiness of this study and its findings, this will be discussed further in chapter 4.

3.3.3 Selecting novels for analysis

The presentation of case studies has traditionally been used to address and examine complex social phenomena, in order to provide a deeper insight than statistical analysis. Especially where exploratory studies are used, as in this study, the presentation of applied hypothesis and data serves to further validate and support the findings of the study (Yin, 2009: 4;6). As case studies are specifically suited to dealing with contemporary data samples from a variety of sources, this method can be successfully applied to this study (Yin, 2009:17) in order to explore the societal theories behind the success of prominent Zombie-type novels (Yin, 2009: 37). The process of data analysis and the triangulation of data in the compilation of the bibliography will aid in establishing the internal validity of the case studies used, which is important as the case studies explore the relationship between social and societal conditions and Zombie figure popularity (Yin, 2009: 40-45).

The compilation of multiple case studies to support data and explore a phenomenon renders the study more robust and the data more rich and compelling. For this reason two titles were selected for analysis. The titles selected are *Omega Man* by Robert Matheson and *Herbert West – Reanimator* by HP Lovecraft. Due to this title representing an early publication of the Created type of Zombie and its continuous posthumous success it can be considered an early and very popular example of the Zombie figure in fiction. These titles were selected primarily based on their early publication dates, continued re-edition to present day as well as multiple releases in alternative formats. It is considered that these titles will serve as the best examples for the triangulation of the findings of the database analysis given their continued representation over the studied period.

Omega Man was selected because of its representation in both text and on screen and the highly successful nature of its transitions. It is considered that an unsuccessful transition from print to visual media would indicate a lack of user participation in the visual medium. The use of case study offers greater insight into secondary data. According to Wiid & Diggins (2012:46) a good understanding of the broad influences in a market place can be identified through the use of case studies. Not only will the case studies aim to provide further insight into the successful integration of literary Zombies into the visual sphere, the successful integration of these Zombies into several media, the changes they had to undergo to remain popular, and the variations of visual communication all provide insight into the various roles that these Zombies fulfil in the psyche of the viewing audience.

Weyr (1993: 38) discusses the importance of audience participation in meaning-making when marketing fiction (and specifically horror) to mass audiences. By using case studies the full extent of the variations of the Zombie figure over time and in different mediums can be examined. This will be necessary in order to answer the most pertinent research questions about the development of the Zombie figure on the literary genre.

3.3.4 Analysing the data

Scaling of data is the placement of the data on a linear field based on the attributed numbers to a set of characteristics placed on a longitudinal scale. This will aid in the analysis of collected data (Wiid & Diggins, 2012:162). The chosen scale method will be a line chart

based on the criteria and time of publication and the number of a specific type of Zombie (Magic, Viral or Bacterial or other) created in this time period. The line chart will then be used to create a linear model of Zombie characteristic development. The linear nature of the model is based on the linear depiction of time of publication, as the zombies are represented they will be charted according to Magic Zombies, Virus Zombies, Bacteria Zombies or an unpredicted category that may emerge from the data collected.

This analysis will answer the research questions relating to the types of Zombies published in each decade. Once this research question has been addressed it can be used as the basis for conducting further research. The relation of readership to societal influences that affect the view of the 'other' will be examined as a possible influence on the changing genres. As the fears of a society change the representation of its greatest fear changes as well, which could have an influence on the sales and genre of the popular representation of a societal enemy. In order to answer the final research question, relating to the reflection of moral panics in the representation of the Zombie figure it is necessary to examine moral panics in each time period to examine correlations between emerging/established moral panics and changing Zombie figures.

Goode and Ben-Yahuda (1994: 156-158) provide guidelines for the analysis of potential moral panics as discussed in Chapter 2. These guidelines (concern, hostility, consensus and volatility) will be used in conjunction with sociology sources documenting moral panics in order to draw conclusions on the circumstances, and thus reflections of societal fears and anxieties, experienced by audiences in each time period and reflected in the portrayal of their Zombie characters. The use of a literature review of the documented moral panics will aid in the synthesis of the various moral panics and social anxieties that could have influenced the production of specific Zombie characteristics.

Secondary data is data that has already been collected for use, and will enable the researcher to avoid gathering new data if it is relevant (addressing the question directly) and accurate (through providing multiple sources and synthesising information from these) (Wiid & Diggins, 2012: 58). Once the socio-political landscape relating to moral panics' presence, cultural anxieties and the tensions experienced by the population has been

synthesized through the use of secondary sources, it can be juxtaposed with the Zombie characteristics that are documented as most popular in this period (as per the bibliography) in order to see if there are any similarities.

3.3.5 Moral panics theory

The primary reason for the collection of this data is in support of the motives of consumer behaviour. Motives in consumer behaviour can be defined as reasons, conscious or unconscious, that drive consumer purchases – and thus drive the creation and production of cultural artefacts for this purchasing behaviour (Wiid & Diggines, 2012:58)

Cronshaw (2010:2) noted the prominence of holocaust imagery in both Jewish and non-Jewish texts in his examination of cultural memory and identity as communicated through cultural artefacts. The theory that the communication of culture through the construction of artefacts bridges the individual and collective memories as discussed by Cronshaw (2010:2) resonates with the theory that this study is attempting to address: that anxieties and fears can be expressed through the construction of cultural artefacts, and that these will bridge both collective and individual aspects of cultural anxieties. If mass media (of which publishing is a part) serves to legitimise the culture in which they exist, then these cultural artefacts will legitimise cultural anxieties that form part of the cultural milieu (Curran, 1982: 220).

Moral panics, as a function of cultural discourse and society, have no single 'theory' to dictate the inclusion or exclusion of phenomenon as moral panics (Cricher, 2006:2). Using the Goode and Ben-Yahuna (1994) framework discussed in the literature review to identify, discuss and analyse moral panics is secondary in this study to a literature review of prominent sociological analysis of moral panics and moral panics identification. Once a moral panic is identified it can be compared to the collected bibliographic elements in order to juxtapose the effect of the moral panic and the leading literature as evident in the fiction collected. This juxtaposition of elements will indicate if there is an unconscious (or arguably, conscious) motive in the purchase, creation, and consumption of cultural artefacts as they do (or do not) represent coded elements of cultural discourse to strengthen social solidarity. These findings will be further discussed in the data collection chapter.

3.4 Limitations of methodology

In the bibliography publication dates taken into account will be the first publication of the given title. Subsequent editions will not form part of the bibliographic analysis, and where multiple publication dates for various regions are provided the first instance of the title in the context of the English publishing environment will be taken into account.

The location of publishing will not be limited, as the primary motivation for this study is the creation of a collective bibliography of Zombie literature. A requirement for analysis, however, is the publication of the title in English. This is simply because of the researcher's limitations and does not reflect on the presence of Zombies in other cultures, as is discussed in the background to the topic. Due to the nature of the database (Amazon.com) more western Zombie titles will be included, but where available other Zombie types will not be purposefully excluded.

Further studies of the causal relationship relating to the portrayal of moral panics in literature will be required after this study; these studies will enable the researcher to project the cause and effect of the consumer environment on the production of fiction (Wiid & Diggins, 2012:56). This is a limit not explicitly in the methodology but in its application, as an exploratory study due to the lack of any academic research into this topic this model cannot be generalised beyond the figure of the Zombie in horror literature at this point.

These limitations, and limitations discussed elsewhere in this chapter will influence the generalisation possible based on this study as well as its applicability in the larger horror marketplace.

3.5 Conclusion

By answering the research questions outlined in the introduction to this study the research methodology aims to examine the changes to the figure of the Zombie in the time period 1920-2013. Though the compilation of the bibliography based on textual analysis of the paratext produced by readers and publishers it is possible to determine if any major changes in the representation of the Zombie figure have occurred. Using the bibliography as a longitudinal study, the researcher will then examine if these changes can be categorised into

certain types of Zombie figures. The inclusion of the moral panics theory outlined by Goode and Ben-Yehuna (1994) then allows for the juxtaposition of moral panics in a specific time period with the identified types of Zombie figures popular in the horror literature of that time. Through the use of this methodology the researcher aims to determine if the moral panics among the reading audience have any effect on the publisher's output in this specific genre.

In the following chapter the collected data from the compiled bibliography will be analysed and conclusions drawn about the changes in the Zombie figure as well as the validity of different 'types' of Zombies in the different periods studied. From this analysis a juxtaposition can be made with moral panics of the times examined drawn from studies on the phenomenon and the guidelines suggested by Goode and Ben-Yahuda (1994: 156-158).



Chapter 4: Data Analysis and discussion

This study made use of identified keywords to categorise Zombie types in a content analysis. The keywords used were identified firstly in publishers' paratext – most often the blurbs and marketing materials of the titles. Secondly, when the publisher's paratext failed to deliver the required description the user-generated epitext was used, as discussed in Chapter 3. The differentiation between these two forms of paratext is not necessary for this type of study as the individual opinions and impressions of the Zombie figure are not being studied. User-generated paratext specifically elaborates and supports the publisher-generated paratext where the publishers' pretext is incomplete or unclear, leading to a more robust and inclusive study. However, where significant differences occur it is considered that the type of Zombie is of 'unknown' origin, due to its undefined nature in the text itself leading to reader confusion.

The collection of the bibliographical elements through textual analysis described in chapter 3 contributed several keywords to the development of the types of Zombie figures found in the fiction (found in appendix C) by introducing new concepts and characterisations that did not become apparent during the literature review. Though the analysis of fiction containing the Zombie horror figure the following keywords were identified as recurring descriptors of the Zombie figure: "virus", "magic", "unknown", "bite", "flesh", "fast", "voodoo" and "spread".

While several titles listed contained the identified keywords in relation to a Zombie figure description, there were hardly any references directly to a bacterial infection through use of the keyword "bacteria". Other unexpected inclusions that correlated closely with the keyword "Zombie" were "government", "human folly", "greed", "alien", "necromancy", "ancient", "terrorism", "natural causes" – such as earthquakes, rain, solar flares/radiation and even wind – as well as "Pharmaceutical companies"/ "vaccines", "bioterrorism/terrorism" and "evil". Given the nature of this study and its aims to study the Zombie figure in its entirety these keywords were included as textual elements to be analysed.

It was found, predictably, that with the fantasy and sci-fi genres magical and alien infestation zombies were more common, where general popular fiction often used virus and voodoo zombies, or zombies of unknown origin. In order to create an overall impression of the type of Zombie figure in each of the documented titles it was necessary to include both para- and epitext. These elements were used interchangeably, and as there is relatively little opinion-based text in this textual analysis, which would for instance be used in sentiment analysis or reader impression analysis. The use of factual/ evidence-based descriptive keywords in the study allows for the use of para- and epitext interchangeably, thus the study remains valid.

4.1 Analysis of Zombie origins from keywords

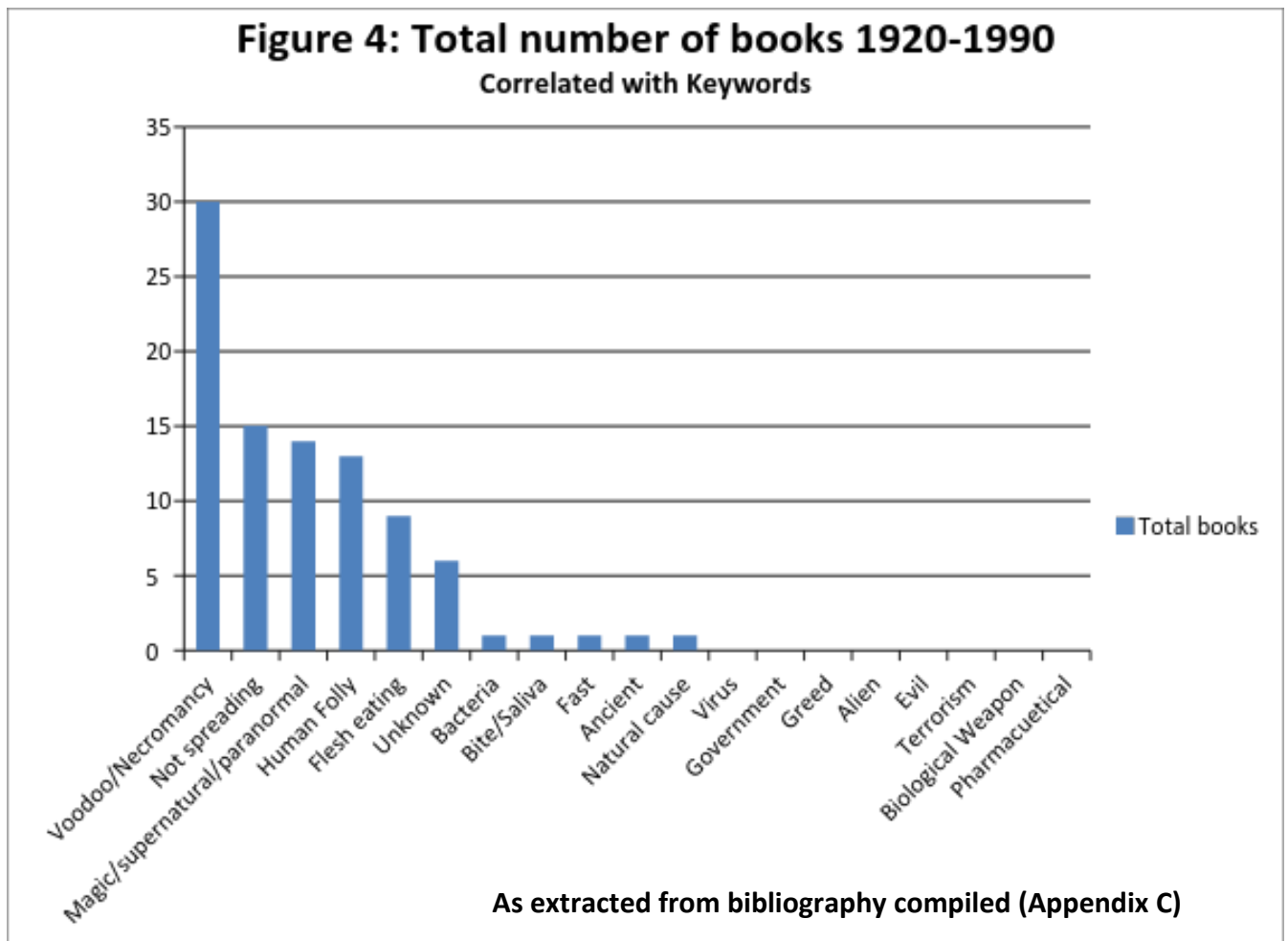
The following analysis is the result of the textual analysis performed as part of the compilation of the bibliography (Appendix C) and offers an indication as to the use and popularity of specific types of Zombie figures in specific periods. In order for the study to remain valid it is necessary to sample a comparable sample from each decade – this will prevent over-sampling and skewing the data. Thus it was decided that a 25% sample from each decade will be analysed as this renders the sample manageable while still being representative according to the requirements provided by Krejcie and Morgan (1970: 608).

Due to this sample size limitation and the nature of the Zombie fiction genre pre-1990 as quite small the sample from prior to 1990 is not large enough to be plotted in a similar fashion to the post-1990 sample. In order to ensure the validity of the study and the credibility and comparability of the data the analysis will thus be divided into the pre- and post-1990 period. The pre-1990s period will however make use of the entire sample population (thus the sample frame with the 51% exclusion applied to all decades) because of the small sample size for these decades. This approach is recommended by Israel (1992) and Morris (s.a) in samples that are smaller than 20, if the sample frame is considered homogenous.

This section will provide the data for analysis of the Zombie figure, with the analysis of trends following the discussion of the occurrence of the keywords. The following chapter will then serve to draw conclusions based on the data and analysis presented here.

4.2 Analysis 1920-1990

Due to the low incidence of publishing in this period there is not enough data to compile a statistically relevant line graph as with the period 1990-2013. A bar graph will be compiled to represent the total books published for each of the keywords analysed. By using this method it is still possible to draw a representative comparison over all the Zombie novels published in the period 1920-2013.



There is a significant difference in the Zombie figure pre-1990, specifically regarding the now highly popular virus Zombie which is non-existent before 1990. There are no occurrences of pharmaceutical, biological weapon, terrorism, evil, alien, greed or the government as causes of Zombies. There is a low incidence of natural causes and ancient influences as origins of the Zombie myth, and they are not considered to be as fast spreading as their modern counterpart.

Theoretically this is due to the fact that viruses, government corruption, terrorism and pharmaceutical mishaps were not a primary cause of anxiety and fear for readers' pre-1990. The majority of the books published in this time feature issues that were likely to cause large-scale panic and anxiety (Vidergar, 2013). The issues of Cold War invasion, technological anxiety, and cultural occupation can be seen in the high instances of outside cultural influences (such as voodoo) on the formation of Zombies in this period. These trends can be seen in such titles as HP Lovecraft's *Herbert West – Reanimator* and Richard Matheson's *Omega Man* both of which will be analysed in the case study examples.

Further examples of the focus on strange cultures, cultural invasion and danger from other cultures can be seen in marketing material for, as an example, *The Magic Island* by WB Seabrook:

1929. The author's West Indian mail boat lay at anchor in a tropical green gulf. At the water's edge, lit by sunset, sprawled the town of Cap Haitien. Among the modern structures were the wrecked mansions of the 16th century French colonials who imported slaves from Africa and made Haiti the richest colony in the western hemisphere. In the ruins was the palace built for Pauline Bonaparte when Napoleon sent his brother-in-law with an imperial army to do battle with slaves who had won their freedom. All this was panoramic as they lay at anchor, but as night fell, it faded to vagueness and disappeared. Only the jungle mountains remained, dark, mysterious; and from their slopes came presently far across the water the steady boom of Voodoo drums. (Seabrook, 1929)

Or, in *The Night Boat* by Robert McCammon (1980), a later edition:

The story begins with a vividly written prologue in which a German U-boat-- sometimes known as an 'Iron Coffin'--attacks an unsuspecting merchant vessel, and is itself attacked by a pair of Allied sub chasers. The action then shifts to the present day and to the idyllic Caribbean island of Coquina, where life is about to change in unimaginable ways. David Moore, a young man with a tragic and haunted past, is skin-diving in the waters off Coquina, searching for the salvageable remnants of

shipwrecks. He accidentally detonates a long-unexploded depth charge, uncovering and releasing a submarine that has lain beneath those waters, virtually intact, for decades. The battered vessel that rises to the surface contains a bizarre and terrifying cargo that will transform a once peaceful island into a landscape of unrelenting nightmare. (McCammon, 1980)

The Night Boat is a story of cannibalism, ancient voodoo curses, and shambling, undead entities filled with a bottomless rage and an equally bottomless hunger. But it is also the story of a past that refuses to die, that lies in wait just beneath the surface of the unsuspecting present. Furiously paced and viscerally frightening, this horrific early gem is both an outstanding entertainment in its own right and a harbinger of the masterpieces to come. (McCammon, 1980)

This obsession with immigrants and immigration posing a threat to the status quo of the dominant ideology is also evident in the blurb for the 1989 novel *Moon Walker*:

In the potato fields of Dyer, Maine, lumbering, expressionless figures toil in the hot sun. They are relentless in the pursuit of their task, working without pause. As though mindless, they never slow, never stop...and never breathe. The potatoes must be picked. The small-town people of Dyer, happy with the way things are, never question the existence of the tireless workforce. They never discuss the horrid screams that rip through the night or the odd disappearances around town. Nor have they considered why the lights in the funeral parlour blaze like a beacon throughout each night. They simply look the other way. But for Dale Harmon, looking the other way is not an option. As a visitor to Dyer, the freakish events that plague the town are impossible to ignore...and he begins asking questions. Harmon and four others soon come face to face with a gruesome, unstoppable evil sent to consume them all. For the dead are living...and the harvest has begun. (Hutala, 1989)

Overall the Zombie infection spreading across populations is a rare occurrence pre-1990. Saliva and bacterial infections are also in very low occurrence, and non-spreading Zombies are the highest occurrence. Voodoo and necromancy were the leading cause of the Zombie

character, followed by supernatural or paranormal causes. There is still a large element of the unknown in Zombie fiction, likely related to the functionality of the horror genre itself. Human folly is still a large influence on the Zombie development, making it the only overarching trend that is represented equally in both study periods.

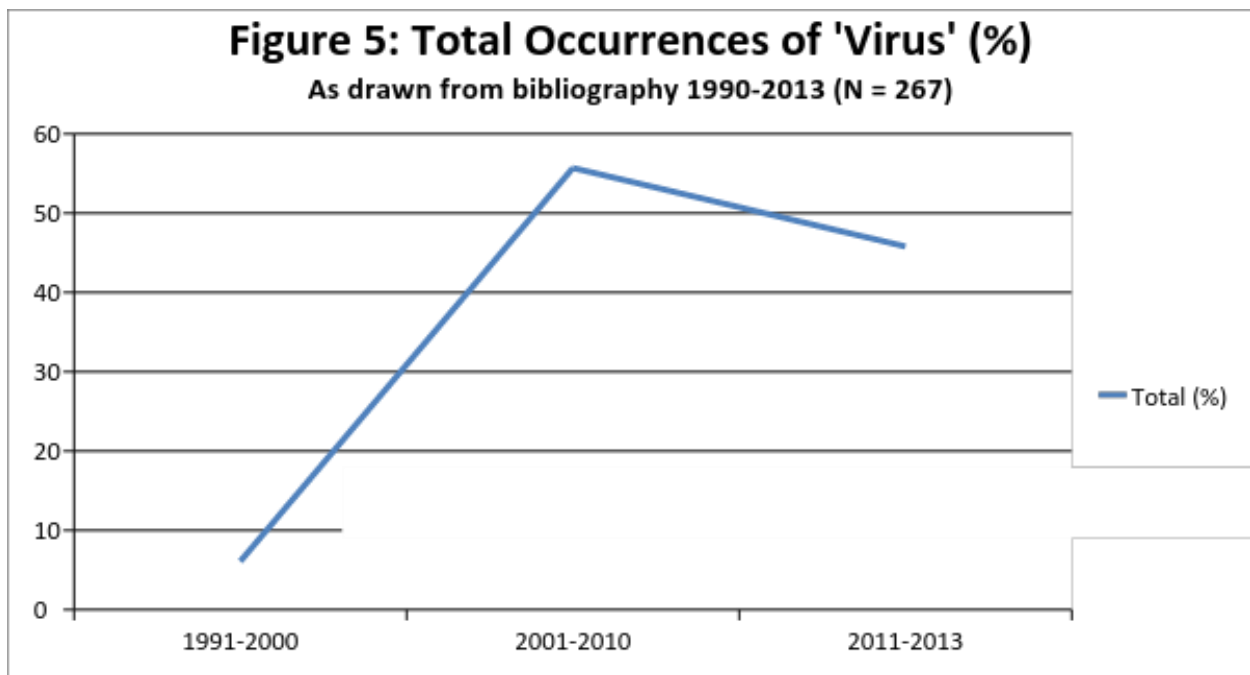
While the Zombies from this period are still flesh eating, saliva does not spread the Zombie infection, making the Zombie figure far less related to the idea of a contagion than is found in the later periods of literature.

There is thus a significant difference in the Zombie figures from these two periods, and this can be clearly identified in the collected keywords and the paratext analysed. A further discussion of this difference and a discussion on the findings of this study will be presented later in this study.

4.3 Analysis of post-1990 period

Due to the large volume of publications in the post-1990 period it is possible to statistically analyse the content of the para- and epitext presented in these novels and plot them in a line chart. This sudden explosion of the Zombie figure is also the reason for the inclusion of the fraction of the decade 2011-2013. This period presented more titles in its short 3 years than all of the previous decades combined (1261 titles in total); it thus represents a statistically relevant sample without being a complete decade, although this is purely an indicative trend at this point and may change as the decade progresses. The specific keywords will now be analysed for each remaining decade and the 2011-2013 period.

4.3.1 Keyword “Virus”



The occurrence of the ‘virus’ Zombie seems to have hit its peak after 2000, with occurrences rocketing from just over 6% to close to 56% of titles containing the ‘virus’ type Zombie.

There has been a slight drop in the occurrence of ‘Virus’ type Zombies following 2010 (to just under 46%). This analysis was strictly based on the occurrence of the word ‘virus’. Any additional descriptions that did not contain this specific term were categorised as ‘Unknown’.

An example of this kind of virus Zombie can be seen in the 2010 novel by Mira Grant, *Feed*. Based on the following extract of the publisher’s paratext the definition of the Zombie figure can be constructed:

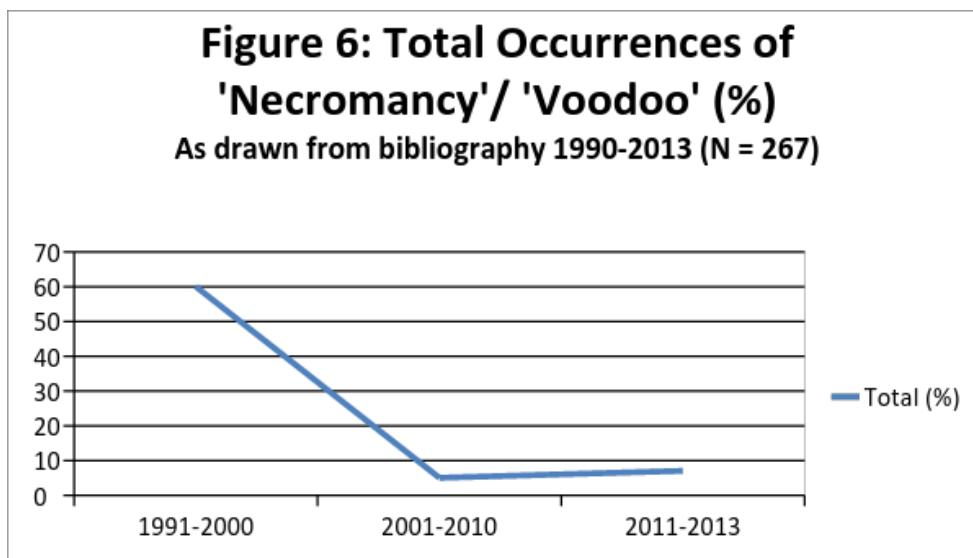
The year was 2014. We had cured cancer. We had beaten the common cold. But in doing so we created something new, something terrible that no one could stop. The infection spread, virus blocks taking over bodies and minds with one, unstoppable command: FEED.

Now, twenty years after the Rising, Georgia and Shaun Mason are on the trail of the biggest story of their lives – the dark conspiracy behind the infected. The truth will out, even if it kills them. (Grant, 2010)

From this description it can be deduced that the Zombie figures in this novel are (a) virus based, and (b) created by humans. This title will thus be categorised under both man-made Zombies and virus Zombies.

4.3.2 Keyword “Necromancy/Voodoo”

The keywords Necromancy/Voodoo were separated from the keywords magic/supernatural/paranormal primarily because these keywords are often associated with religious practice. It is considered that a Zombie created as part of a religious practice is likely to be a different type. The Necromancy/Voodoo Zombie has a single creator who often retains power over the Zombie. These Zombie figures are also among the oldest, occurring as early as 1921 in HP Lovecraft’s title *Herbert West: Reanimator*.



After a large percentage of novels in the period 1991-2000 (60.1%) the figure of the necromancy/voodoo Zombie, one that is raised from the dead by a sorcerer, has virtually disappeared from Zombie novels. Recent novels (2011-2013) have seen a slight increase (7.1%) in the voodoo Zombie, but it is negligible compared to the earlier popularity of the type. The contrast of the drastic increase of the Magic Zombie with the decrease in popularity of the voodoo Zombie is notable and could speak to a change in readers’ tastes; this will be further discussed in the analysis of the trends.

An example of a necromancy Zombie can be seen in the above mentioned title *Herbert West: Reanimator* by H.P. Lovecraft (1921). As publishers’ paratext did not survive in the

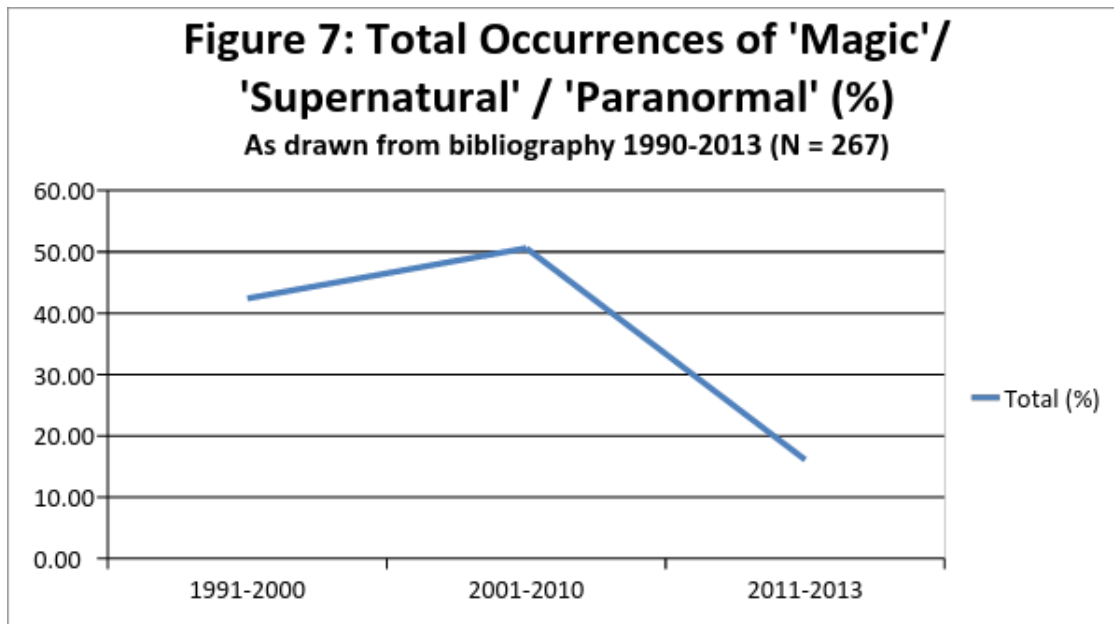
database used (due to lack of addition to the database with the development of the e-version of the title) user-generated epitext was used:

Herbert West was a genius at medical school, but his wildly unorthodox theories on life and death and reanimation made him more than a little bit of an outsider. But, he is not content to just expound theories, and he sets out to find freshly deceased bodies that can be brought back to life. But, though he thinks he finds out what went wrong with each experiment, the next one also succeeds in producing nothing but monsters. Worse, West has the frightening suspicion that he is being followed. (Johnson, 2010)

From this epitext it is clear that the novel features necromancy and thus man-made Zombies.

4.3.3 Keyword “Magic”/ “Supernatural” / “Paranormal”

Considering the variety of Zombies produced, as well as cultural (in terms of cultures using different descriptors) and chronological limitations of words (in terms of the word ‘paranormal’ being limited in its application prior to 2000) it was established that “Magic”, “Supernatural” or “Paranormal” Zombie figures all refer to approximately the same thing – which is of a Zombie figure that is controlled, created and governed by an outside party. The keywords “Necromancy” and “Voodoo” will however be examined separately still as these are likely to refer to an overt religious influence and are thus fundamentally different from the Zombies created by a human agent, both in the moral and aims of the tale and the purpose of the Zombie represented.



The figure of the Wiccan/ Satanist creating Zombies through the use of Magic, a supernatural Zombie created by some outside, unfathomable source or a Zombie raised by such paranormal events such as demons or ghosts hit its peak in the first decade of the 2000s. Although never reaching the popularity of the Virus Zombie by peaking at 50.6%, the supernatural Zombie came close in this decade, but experienced a sharp drop following this period. This figure rarely occurs in the period from 2011-2013 (16.1%).

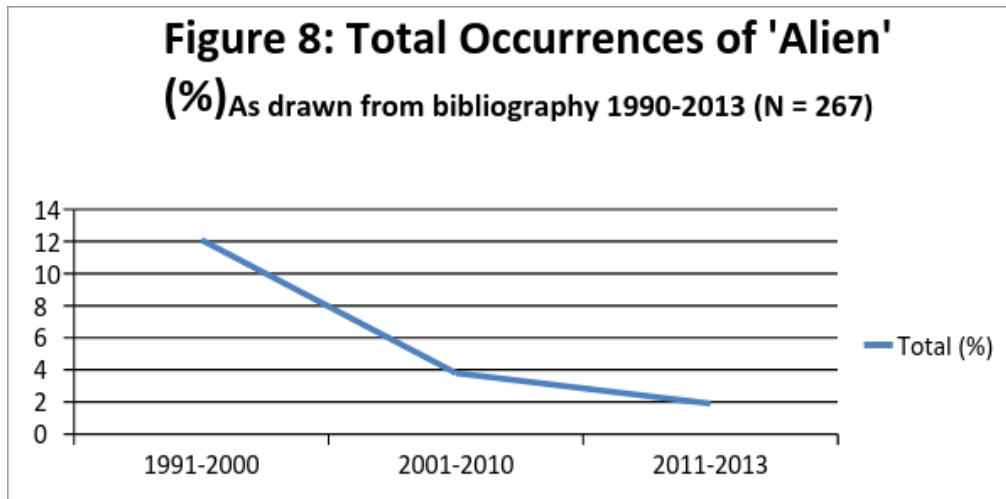
An example of this type of novel in the 2014 title *Grace Lost* by M. Lauryl Lewis:

After a night spent at a run-down cabin in the woods, estranged friends Zoe and Boggs wake to find that the dead have risen. They flee, hoping to find safety, but instead find themselves surrounded by their worst nightmares. Joined by two other survivors, they will face unimaginable horrors and suffer unthinkable losses as the rules of nature are rewritten. They will soon realize that the living dead aren't just the shambling, mindless creatures that legends portray. (Lewis, 2014)

As the publisher-generated paratext is relatively vague through the user-generated epitext in combination with the publishers' paratext it can be seen that this novel is an example of a supernatural Zombie type:

The main reason I will be looking for it is the paranormal activity in the Zombie genre book is hard to put together and be believable. (Tremper, 2014)

4.3.4 Keyword "Alien"



The occurrence of the 'Alien' figure as the cause of the Zombie infection has declined significantly in popularity from its 1991 peak of 12.1%. The figure is a malevolent one who creates the Zombie virus as a method to overtake the earth for self-habitation, to protect it, or just to experiment with the human population. This figure is almost exclusive to the science fiction genre. An example of this type of Zombie can be seen in the novel *What Zombies Fear* by Kirk Allmond:

When Victor Tookes went to work that beautiful spring day, he never expected to see a man eaten alive in the street in front of his office. After convincing himself that they really were zombies, he makes a trip from his house in Pennsylvania to his family home in Virginia, battling zombies all the way. His three and a half year old son was bitten on the leg, but doesn't turn into a Zombie. Instead, he turns into something more than human.

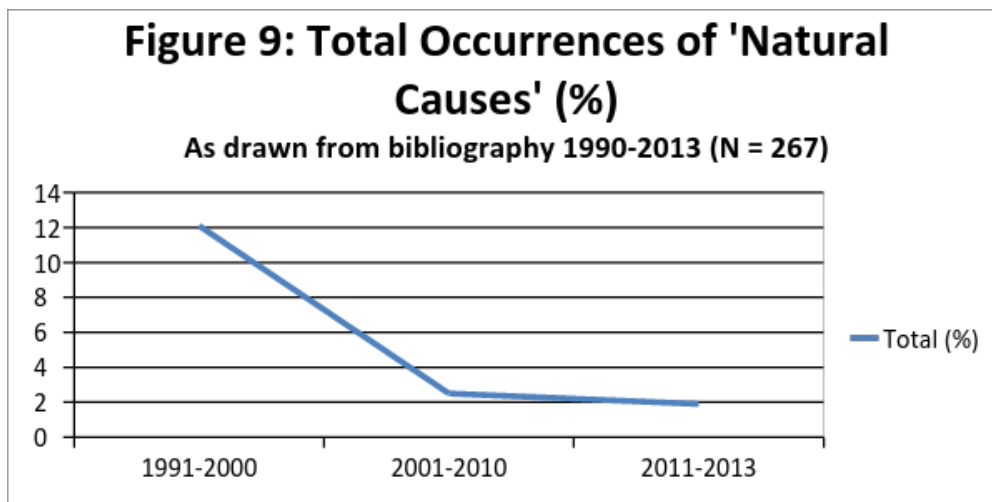
Victor quickly discovers that everything he knew about zombies was wrong. Not all of them were mindless, uncoordinated, rotting ghouls; some of them were bigger, faster, stronger or smarter than when they were human.

A small percentage of humans are genetically immune to the parasite. Instead of turning these humans into mindless shamblers, they gain enhanced abilities. These new abilities will be pushed to their limits in their quest to carve out a safe haven to call home. How will he keep his son safe when the world crumbles around him?
(Allmond, 2014)

In the reader-generated epitext the cause for the Zombie horde is explained as:

Allmond adds his own twists to the Zombie genre, using alien parasites as the catalyst for the apocalypse. (McSherry, 2014)

4.3.5 Keyword “Natural causes”



The concept of natural causes (wind, fire, earthquake or rain and radiation) has declined in popularity steadily since 1991. These causes include a solar flare, strange rain, or earthquakes that open up ancient pockets of disease and are often connected to the concept of the ‘unknown’. *Solstice* by Donna Burgess (2012) is an example of this type of Zombie; the publisher’s paratext explains the cause:

On the eve of winter Solstice, a massive flash envelops the Earth and then there is nothing. The sun no longer shines and civilization is plunged into unending darkness. Those exposed to the mysterious flash have changed—they have become bloodthirsty, cunning, and determined to devour anyone who is not infected.

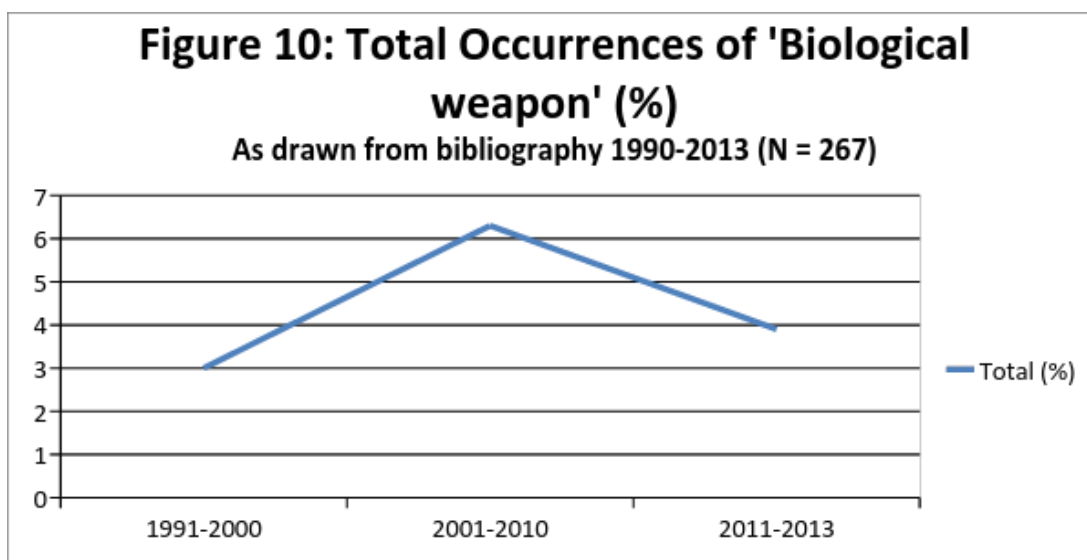
They are Ragers

In Sweden, uneasy travelers Tomas an architect, his young son, Christopher, and university student Melanie, hear a broken broadcast. There is hope. Something called Sanctuary waits, but it is thousands of miles away, somewhere on the shores of the British Isles.

Meanwhile, in a London supermarket, Stu, a high school English teacher from the States finds himself stranded along with a handful of students on a senior trip. Outside, hordes of hungry Ragers await, ready to tear them limb from limb. Their only hope is to find Sanctuary.

"Solstice" is a tale of hope, terror, survival, and finding love at the end of the World. (Burgess, 2012)

4.3.6 Keyword "Biological weapon"

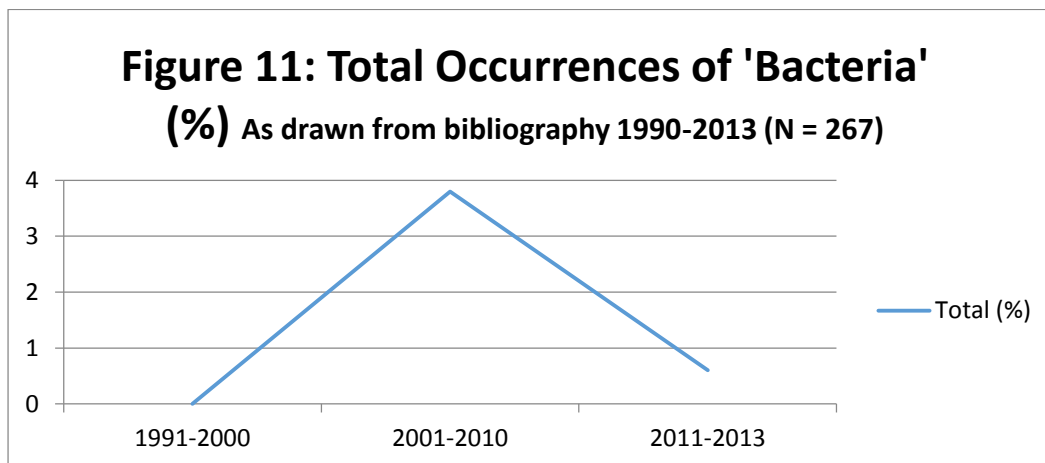


Biological weapon is separated from the occurrence of terrorism as these concepts are not always one and the same. Although biological weapons often find use with terrorists, the higher incidence (6.3%) also indicates that this biological weapon is often created by the populations themselves and released accidentally. It is thus closely linked to the concept of human folly, greed and the corruption of the government. The 2011 novel by Thomas S Roche *The Panama Laugh* is an example of this:

Ex-mercenary, pirate, and gun-runner Dante Bogart knows he's screwed the pooch after he hands one of his shady employers a biological weapon that made the dead

rise from their graves, laugh like hyenas, and feast upon the living. Dante tried to blow the whistle via a tell-all video that went viral — but that was before the black ops boys deep-sixed him at a secret interrogation site on the Panama-Colombia border. When Dante wakes up in the jungle with the five intervening years missing from his memory, he knows he's got to do something about the laughing sickness that has caused a world-wide slaughter. The resulting journey leads him across the nightmare that was the Panama Canal, around Cape Horn in a hijacked nuclear warship, to San Francisco's mission district, where a crew of survivalist hackers have holed up in the pseudo-Moorish-castle turned porn-studio known as The Armoury. This mixed band of anti-social rejects has taken Dante's whistle blowing video as an underground gospel, leading the fight against the laughing corpses and the corporate stooges who've tried to profit from the slaughter. Can Dante find redemption and save civilization? (Roche, 2011)

4.3.7 Keyword “Bacteria”



As discussed in the introduction to this chapter, the concept of a bacterial infection causing a Zombie figure never really developed into a viable alternative to the virus Zombie. The highest amount of titles containing Bacterial Zombies originated in the 2001-2010 period (3.8%). It should be noted that where these figures do occur it is often linked to a larger natural disaster, such as meteors or earthquakes. This makes them inherently different from the ‘virus’ type Zombies as they are often seen as ‘acts of God’. As the Bacterial type was introduced through the literature review performed it is considered that despite their

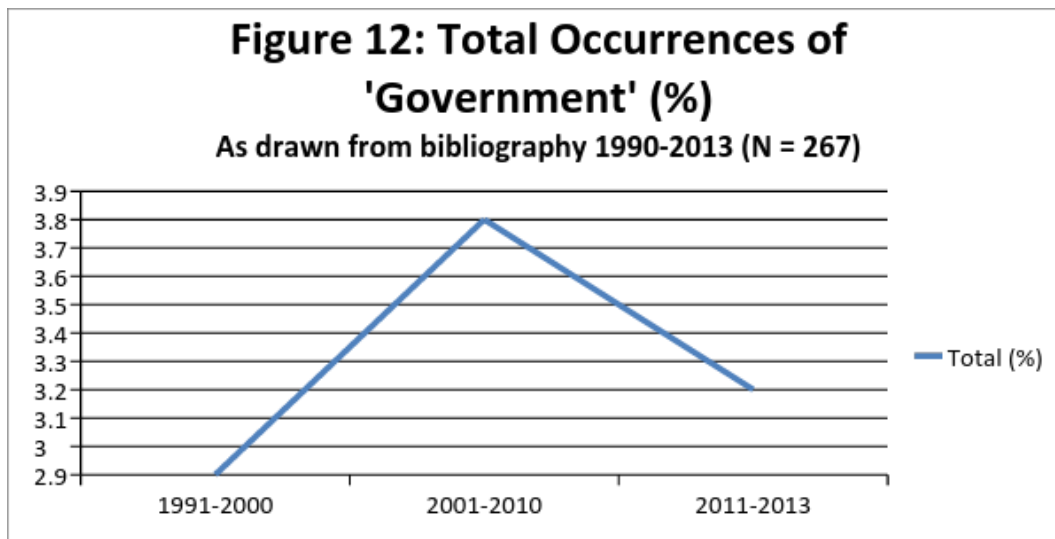
relatively low representation the figure still represents a separate Zombie category. The figure rarely appears as a separate 'kind' of Zombie, as the virus Zombie often does.

An example of both the bacteria type of Zombie and its connection to natural disasters can be seen in Warren Ellis' *Blackgas* (2007):

A tiny little island off the East Coast of America that sits on its own tiny little fault on the underlying tectonic plate. An odd little history ignored by almost everyone... until the night of the big storm, and the crack in the fault line, and the release of something foul from the earth's guts, blown across the little town of Smoky Island. And the only two people on the island who were outside its reach are now trapped on a black spit of rock with a population who aren't people anymore — they started eating each other an hour ago! (Ellis, 2007)

The publisher's paratext indicates both the unknown cause and the connection to natural disasters. As discussed previously, any infection from an unknown pathogen that is not a virus is considered to be a bacterial infection in this analysis.

4.3.8 Keyword "Government"



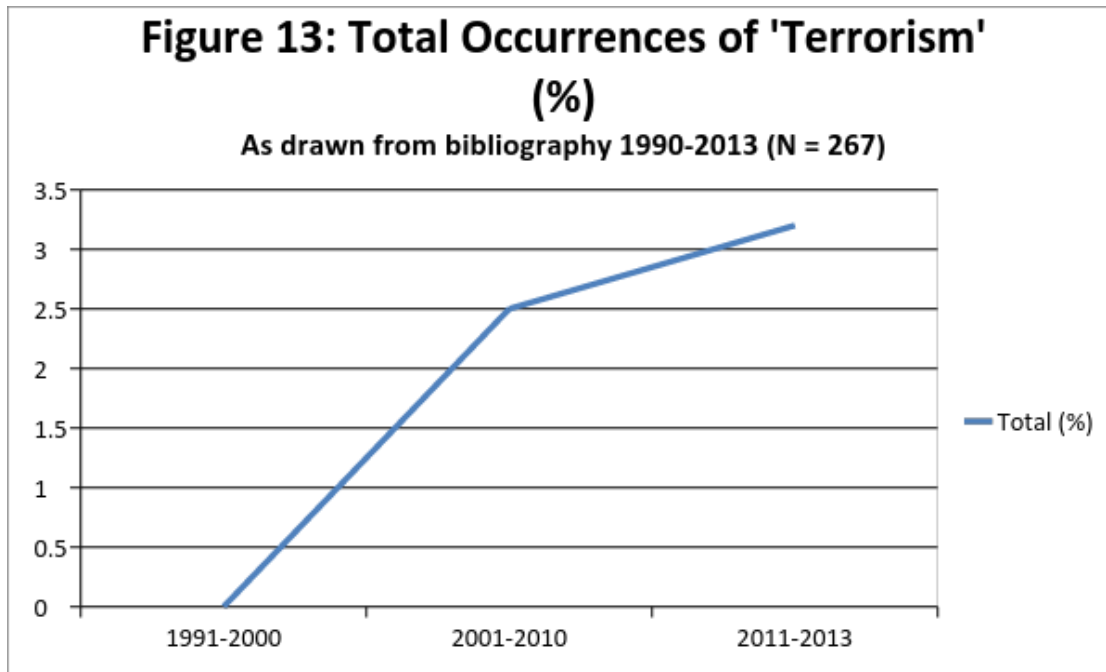
A notable inclusion in the modern Zombie novels (2000-2013) is the inclusion of the concept that the government is behind the Zombie creation. While this inclusion is negligible on the larger scale (3.2% to 3.8%) it is nonetheless notable as a new category of Zombies. These

Zombies usually occur as a botched eugenics experiment, a failed attempt at super-soldier creation or the spread of tainted vaccines under government direction. An example of the government created type Zombie can be seen in Eric R Lowther's *Area 187: Almost Hell*:

In the year 2007 an accident at a clandestine U.S. government facility in rural West Virginia releases several test subjects infected with a necrotic virus. Within weeks the U.S. military and the Department of Homeland Security are forced to declare the bulk of the state under quarantine. Defensive lines are fortified and nothing is allowed in or out, damning those missed in the short period of evacuations to a living hell and locking away the real truth of the virus' creation. The government transfers the responsibility of maintaining the quarantine from the military to the Department of Homeland Security, which christens it "Area 187". Suits and claims are dismissed under anti-terror legislation as the rest of government scrambles to cover their involvement in the original project, distancing themselves and their re-elections. (Lowther, 2011)

This novel thus has both the government-created type of Zombies and an element of human folly in the description of the types of Zombies. Although not created on purpose, the Zombies were still created, and then covered up, by the government.

4.3.9 Keyword “Terrorism”



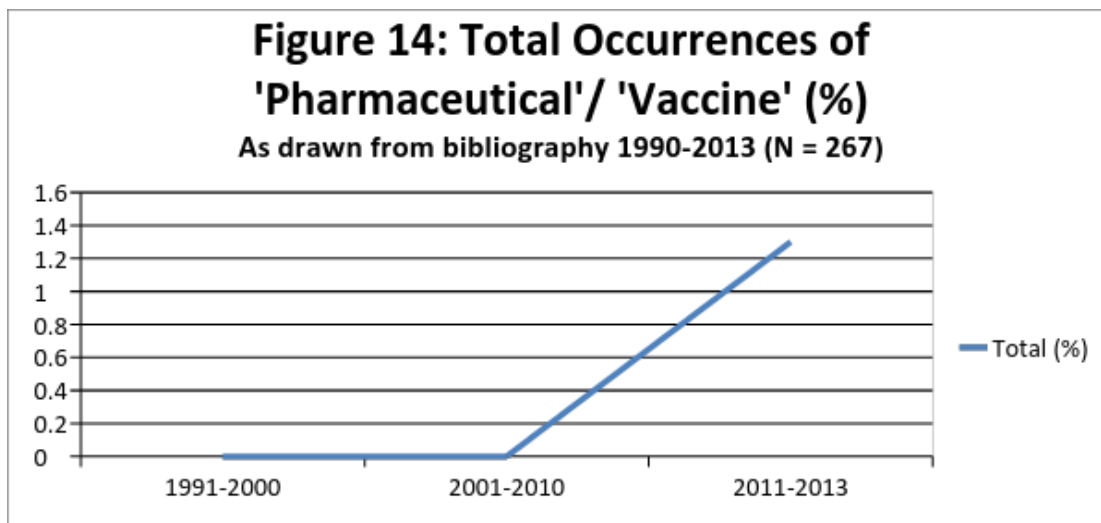
Similar to the occurrence of the government-created Zombie the figure of the Zombie created by a weapon of terrorism has only existed since 2000 and is still negligible (3.2%). It is nonetheless a brand new type of Zombie figure and represents a shift in readership preferences that should be noted. An example of this type of Zombie can be seen in *Zombiestan* by Mainal Dhar (2011):

It began with stories of undead Taliban rampaging through Afghan villages, and faster than anyone could have anticipated; the darkness spreads through the world.

In a world laid waste by this new terror, four unlikely companions have been thrown together- a seventeen year old boy dealing with the loss of his family, a US Navy SEAL trying to get back home, an aging, lonely writer with nobody to live for, and a young girl trying to keep her three year old brother safe.

(Dhar, 2011)

4.3.10 Keyword “Pharmaceutical”/ “Vaccine”



A recent development (since 2010) in the genre is the introduction of the concept of botched vaccinations, pharmaceutical mishaps and pharmaceutical greed. Although still low (1.3%) it nonetheless shows growth and change in the genre definition of the Zombie figure. This can be seen in newer novels such as *Kings of the Dead* by Tony Faville (2011):

When the H1N1 “Swine Flu” virus mutates it begins to not only kill those who have received the vaccination, but also bring on the unthinkable: the dead reanimate.

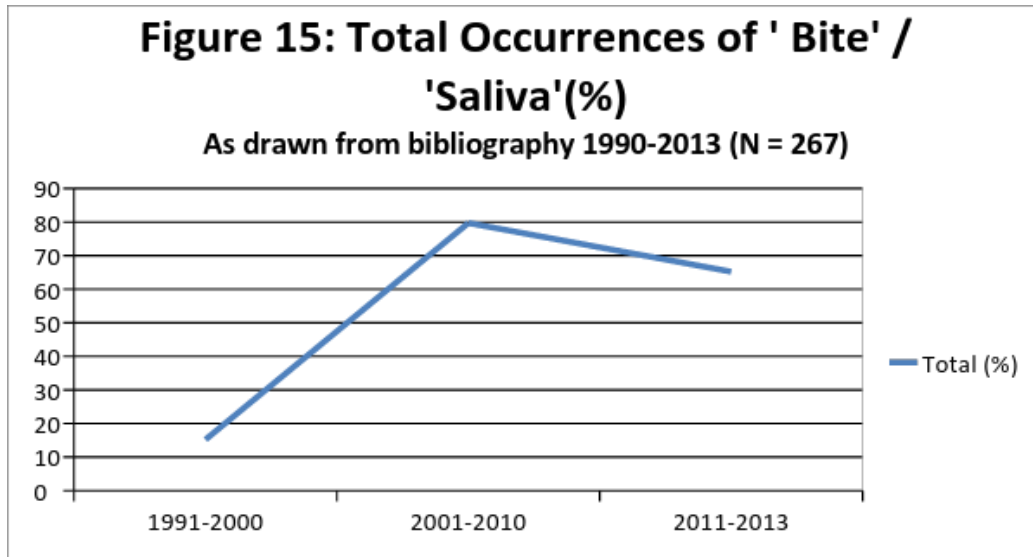
Cole Helman and his friends are not only survival experts, they’ve spent hours discussing and preparing for just this event and quickly head to the hills before the cities become clogged with looting and riots. But the group knows all too well that the living dead are just the beginning of their problems, and they’ll eventually have to deal with the worst qualities of the living—desperation, greed, selfishness, and cruelty—in this new post-apocalyptic world. And a chance encounter at a secret military installation may reveal a conspiracy bigger than any of them had imagined...

Straight out of the apocalypse comes the chronicle of one small group and their experiences with life and death, survival and loss. In a world of the living dead, is one man capable of maintaining not only his community, but his own sanity? (Faville, 2011)

4.4 Trends analysis in the Zombie genre

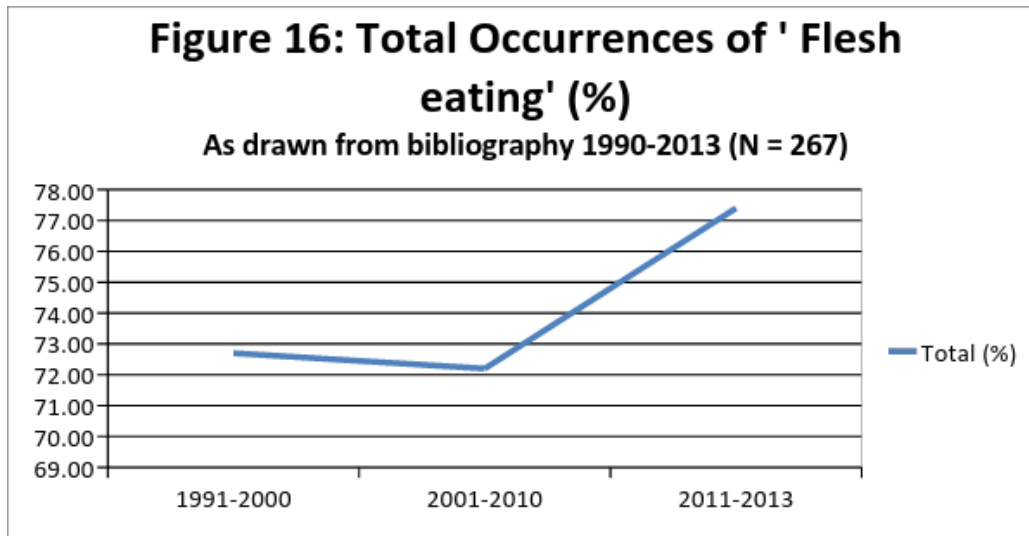
4.4.1 Keyword “Bite”/ “Saliva”

The concept of saliva or bites spreading the Zombie virus is notable, as it is not a part of the original Zombie lore discussed in the introduction. This inclusion of a spreading virus type infection should be analysed.



The concept of the spreading of the Zombie virus, as seen in visual media, really hit its peak in fiction after the 2001 period (79.2%). The increase corresponds to the increase of virus type Zombies seen above and thus can correlate to the most likely method of virus infection/spread. Also similar to the virus type Zombie the spread of the Zombie figure through bite/saliva can be seen to dip after 2010, likely due to the increase in other Zombie figures seen above.

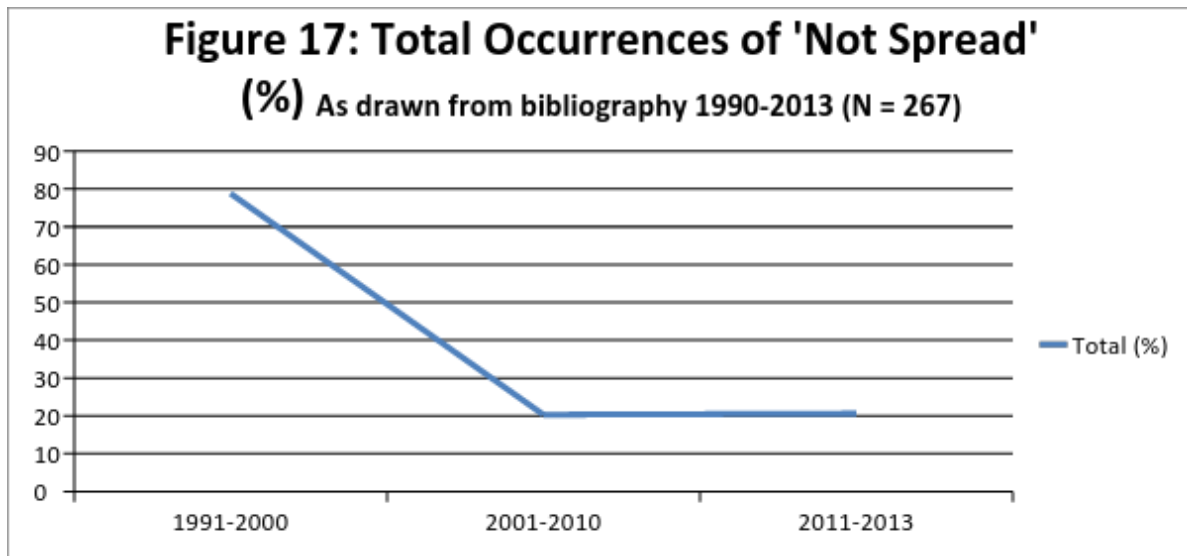
4.4.2 Keyword “Flesh eating”



Although the variances here are slight, the implications are large. While there has only been a slight increase in the flesh eating nature of Zombies (from 72.7% to 77.4%) and flesh eating Zombies are the predominant kind of Zombie in the genres studied, when considered with the previous table the type of Zombie experienced a significant change in the period following 2010. While the occurrences of the concept of saliva or bites spreading lowered the occurrences of flesh eating Zombies went up. Meaning that instead of the Zombie figure biting and eating flesh to spread, it now just does it because it is in its nature to do so.

4.4.3 Keyword “Not Spread”

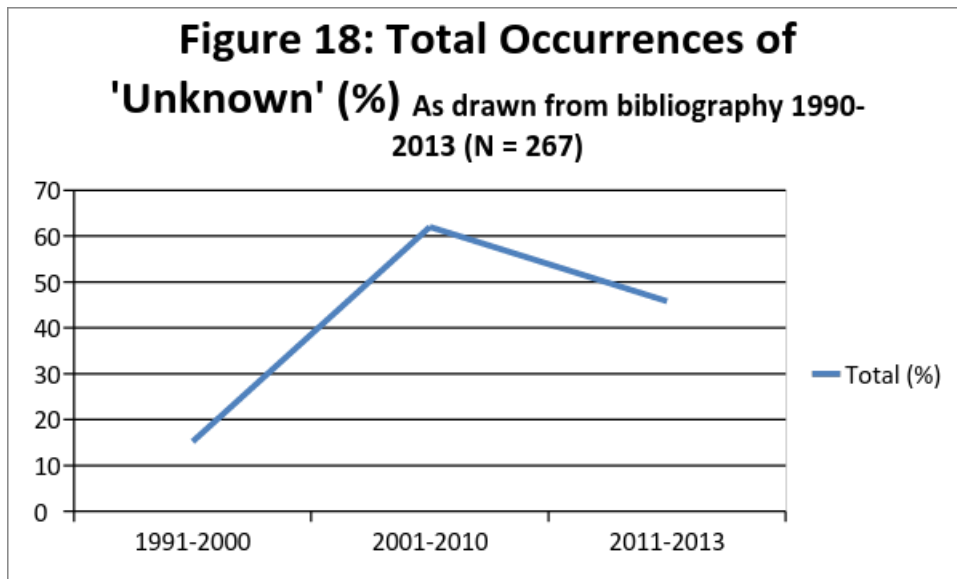
Due to the original nature of the Zombie figure in Voodoo legend, as discussed in the introduction, it was considered worthy to note the occurrence of the Zombie that does not spread; the Zombie that does not pose the same threat to the human population as the overpowering, uncontrollable spread in Zombie fiction that is so popular today.



While the occurrence of Zombies that do not spread, and thus do not occupy the same threatening position as the overwhelming, overpowering Zombie that aims to turn characters into one of them has remained steady at around 20% since 2001 it experienced a drastic drop from the 78.8% of Zombies in the period 1991-2000. It can be considered that the fear of ‘infection’ from bacteria or virus was reflected in this concept of ‘catching’ Zombism, as it was a negligible fear in the Zombie represented prior to 2001.

4.4.4 Keyword “Unknown”

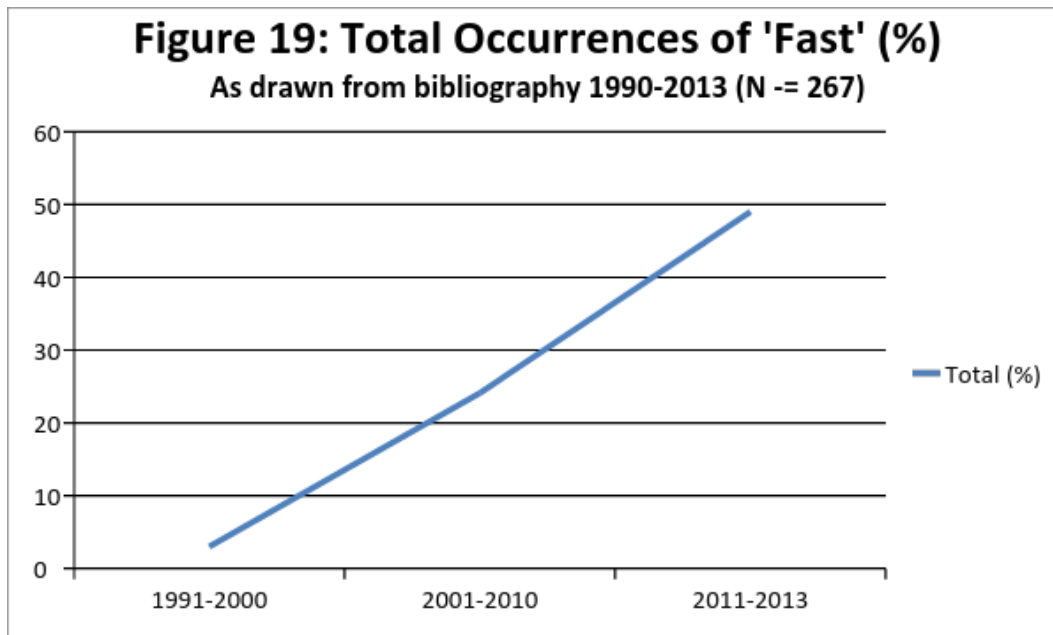
The element of the unknown features heavily in modern Zombie fiction, in terms of spread (as it is not known how the Zombies spread), origin (as in not known how the virus/bacteria/figure originated), and occurrence (as in not known where the Zombies are, how many there are, how to prevent infection or where to find safety). This element is less common in the science fiction genre and more prevalent in the fiction from the horror and popular fiction types.



The 'unknown' element in the Zombie genre seems to have dissipated in popularity following the peak (62%) in the decade 2001-2010. Although just under 46% of the titles in the period 2011-2013 still contain the element of the 'unknown', this is still significantly higher than the occurrences preceding these decades (1991-2000, at 15.2%).

4.4.5 Keyword "Fast"

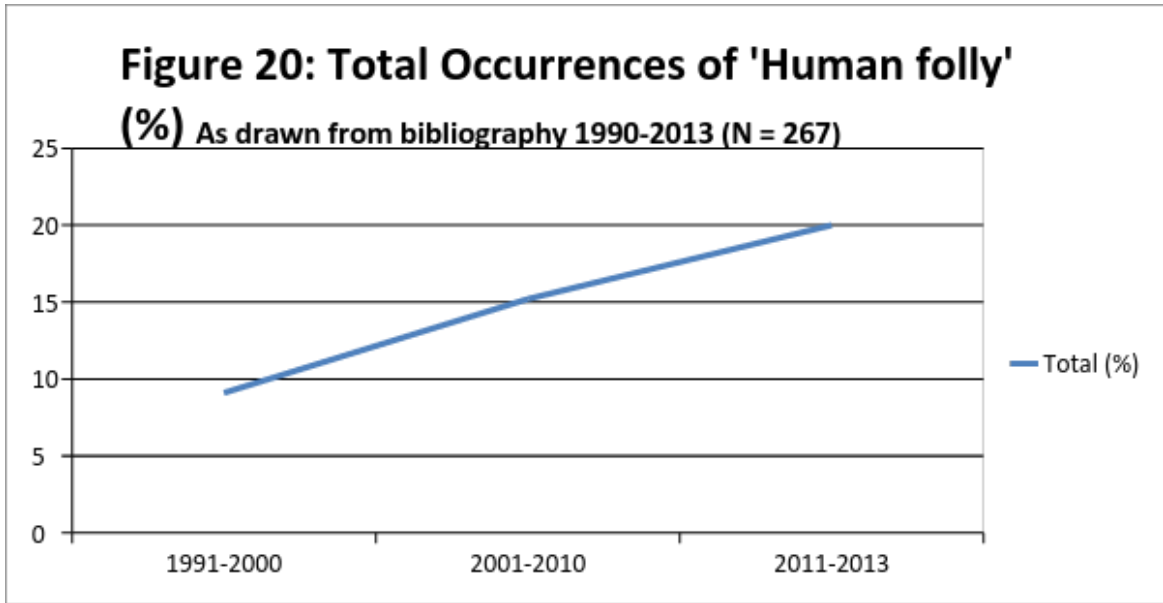
Not referring to the speed of the actual Zombie the keyword "fast" was applied more to the rate of infection/ spread in the population. The concept of the 'fast spreading', 'out of nowhere' infection speaks to the unpreparedness of the characters in the book.



There has been a steady and drastic increase in the occurrence of the fast spreading, overpowering, and uncontrollable Zombie spread. Although the method of spreading has changed and varied the character response has increasingly been one of unpreparedness and overwhelming destruction.

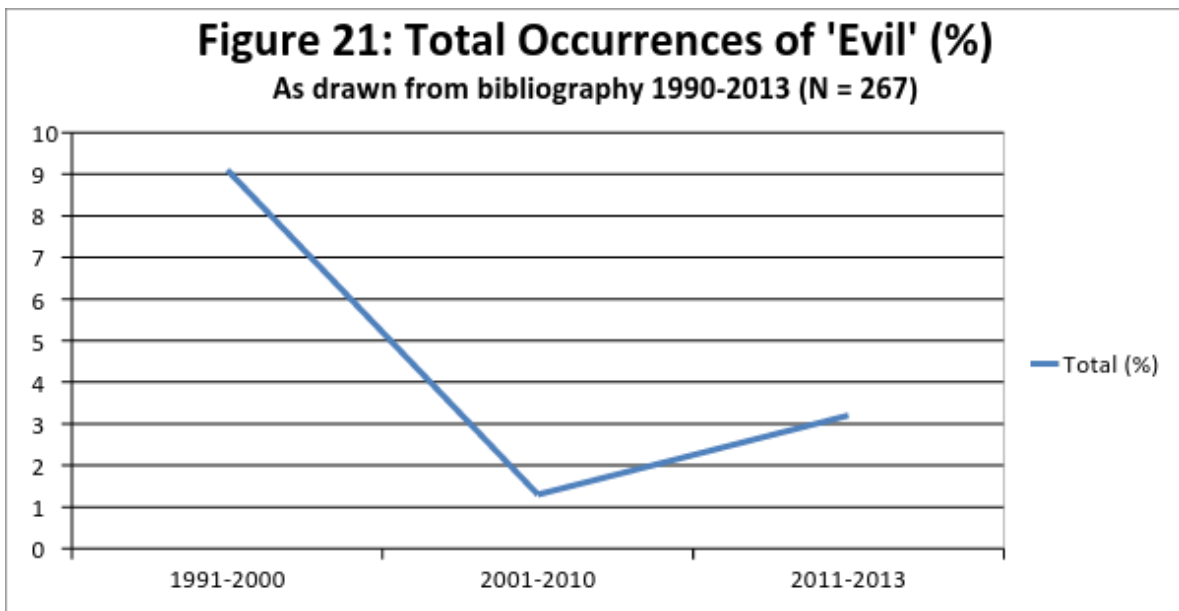
4.4.6 Keyword “Human Folly”

A trend in Zombie literature since the 1920s is the mistakes of humans causing Zombies. This includes the mistakes of pharmaceutical companies in modern Zombie novels, and also occurs in the stupidity of characters in handling viruses, other contagions and biological weapons. This concept is so common, in fact, that it can be considered one of the overarching trends in Zombie literature from the very conception of the genre.



There has been a significant increase in the occurrences of the mistakes of humans either causing, or negatively influencing the occurrence of Zombies. This increase could be influenced by the occurrence of new kinds of Zombies, such as the pharmaceutical, government, or biological weapon Zombies that have increased in popularity. Overall it is fair to say that mankind is more involved than ever in creating the Zombie character, if inadvertently.

4.4.7 Keyword "Evil"

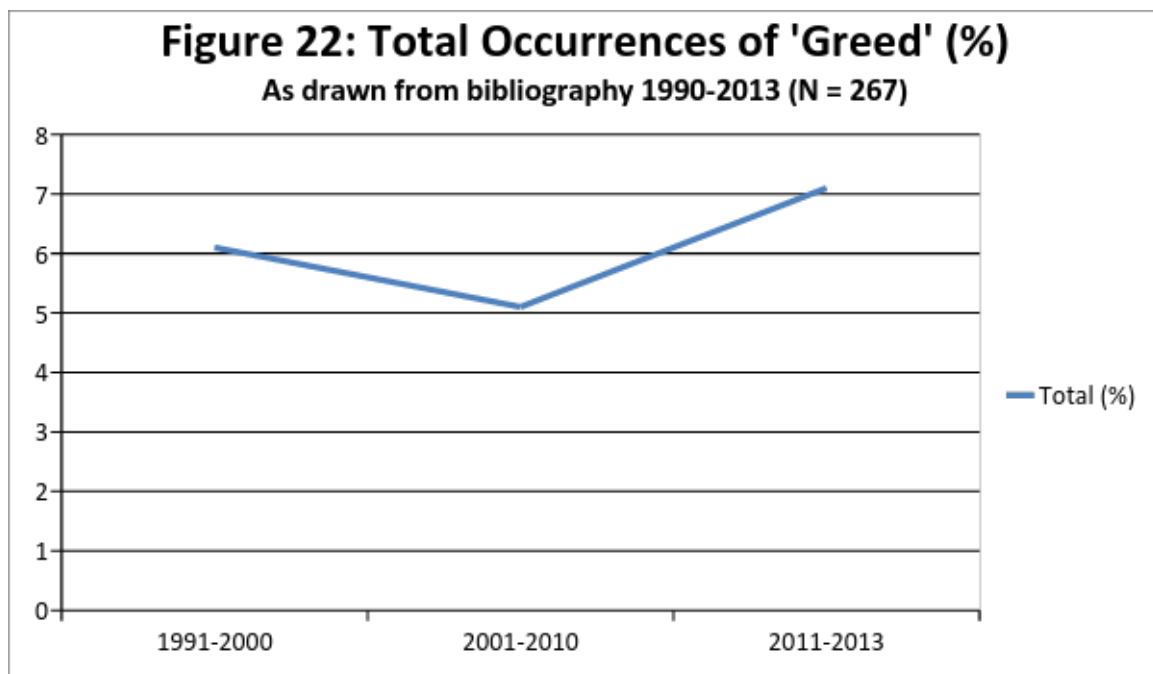


The concept of Evil being linked to the creation and dissemination of the Zombie figure is associated with the occurrence of paranormal/necromancy Zombies, or the influence of the

ancient on the Zombie creation. While the virus Zombie was at its peak of popularity in the period 2000-2010 this 'evil' was not linked to the Zombie in any significant way, at least compared to the 9.1% in the period 1991-2000. The element of evil is however increasing in the Zombie figure once again in the period 2011-2013, likely related to the decrease in the occurrence of the virus type Zombie.

4.4.8 Keyword "Greed"

The inclusion of the pharmaceutical, biological weapon and government Zombies created the question of how many Zombie characters are directly related to the concept of human greed.

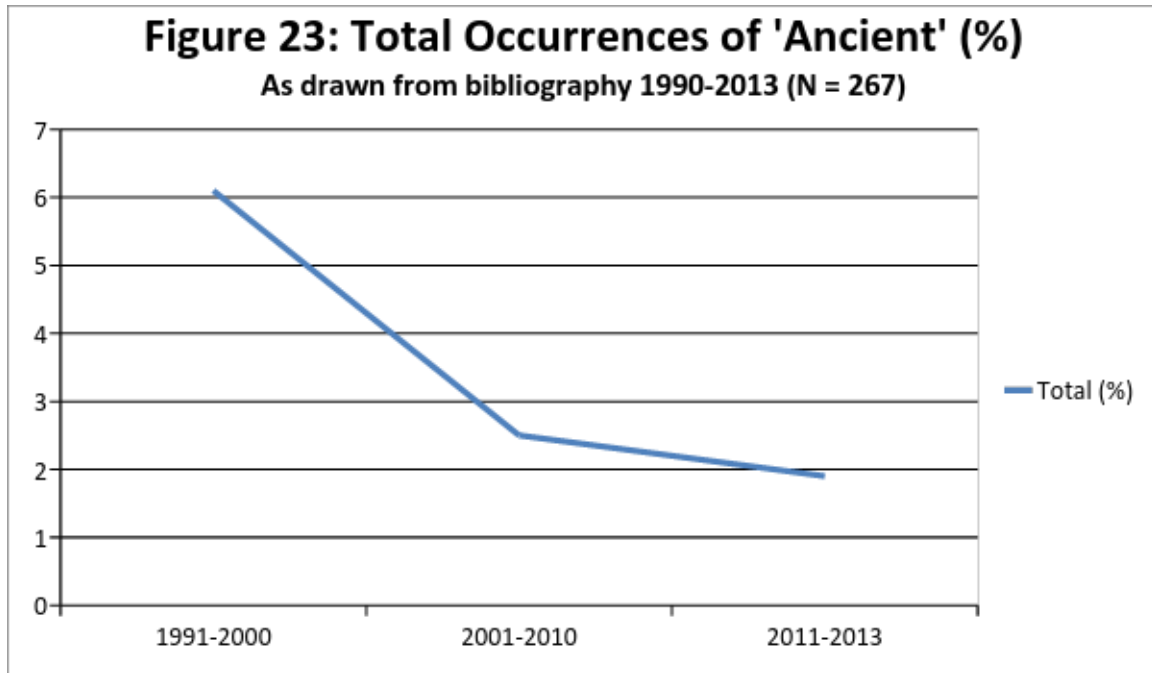


Predictably, with the increase of human involvement with the creation of the Zombie figure, the concept of greed as a cause for Zombie creation also raises to 7.1%. The concept is most closely linked to the Zombies created by governments, pharmaceutical companies and by single sorcerers.

4.4.9 Keyword "Ancient"

The concept of something once defeated, or some kind of resting enemy that the population could have been aware of with proper research and attention is linked to the keyword 'ancient'. From Egyptians to Mayans the ancient civilisations had overpowered evil

and the characters in the novels had reawakened it. This concept is found often with the occurrence of zombies formed through natural disasters.



Predictably, as the incidence of virus and other types of Zombies increase the occurrences of Ancient Zombies decrease, although this type of Zombie is still notable at 1.9% of Zombie novels in the period 2011-2013.

The following chapter will endeavour to examine the identified trends and their larger implications in the movement of the Zombie figure over the period studied with relation to moral panics. These findings will then be supported by the additional data provided by two case studies, *Omega Man* by Richard Matheson (1954) and *Herbert West – Reanimator* by HP Lovecraft (1921).

4.5 Results of data triangulation

As discussed in the methodology chapter in order to ensure validity and reliability of the data collected the data was triangulated with two other databases. These databases are not created through user interaction and were used in their entirety as alternative data sets for the study and can be found in appendix D.

The two databases selected were the Internet Science Fiction Database and Worldcat. In order to create a complete view of the validity of the databases the decade of 1990 and 1980 was chosen. This will ensure that both pre- and post-1990 data is triangulated. The database entries can be found in section D, along with an analysis.

There is no significant overlap in the titles presented on the databases. There is a 3.7 % (2 out of 54 titles) overlap between the Internet Science Fiction Database and the collected bibliography in the 1990s and a 0% overlap in the 1980s. Worldcat, as a more comprehensive database presented a 13 % (6 out of 46 titles) overlap with the collected bibliography in the 1990s and a 13 % (2 out of 15 titles) overlap in the 1980s.

Regardless of the small size of the overlap the data represented in this chapter is confirmed and supported by the triangulated data. Voodoo/necromancy Zombies are the leading cause of the Zombie trope in these data sets for the pre-1990 period as well. There is also no recorded Virus type Zombie in either of these data sets for the pre-1990 period, confirming the findings of the data resented in this chapter.

There is some presence of the Virus Zombie type in the post-1990s period in the alternative data sets, as well as a very high occurrence of the Voodoo and Magic type Zombie tropes. There is also evidence of Alien created Zombie tropes as well as Natural causes (gas leaks).

All of these data points correspond to the data collected in the bibliography for this study, this serves to further validate the data collected. The lack of any new Zombie tropes presented in the alternative data sets, despite the small amount of overlap between the databases, also speaks to the accurate size of the data set and sample size and confirms saturation of the data sample at the 25% threshold used in this bibliography.

The reliability and validity of the sample size, keyword selection, saturation level as well as the suitability and validity of the original data set (the user-generated LibraryThing list) is ensured through this process of triangulation with two additional databases, resulting in credible data and findings.



Chapter 5: Analysis and case studies

5.1 Analysis of types of Zombies

The spread of the Zombie figure can be analysed as a distinct characteristic of the Zombie genre. As discussed in the introduction the hypothesis that this research aims to examine relates to the identifiable influence that sociological changes in the form of moral panics measured over time have on the horrific Zombie figures in fiction.

The data compiled has been rendered in graph form and discussed in the previous chapter for ease of analysis. These graphs will now be used to interpret the trends relating to the Zombie genre in order to test the central hypothesis of this study, as well as answer the research questions identified in order to address the central hypothesis.

In order to create a complete view of the Zombie figure the data for the post-1990 period will be juxtaposed with each other, and the pre-1990 period included in the discussion. This is done to ensure the validity of the graphs as the inclusion of the pre-1990 titles is likely to skew the data. As there are a small sample of titles from this period and thus the resulting percentage is likely to be 50%, 100% or 0% it was determined that the pre-1990 sample is best entered into the discussion of each category.

The following analysis is based on the sample of data collected and presents certain limitations. Although all care has been taken through the triangulation of the bibliographic collection with two additional databases to ensure the reliability and trustworthiness of the sample the nature of the sample presents the possibility of exclusion of an, as yet unknown, Zombie trope. Furthermore, the researcher-participation in the compilation of the bibliography creates the opportunity for bias, although the influence of the bias is tempered by the triangulation of the data. The following analysis will identify trends in the sample of Zombie tropes and juxtapose them with identified moral panics in order to answer the research questions posed by this study.

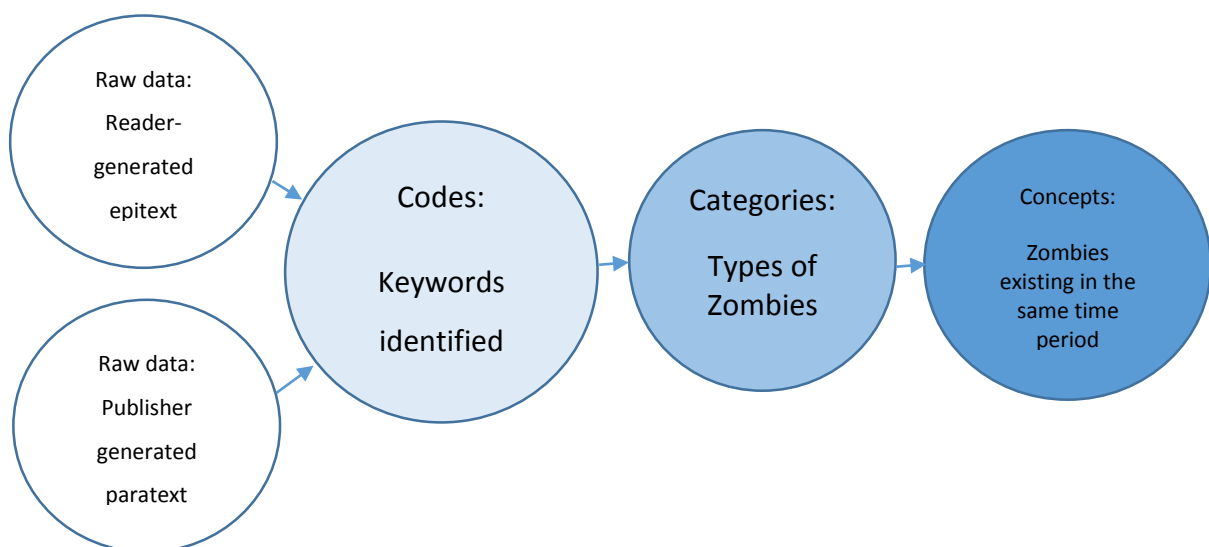
5.1.1 Concept creation in qualitative data analysis

The analysis of qualitative data collected requires the creation of concepts of analysis. These concepts are created through the use of a generic approach to concept creation. The model proposed by Lichtman (2012, 252) creates an outline for the process of concept creation.

The first step, the collection of raw data was achieved using the paratext presented in the publisher created metadata as well as the user generated epitext. The paratext presented codes, or keywords for analysis that were applied to the collected bibliography. The bibliography presents an adequate sampling frame, as discussed in chapters 3 and 4. Once the codes are applied to the bibliography certain categories were presented, represented by the various ‘types’ of Zombies and identified Zombie trends in chapter 4. The final step is the creation of concepts.

Given the nature of this study as a long term longitudinal bibliography the logical collection of categories would be based on timeliness. This decision is also supported by the nature of moral panics as intrinsically time-bound, appearing and disseminating in a specific timeframe. Thus the creation of concepts in this study will be based on the co-existence of specific Zombie ‘types’ in a given timeframe – which can then be juxtaposed to moral panics appearing in that timeframe.

Diagram 2: Concept creation in qualitative research



5.1.2 Spread of the Zombie figure

The largest difference by far in the period 1990-2013 is the change type Zombie and the Necromancy/Voodoo type Zombie. The data from the pre-1990 analysis supports this trend, with the Virus type Zombie not occurring at all in the data set, while the Necromancy/Voodoo type is the most common type of Zombie. From this data analysis it can be seen that when the Necromancy/Voodoo type Zombie was at its peak the Virus type Zombie did not exist at all. Conversely, as the Virus type Zombie rises in popularity the Necromancy/Voodoo type Zombie falls, both hitting their peak highs and lows in the 2001-2010 period. This implies that the two kinds of Zombies are vastly different, that readership tastes change from the one to the other, depending on outside variables.

Supernatural/Magic/Paranormal Zombies, however, are less affected by the shifts between Virus and Necromancy/Voodoo type Zombies. While there is a decline in Supernatural/Magic/ Paranormal type Zombies after the 2010 period this decline is much more gradual. The Supernatural/Magic/Paranormal Zombies also never reached the popularity that the necromancy Zombies had, the highest interest being in the 1991-2010 period. Supernatural/Magic/Paranormal Zombies were however the second leading cause in the pre-1990 period, showing a steady, if somewhat lower, interest from the readership. While the Supernatural/Voodoo type Zombies have seen an increase in the wake of the falling interest in Virus type Zombies, there has not been a correlating rise in the prevalence of Supernatural/Magic/Paranormal Zombies, showing that this type of Zombie is no longer in line with reader desires.

The Bacterial, Natural Causes and Alien type Zombies were equally represented in the pre-1990 sample. After 1990 however their representation is highly varied. Alien and Natural causes type Zombies have experienced a sharp decline with the introduction of other types of Zombies, such as Pharmaceutical, Terrorism, or Government type Zombies. Bacterial Zombies however have experienced sporadic popularity, followed by periods of decline, and they have never reached the popularity of Natural Causes or Alien type Zombies.

Government, Terrorist, and Pharmaceutical type Zombies did not exist in the pre-1990 sample, while Biological Weapons were represented marginally. While Biological Weapon

type Zombies and Government created Zombies are declining in popularity, there is an increase in Terrorist and Pharmaceutical type Zombies. It is significant that Government created Zombie and Pharmaceutical Zombies experienced a great growth in popularity in the post 2000 period, in fact, Zombies created by vaccines and cures did not exist pre-2000.

When combining these charts we see that Bacterial Zombies and Zombies created by biological Weapons experience almost identical rates of decline, while Zombies created by the government showed a much slower decline after the 2001-2010 peak. Zombies created by Natural Causes showed the same level of decline after the significant drop from the 1990s, while Alien Zombies, although remaining more popular, experienced a similar drop.

However, as can be seen from the Pharmaceutical Zombie analysis chart, these types of Zombies are almost completely replaced by the Pharmaceutical Zombie, which existed only after the 2001 period and the Terrorist Zombie which experienced a large growth from the 1990s to 2013. From this chart then it is also possible to conclude that as some types of Zombies rise in popularity, other types must fall. This corresponds with the findings of the Virus Zombie vs. the Necromancy and Supernatural Zombie – while they might exist at similar times there will always be a growth in one corresponding to a decline in another.

5.1.3 Analysis of trends in Zombie literature

Similar to the virus/necromancy Zombies there seems to be a correlation between the bite/saliva spreading and the not spreading Zombie. As the one increases in popularity, the other declines. There is however, contrary to the virus/necromancy Zombie, not a correlating rise in the not spreading Zombie with the fall of the bite/saliva spreading Zombie in the 2011-2013 period. This is likely due to the introduction of the government/pharmaceutical Zombie discussed above. Most notably here, there is a steady increase in the flesh eating Zombie in the period 2001-2013, despite a fall in the bite/saliva spreading mechanism, which indicates that the flesh eating Zombie now exists outside of a spreading mechanism, that the flesh eating function of Zombies has now become a part of their nature, and not just a drive to spread the infection. This is notable as it is very different from the original Zombie discussed in the introduction, and increases suddenly from the relatively average figures of the flesh eating Zombie in the pre-1990 period.

The not spreading Zombie experiences a sharp fall from the pre-1990 period (where it was the most common type of Zombie) to the 1991-2000 period, while the concept of bites/saliva spreading the infection rose sharply from a very low occurrence in the pre-1990 study. The concept of bite/saliva spreading the Zombie infection has an almost identical rise as the Virus origin Zombie. The discrepancy between the two is likely due to the unknown cause/ bacteria spreading Zombies that still spread via saliva, but are not viruses.

When comparing the occurrence of the unknown cause, origin or spread of Zombies with the speed of contamination the trend of contagion is visible. The occurrence of the unknown element in Zombie literature experienced a significant drop in the 2001-2013 period, after considerable representation in the 1991-2000 period and the pre-1990 sample. This is likely due to the increase in the Zombie figures whose cause and origin can be explained, such as the government/pharmaceutical Zombie. In contrast to this, the idea of a fast spreading Zombie contagion, the overpowering of civilizations and governments – and most of all, the unpreparedness of people – has experienced significant increases from the low representation pre-1990.

The concept of human folly is one of the overarching trends in the Zombie virus, being present in both the pre-1990 and 1991-2013 periods. Greed, however, is not represented in the pre-1990 sample at all. This presents an interesting possibility for juxtaposition.

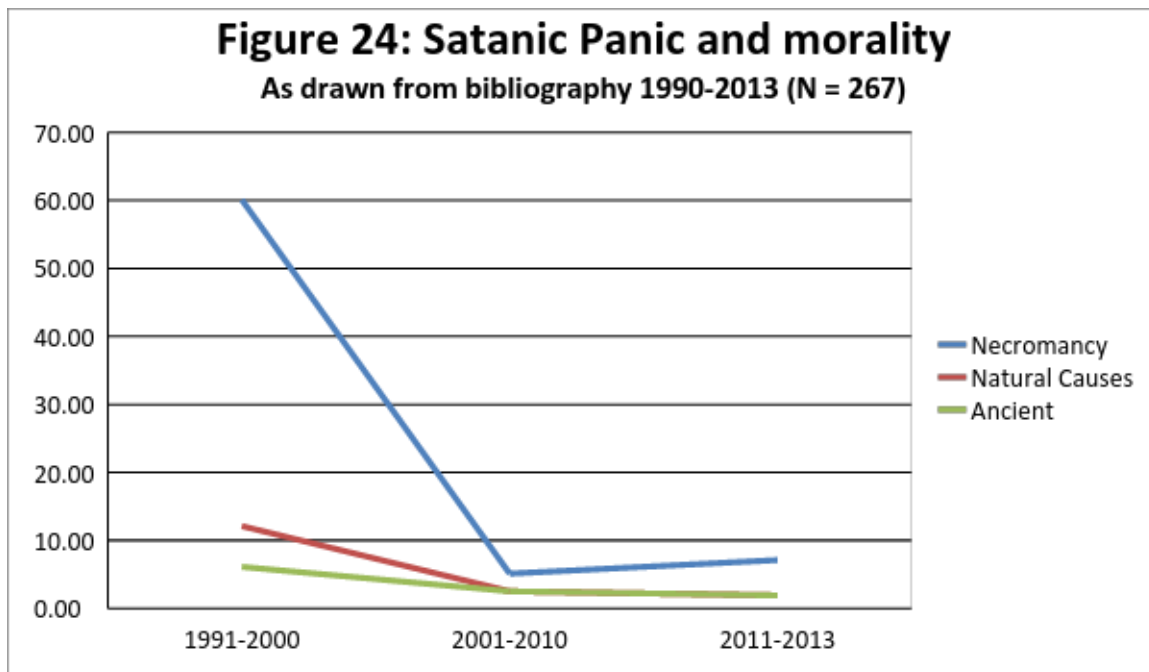
Greed experienced a slight decline in the 2001-2010 period, after which it shows similar growth to the human folly Zombie. The growth of the greed Zombie could be connected to the development of the terrorism, pharmaceutical or government Zombie growth, as all of these elements are considered to be primarily greedy. There is also a possible link to increased media coverage of critique of capitalism and capitalist greed, such as the Occupy Wall Street movement.

The ‘ancient’ ‘evil’ element of the Zombie infection has been represented in a relatively inconsistent and small manner in the Zombie fiction until now. Nevertheless the variation between the absence of ‘evil’ zombies in the pre-1990 sample, and their subsequent high representation, presents a worthy area of further study.

While evil was not listed at all in the pre-1990 sample it is very prevalent in the 1991-2000 period, when it is followed by a sharp decline. In the 2011-2013 period there is an uptake again, but it has not reached its previous popularity. In contrast to this, the concept of the ancient evil that was marginally represented in the pre-1990 sample and experienced a sharp increase in the 1991-2000 period has been steadily declining in the following periods.

This could possibly be that the concept of ‘evil’ is more easily associated with the newer emerging Zombies, such as the government, biological weapon, pharmaceutical and especially terrorist Zombies than the concept of Ancient Evil.

5.1.4 Moral panics and their correlation with the Zombie categorisation trends



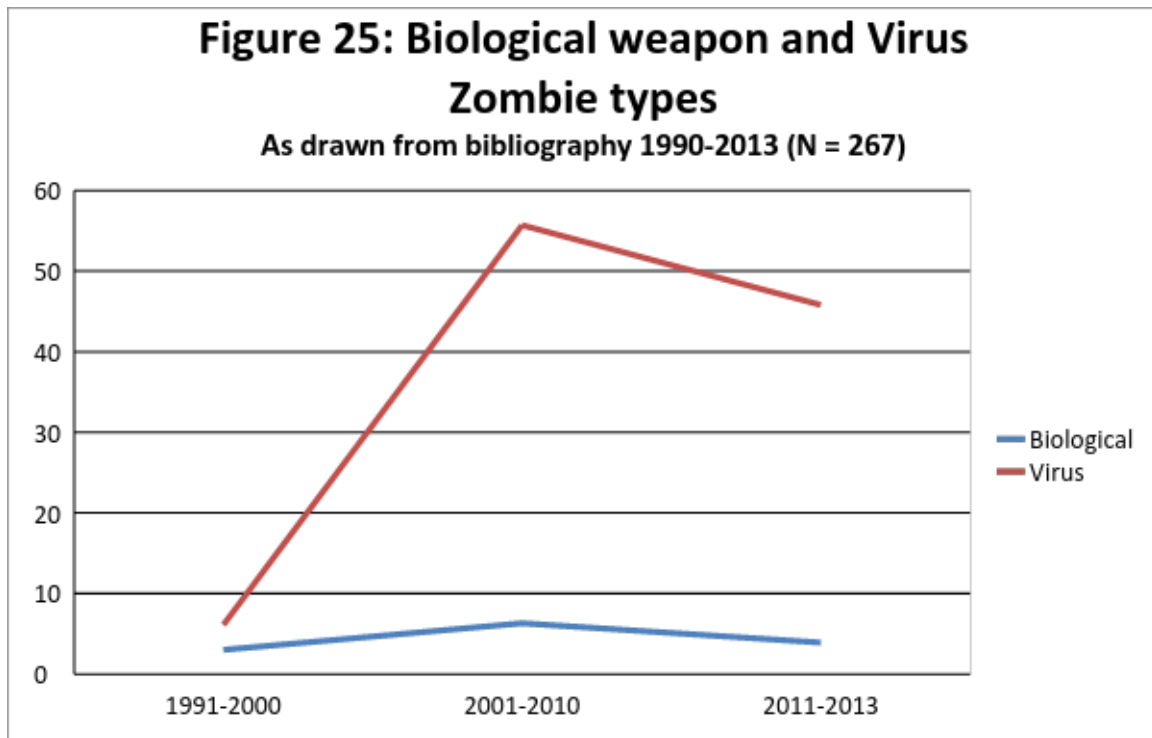
The Necromancy, Natural Causes, Ancient and Alien Zombie types have more in common with each other than with any other type. All four types have their origins in the pre-1990s period. Necromancy type Zombies have occurred sporadically since 1921, Natural causes and Ancient type Zombies have occurred less, and less frequently, only occurring in 1971-1980 (1) prior to the peak in 1991. Supernatural type Zombies have a large presence in the pre-1990s period being the largest cause of Zombies.

The Necromancy type, Natural causes and Ancient type and Supernatural type Zombies would correlate in their origination to the moral panics associated with the demoralisation

of society – the loss of God and faith as discussed in the literature review. Necromancy and the fear of the unknown (supernatural Zombies) can be directly associated with the growth of Satanism in the 1970s (both types being present in the 1981-1990 period) as well as with religiously based Zombie figures, which can also be associated with the natural causes Zombie (present in the post-social liberation period of 1971-1980). That the fear of the degradation of morality and the consequences of the loss of faith in youth can be associated with the representation of Necromancy, Magic Zombies and the fear of Natural causes cannot be conclusively proven, but the correlation should be noted.

Satanism and the emergence thereof in the 1970s can however be connected to the peak of Necromancy and supernatural Zombies in the 1991-2000 period, considering the consistent coverage thereof in the decade leading up to it. The fears and hysteria surrounding the exposure of Satanic ritual abuse on children and the heavy presence of news articles on the growing population of Satanists in the USA no doubt created an ultimate 'other', a fear-object that can be used as a boogiemer in horror genres.

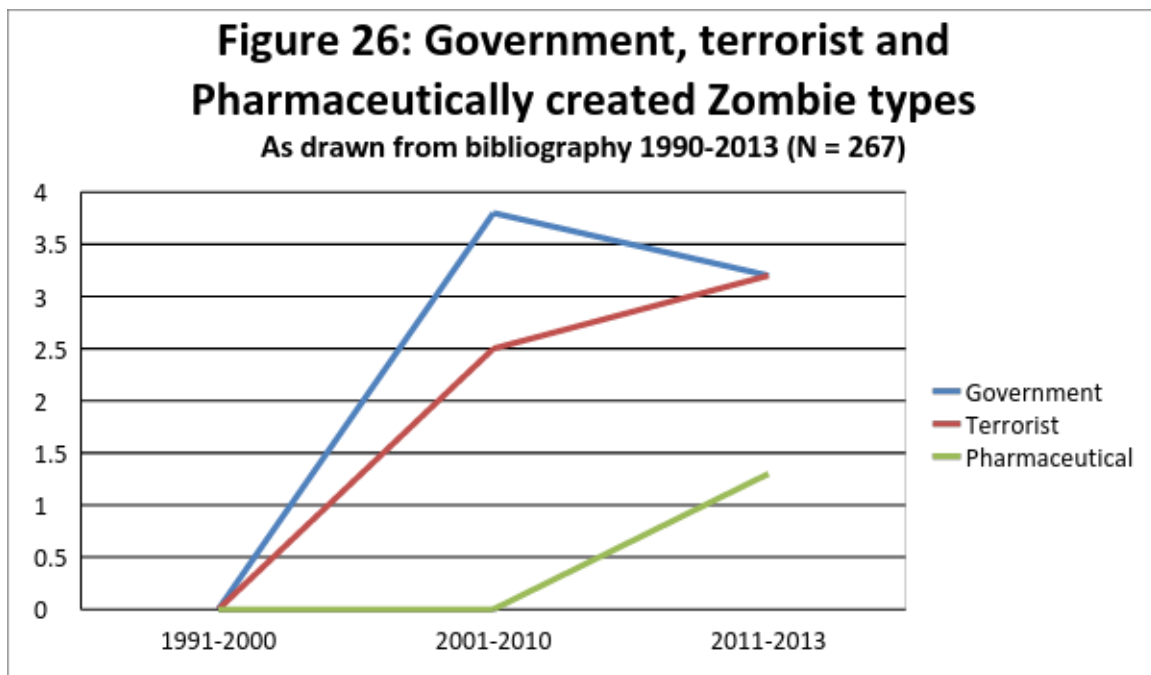
The alien Zombie emerged and peaked in the 1990s period. The concept that an outside figure –that is not known to a society –takes over the bodies of a society creates a fear of the ultimate evil, and is closely associated to the Haitian Zombie concept. This type of Zombie is also perhaps associated with the emergence of the satanic belief system. The fear of being overpowered by a malevolent force, being destroyed by an outsider cannot be directly linked to Satanism, but the similarities between Alien type and Necromancy type Zombie figures are noteworthy.



The hysteria around disease and infection that reached its peak in the 1986-1990 period with the widespread HIV/AIDS education campaigns in both the UK and the USA can be directly linked to the Virus and Biological weapon Zombie figures. The concept of contagions, infection and out of control spreading can be associated with the widespread fear with the emergence of the AIDS ‘super virus’ and the heavy press coverage of AIDS discussed above.

The emergence of the Terrorist created Zombie figure and the Government created Zombie figure in the same period speaks to the fear of contagion from both human folly and government folly, illustrating the distrust and globalised fear prevalent in this period – especially fear of being infected when you have ‘done no wrong’, perhaps a remnant of the ‘blame the victim’ mentality of the early AIDS period. The emergence of the virus Zombie and the biological weapon Zombie figure for the first time in the 1990s period, and its subsequent unprecedented growth, speaks to a deep rooted, but new, societal fear. This emergence of the infection Zombie in this period is especially significant considering that infection Zombies of the bacterial type were rare prior to this (2 titles prior to 1990) and it

experienced a similar growth pattern to the virus type Zombie figure, although with much less popularity.



The clearest connection between a moral panic and the emergence of Zombie figures can be seen in the Government, Terrorist and Pharmaceutically created type Zombie figures. The hysteria and press around mistrust of the government coincides directly with the emergence of the government created Zombie in the 1990s. Its fast growth and peak in the 2001-2010 period speaks to the widespread panic after the 9/11 conspiracy theories emerged and public disagreement with the government after the declaration of war on Iraq and the implementation of the Patriot Act. The emergence of the government created Zombie after the well documented disillusionment of the American population with the government in the 1990s is too notable to be coincidental. Disillusionment and distrust in the government created the scenario where the government could harm its citizens, through conscious or accidental actions, through human folly or greed.

The emergence of the terrorist created Zombie in the 1991-2000 period, and its peak in the 2001-2010 period indicates the increased awareness of the terrorist danger in the USA and abroad. The connection between the globalised 9/11 attacks and the associated legislation and the emergence of the terrorist-created Zombie in the same period is evidence for the

application of the moral panic to the 'other' figure in the horror genre. The mass victimisation of societies through a large, fast, evil and unknown contagion and the subsequent victimisation of survivors by the spreading and flesh eating nature of the Zombies in this kind of fiction speaks to the destruction of societies in a similar fashion as a terrorist attack.

While the distrust of vaccinations and medications, as well as large pharmaceutical companies, has been in existence much longer the re-emergence of the anti-vaccination campaign in the 2000s reignited this distrust. The use of multi-modal communication methods such as the internet had rendered this movement particularly successful in this period, as can be seen on the discussion on the moral panic of the anti-vaccination movement in chapter 2. The emergence of the pharmaceutically created Zombie, specifically the Zombie created by botched vaccinations or cures in the same period as the emergence of the anti-vaccination movement and its distrust of big pharmaceutical corporations and medications is a clear example of a moral panic being integrated into fictional representations of the other. This example can be further illustrated by the association of this type of Zombie with the concepts of human folly and greed, the same types of accusations that are levelled against pharmaceutical companies by the emotive appeals of the anti-vaccination movement.

5.2 Case Studies

The concept of application of the Zombie figure to certain societal occurrences has been suggested by sociologists and literary theorists. How the Zombie figure depicts cultural anxieties is a function of its role as an 'other' figure in literary discourse. Following the analysis of the Zombie as a representation of the 'other' two types of Zombie figures as represented in *Omega Man* by Richard Matheson (1954) and *Herbert West – Reanimator* by HP Lovecraft are briefly outlined as the different cultural anxieties and fears that are theoretically expressed through the Zombie figure, and could be analysed as depictions of cultural fears and thus representations of moral panics.

5.2.1 Zombies as a psychological fear

As discussed in the introduction, Zombies are inherently not-human. Due to their basic function as the destroyers of humans (as discussed in the characteristics of literary Zombies in the introduction) as well as the long history in fiction of animosity that the Zombie figure carries towards man, they are the ultimate non-human, against everything that humans value – family, life, comfort, safety. The Mori theory of the Uncanny Valley goes as far as to say that it is precisely due to this opposite nature that Zombies represent the worst fears of mankind (Bartnek *et al*, 2007: 368). This nature of zombies as the ‘other’, the non-human, the threat resonates with theories in both the psychological and sociological fields.

In psychology the ‘other’ has been explored as both a fear that is represented internally and externally to the human self. The internal fear speaks to mankind’s distrust of him or herself, the unknown within him/herself, the potential for disruption and destruction that human holds within him/her. The external fear of the other is simply an evolution of this fear of the internal – the fear of destruction and discord projected onto anything that does not directly relate to the cultural values and personal values of the individual (Sharpe, 2013). This external ‘other’ is demonised and becomes a potential cause for the downfall of ‘civilised man’, represented by the viewer of the ‘other’ as the holder of civilised culture.

This projection of the ‘other’, both internally and externally, is evident in the treatment of Zombie characters throughout literary history. The implication of their human appearance and often movements implies the potential for humanity in behavioural traits, which does not present itself. Their similarity to us, without embracing the humanity that we hold so dear, is the very definition of the uncanny valley theory as described by Mori (Bartnek *et al*, 2007: 368).

5.2.2 The selection of texts for case study analysis

The titles *Omega Man* and *Herbert West – Reanimator* were chosen specifically because of their early publication date. Due to the early emergence of the Zombie trope in these novels they would have been present through almost the entire evolution of the Zombie figure in literature. These titles give the best opportunity for the study of how the changing socio-cultural landscape would influence Zombie tropes as they would have been adapted for the

audience with each new issue, thus they offer the clearest examples of the above analysis influencing specific title production. Furthermore, both of these titles have long publication histories, being re-printed several times to date (2015) indicating multiple opportunities for the above analysis on the titles. A full list of issues of these titles can be found in appendix E.

The analysis of the adaptations of these early Zombie tropes corresponds with the longitudinal analysis performed on the bibliography compiled. Through studying the changing Zombie trope in these novels we have the opportunity to plot the emergence of specific cultural anxieties that are represented in the Zombie figures presented and thus offer specific examples of the analysis above influencing the production of specific Zombie tropes.

5.2.3 Case study examples of the changing Zombie figure

The use of case studies in order to more deeply explore the effects and interpretation of qualitative data is widely used when researching consumer behaviour (Wiid & Diggins, 2009:46). In this instance, as there is a direct link between the production and consumption of Zombie literature in cultural artefact studies, as established in the introduction, applying case study methodology to the study of the changing Zombie figure would allow for the more in-depth examination of the changes that the Zombie figure underwent in order to appeal to a new consumer audience. That is to say that the production of the cultural artefact can be examined for changes that would closely represent the producer-consumer relationship and reflect the changing demands that the consumer places on the producer (Platts, 2013: 547-548). To this end *Herbert West – Reanimator* by HP Lovecraft (1921) and *Omega Man* by Richard Matheson (1954) were chosen for analysis. These titles represent two generations of Zombie fiction in the early years of Zombie representation.

The inaugural Zombie horror novel *Herbert West – Reanimator* by HP Lovecraft is the first case study to be examined. Initially commissioned as a serial publication in 1921 the tale follows a medical student in his quest to bring the dead back to life. The series was first published in *Home Brew* and was considered by the author to be mediocre work at best (Sprague de Camp, 175: 159; Burlison, 1983:79). Throughout the author's illustrious career to follow the tales of *Herbert West – Reanimator* were largely forgotten leading to the

widespread belief that the Zombie as fictional character was introduced by William Seabrook in *The Magic Island*. The tale is unique for its time in that it deals with medical and man-made Zombie characters. This is understandable when the influence of Mary Shelley's *Frankenstein* is taken into account, by following the multitude of textual references to the tale. Herbert West uses a combination of a serum and reptilian DNA derivatives to raise many sick, war-torn and murdered dead. While this tale may not contain many of the early identifying Zombie characteristics there is enough evidence of flesh eating (Shreffler, 1977:73), and the characters are dead before being brought back to life (Burlison, 1983:80), by a single medical practitioner for nefarious purposes (Burlison, 1983:81) for it to be considered a Zombie tale according to the definitions used in this study.

The tale was eventually published as a collected work in 1977 without any significant adaptation, which would correspond with the first science-influenced man-made Zombies of the pre-1990s period, as can be seen from the bibliography in appendix C. The increased popularity of these science-influenced Zombies in the 1971-1980 period correlates to the increased fear of nuclear warfare and the despondence felt by the American population, as well as the fears of the evolution of technology and loss of identity identified by Platts (2013) and Vidergar (2013) in their analysis of Zombie tropes of this period. *Herbert West – Reanimator* thus addressed cultural fears in the 1970s that were not yet prevalent in its creation decade. Following this the tale was adapted for screen as *Re-animator* in 1985, grossing more than \$ 2 million at the box office (Box Office Mojo, 2015), again without any significant alterations to the Zombie trope created by Lovecraft. *Re-animator 2 (Bride of Re-animator)* was released in 1990 and followed by *Beyond re-animator* in 2003 (Allmovie, 2015). All of the films were loosely based on the plotlines of HP Lovecraft, but did not make significant alterations to the Zombie trope. The man-made Zombie figure was increasingly popular in the 1980-2000 period, as was the concept of human folly, a theme at the heart of HP Lovecraft's Herbert West character. The medically created, man-made Zombie figure introduced by Lovecraft would have spoken to the increased panic on viruses, increased interest in pharmaceutically created Zombies due to increased focus on the anti-vaccine movement and the move away from Zombies caused by natural disasters as panic focuses on the influence of technology.

The Herbert West character maintained popularity in the 21st century, being adapted for a comic book in 2010: *Army of Darkness Omnibus Vol. 1* by Ivan Raimi, Andy Hartnell and James Kuhoric. Again, the Zombie trope did not require much adjustment to the new genre. This example illustrates the overarching theme of this study, that the Zombie trope addresses deep-rooted and unconscious fears in the reading population that are otherwise expressed as moral panics. Throughout the post-publication period from 1921-1977 little scholarly or commercial attention was paid to this seminal work of Zombie fiction, however, when the cultural anxieties of the reading population evolved to include the Zombie trope used the title was recovered, adapted and re-used several times. With the increased focus in the post 2010 period on viruses, disease, government corruption, terrorism and pharmaceutical greed as cultural anxieties this specific Zombie trope was unlikely to have survived without being adapted.

The second case study to be examined, *Omega Man* by Richard Matheson, features vampire-like characters that are infected by an alleged bacterial contagion. First published in 1955 and receiving widespread popularity the novel is often credited as the first Zombie fiction novel produced. The novel follows the lone survivor of an epidemic as he struggles to come to terms with his new reality and to find a cure for the plague. The vampire characteristics of the figures are however imposed by the sub-conscious of the Zombies themselves – they behave in a certain manner (afraid of garlic, holy water and sunlight) because this is how they ‘think’ they should behave, not because the bacterium compels them to do so. This is in opposition to the traditional Zombie figure that is compelled to behave in certain ways by a virus, a spell or a necromancer. The Zombies in *Omega Man* become similar to vampires based on their belief that they are vampires. *Omega Man* is widely considered to be the original tale of the contagion Zombie, as the self-named “vampires” in the novel have little in common with the vampire genre ghouls (Christie and Auro, 2011: 67). *Omega Man* has been adapted into three full feature films and has inspired two others; it has also been adapted to graphic novel format (Latham, 2009). These adaptations can be examined to reveal shifts in consumer desires – and thus changes in the Zombie figures.

In the first adaptation of the novel, the 1964 film *The Last Man on Earth* already has significant differences to the original novel. Aside from plot devices such as character name changes the behaviour of the Zombies has changed from fast and threatening to slow, lumbering and much more what we now consider to be 'Zombie-like'. While the novel clearly explains the origin of the disease as a bacterial contagion, the film leaves the cause unknown – implying the threat of an impending apocalypse. Matheson was involved in the original writing of the screenplay but removed his credit due to later rewrites (Zabel, 2007); the implication being that the film represents a new adaptation outside of the author's control.

The Omega Man (1971) was the second adaptation of the Matheson novel. It contained more variations from the first film and the novel, the Zombie plague cause and behaviour being the largest changes made. The cause of the Zombie plague is changed to the consequence of biological warfare between China and Russia, and the main character is rendered immune by an experimental vaccine. The scenario that this film is based in can be linked to the wider Cold War fear discussed in the literature review and experienced by the intended audience of the film, viewers in the USA. The vaccine that the main character works on in the novel and the first film adaptation is then replaced by a serum produced from his blood. The main character is successful in rescuing civilisation by injecting this serum into the Zombie figures. Thus the significant elements of the Zombie genre – cause of the plague, behaviour of the Zombies and the solution to the plague – are all significantly different from the novel and the first adaptation. In this adaptation there was no involvement from Matheson or the directors of the original film, thus rendering it another unique cultural artefact.

I Am Legend (2007) was the third and final adaptation of the *Omega Man* novel. Again, in this version, the cause of the Zombie plague is changed from the previous films and the novel. The *I Am Legend* Zombies are caused by a viral contagion that is created by humans in order to cure cancer. The Zombie figures here are the closest to the original novel in terms of behaviour, as they are fast and cunning and threatening. As with the second film there is a group of survivors that lead the main character into redemption and safety, which

significantly changes the implication of the virus as it is not necessarily fatal to all human life. Once again Matheson was completely uninvolved with the production of this film. The introduction of the Virus Zombie figure in this adaptation of *Omega Man* once again corresponds to the growth of the Virus Zombie in the literature studied, as well as increased fears of HIV/AIDS and other diseases and contagions seen in the examination of the moral panics in the data analysis.

Thus from the single novel *Omega Man* by Richard Matheson three distinct and different films were produced. In each decade the method of Zombie spread, their behaviour and the fate of the protagonist is significantly different. *Omega Man* also inspired several films that were not directly based on the novel and thus represents an important cultural artefact over more than 50 years – which was continuously adapted and adjusted to appeal to the market in new ways.

I Am Omega was also released in 2007 and based on *Omega Man* but does not credit the author or the original novel at all. Released as a “mockbuster” (a film aiming to cash in on the marketing and interest in a new blockbuster) the film depicts a similar story to the *I Am Legend* film, except for citing a genetic mutation as the cause of the Zombie apocalypse, and being unclear as to how far the virus has spread. As this film was an utter failure it cannot really be considered a successful adaptation of the Zombie artefact, although it should be noted that the mode of infection is not vastly different to *I Am Legend* also released in that year. In contrast to this, a highly successful adaptation can be seen in the hit blockbuster *Night of the Living Dead* (1968). The director George Romero openly admits to the inspiration that both the first film and the novel had on this genre defining masterpiece (Biodrowski, 2008) claiming that the screenplay was blatant plagiarism of the novel. Nonetheless, while not addressing the cause of the infection directly in the film Romero uses imagery similar to the first film, with slow, lumbering Zombies. *Night of the Living Dead* has been examined for its portrayal of consumerism, race relations and feminism (Platts, 2013:550), rendering it a unique product of its time, although there is no significant change in the representation of the Zombie figure from the 1964 film, which is in itself notable.

There are several other films which critics state have borrowed heavily from *Omega Man*. Most significantly, due to its individual success, *28 Days Later* (2003) follows a premise remarkably similar to *Omega Man*, enough for it to be called “a bad rip off” by film critic JT1999 of IMDb (2003). While the film does not credit any of the previous movies, the plotlines are remarkably similar. Viral Zombies infect a city and a lone protagonist is left to find survivors, although no cure is actively sought.

The novel *Omega man* had several adaptations that each reflected a changing awareness in the audience of societal fears. From an unknown cause in the 60s to a fear of warfare in the 70s and ultimately an unstoppable virus in the 2000s this novel has been freely adapted to render unique cultural artefacts based on the initial fiction. The clearest connection to a specific, identifiable moral panic can be seen in the 2000s adaptation to include a strong virus theme that is also present in other Zombie literature. The Virus Panic that originated in the 1990s had an immense influence on the production of Zombie artefacts, as can be seen from the previous chapter. The 1970s warfare fear is addressed by Videgar (2013) in her analysis of the Cold and Vietnam Wars on the production of the American Zombie figure, and speaks to a deep-rooted fear of invasion, as does the vague fear of the unknown cause in the 1960s – this fear of the unknown is typical of Zombie fictions of the time, with the largest representation being pre-1990.

The representation of dominant cultural ideologies and moral panics present in the intended audiences of these novels and their adaptations can thus be seen clearly when examining the cultural context of adaptations longitudinally. This reinforces the application of moral panics theory to the creation and dissemination of fiction in the Zombie horror genre and serves to support the data presented in chapter 4 of this study. While the motivation of adaptation of these titles is unknown, the enforcement of the findings of this bibliography is significant in indicating the motivation of adaptation.

Furthermore, the significance of the longitudinal development of the Zombie figure and its correspondence to cultural and societal developments in the form of moral panics speaks to the validity of the producer consumer relationship suggested by Bourdieu and explored in

chapter 1 of this study. These case studies thus serve to elaborate and confirm of the findings of this study.

The impact of the financial and commercial restraints exerted on the publishing industry by consumers can be theoretically illustrated by the data collected in this chapter. If the validity of the argument made by Hesmondhalgh (2006:214) on the application of Bourdieu's theory of cultural exchange to the commercial environment of symbolic goods is examined based on this data it can be found that the desire of the publisher to remain relevant to the cultural exchange demanded by readers exerts significant influence on the types of cultural products (or, in this instance, Zombies) produced. The data collected and analysed in this chapter thus supports the theoretical power relationships suggested by Bourdieu (1999:5) in his examination of the publishing industry as a field of cultural production.

These findings will be further explored and applied to the original research questions in the following chapter. The significance of the application of moral panics to the production of cultural artefacts as well as the application of Bourdieu's field of cultural production to the Zombie figure will be examined in detail in the following chapter. Concluding remarks, final discussions on findings, as well as recommendations for further study will also be included.

Chapter 6: Conclusion

The function of the Zombie as a figure of the 'other' has been established in secondary research, as has the function of the 'other' as a tool to express cultural fears and anxieties. This study aimed to examine the representation of specific cultural fears – expressed as moral panics – in the development of a specific figure of the 'other', Zombie characters. This type of research was initially explored by Radway in her ground-breaking 1989 examination of the reading motivations of romance readers. The implications of the user-involvement and motivations in text selection speak directly to this study's attempts to explore the greater influence of cultural anxieties and moral panics on the selection and consumption process of readers of horror genre Zombies. The elaboration on the study of romance readers introduces a new metric to identify and measure production and consumption behaviours based on unconscious societal influences.

This study thus ventured to explore the impact of the greater social environment on the production of popular fiction. Though the use of paratext in the compilation of the bibliography it was established that the paratextual references to the nature, origin and cause of the Zombie character, as well as its behaviour, have changed significantly over the period studied, more so since 1990 than in the pre-1990 period. These changes imply a shift in the nature of the 'other' depicted in the Zombie fiction genre, which in turn indicates a change in the cultural expression of societal fears as discussed above.

Through the systematic analysis of the bibliography trends emerged that indicated the existence of categories of Zombie characters in the Zombie fiction. Certain types of Zombie figures were created in large amounts at specific periods in time. As specific types of Zombies increased in popularity, others fell. This can be seen in the case of the necromancy Zombie figure's decline in popularity as the virus Zombie increased. These trends indicate specific categories of Zombie figures which can be identified as existing in certain periods. These categories can then be considered as context-specific expressions of the 'other' that are representative of specific expressions of cultural fears.

In the application of the theory of moral panics to a mass media medium that is not journalism the researcher hopes to identify the socio-cultural motivations behind the

creation and dissemination of specific cultural objects. Using Bourdieu's theory of the power relationship between producer and consumer (Hesmondhalgh, 2006: 214) it can be theorised that the existence of a cultural object requires the demand for its creation by a specific market, among other factors that are beyond the scope of this study. The reader, or consumer of the cultural artefact, is the holder of some power in the cultural exchange as publishing is primarily a profit-driven industry. As such, it was theorised that changes in the socio-political environment of the consumer would influence the demands placed on the cultural artefact consumed, in addition to the influence that the cultural climate exerts on the authors themselves.

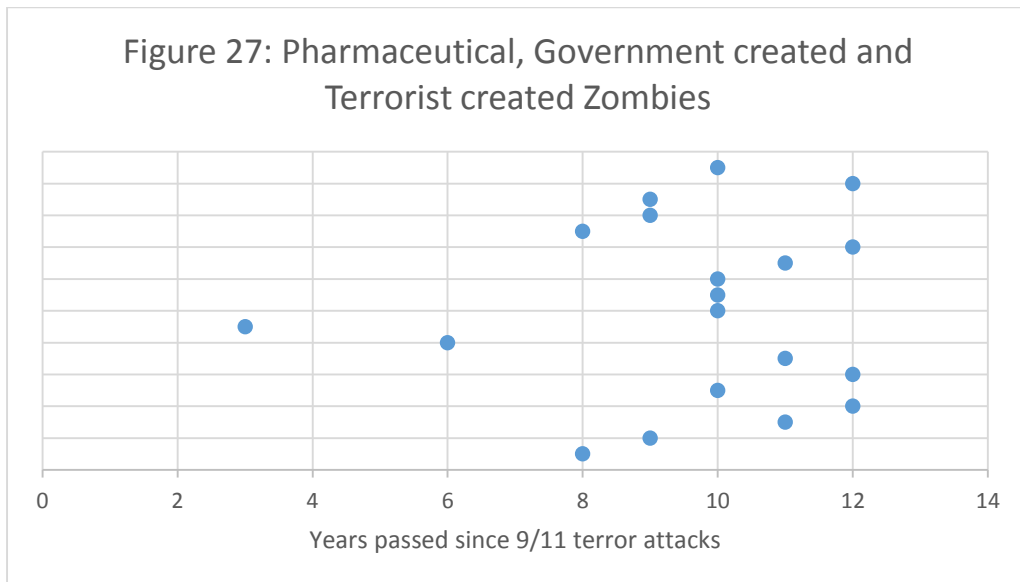
Moral panics theory was used as it indicates large-scale influences on a society. Moral panics as defined by Goode and Ben-Yahuna (1994) elicit emotional, legislative and mass responses from the societies in which they occur. The successful application of moral panics theory to the fiction publishing environment would have large-scale implications for the study and understanding of trends in fiction publishing as it could shed light on reader motivations that have previously gone unstudied.

Through the identification of nine 'types' of Zombie figures and their contextualisation in specific time periods it was possible to examine specific moral panics that might have influenced their creation and popularity. Several moral panics were identified to have, at least partially, influenced the creation and popularity of certain 'types' of Zombies. However, in the more recent past, the coincidental existence of Viral, Government, Vaccine and Terrorist created Zombies shortly following major identified moral panic episodes is considered indicative of their influence on the creation of these cultural artefacts.

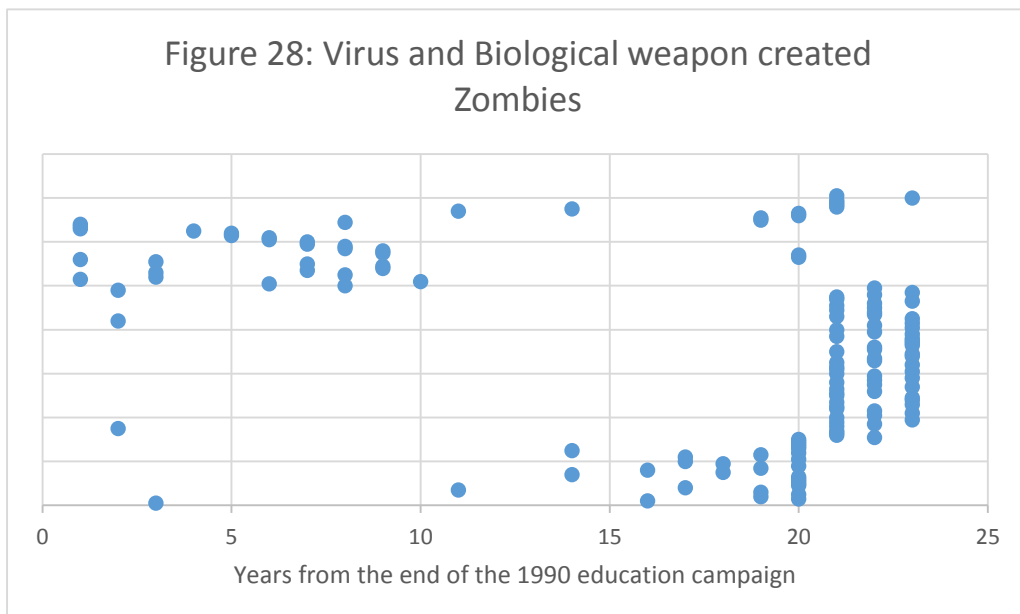
6.1 Models of analysis for bibliographic data

The first element of analysis is the elapse of time between the emergence of the moral panic and the subsequent evolution of the corresponding Zombie trope. Using the concepts identified in the analysis of the data, chapter 5, and the time lapse can be plotted in order to identify trends. The following scatter diagrams represent each data point (title) on a longitudinal timeline where the x-axis represents years and the y-axis represents title number.

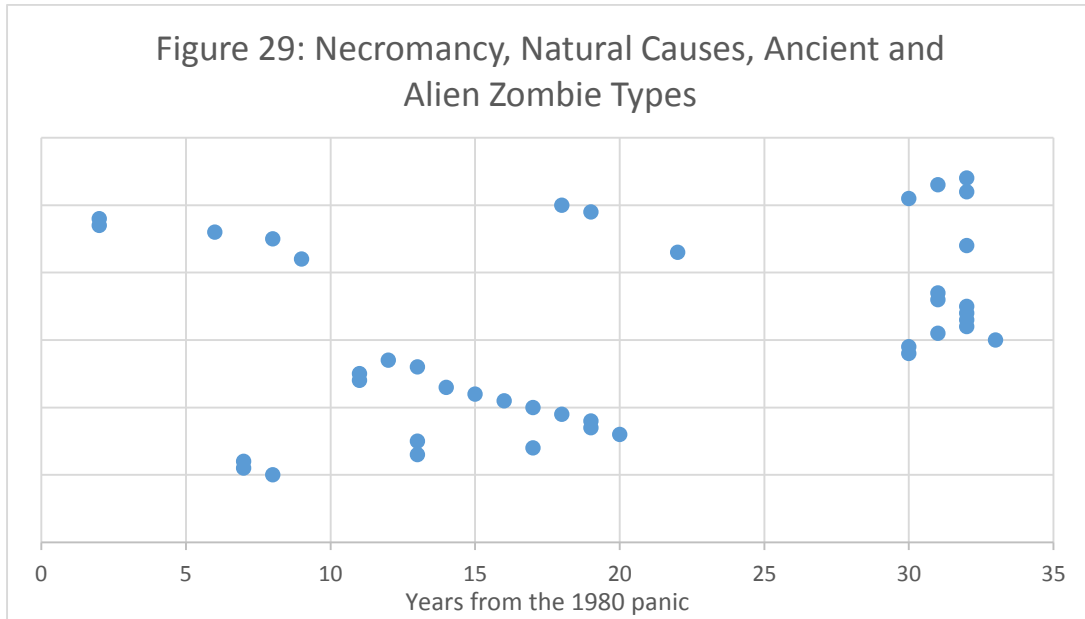
The first Zombie trope to be analysed will be the Pharmaceutical, Government and Terrorist created Zombie. Using the largest instigator of moral panics about corruption and terrorism, the 9/11 terror attacks on the USA as a baseline, the median years from panic to publication is 9.6 years as no trend is evident.



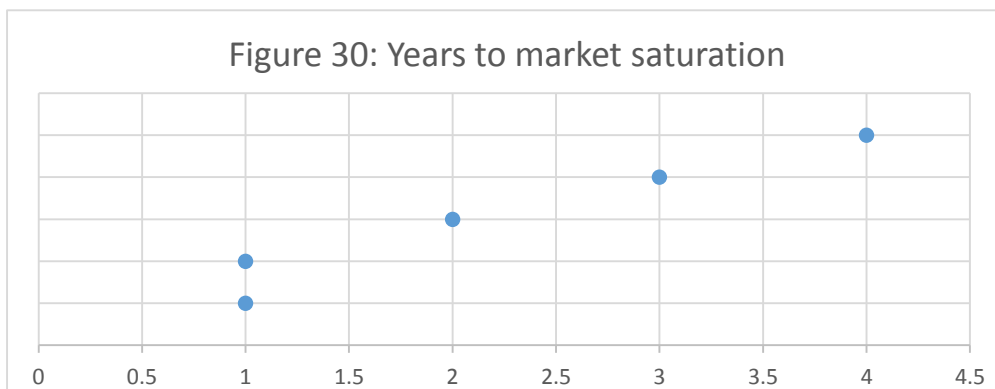
The second Zombie trope will be the Biological Weapon and Virus Zombie types. Using the baseline for analysis as 1990 (the end of the initial widespread education campaigns) the median years to publication is 17.1 years as no trend is evident.



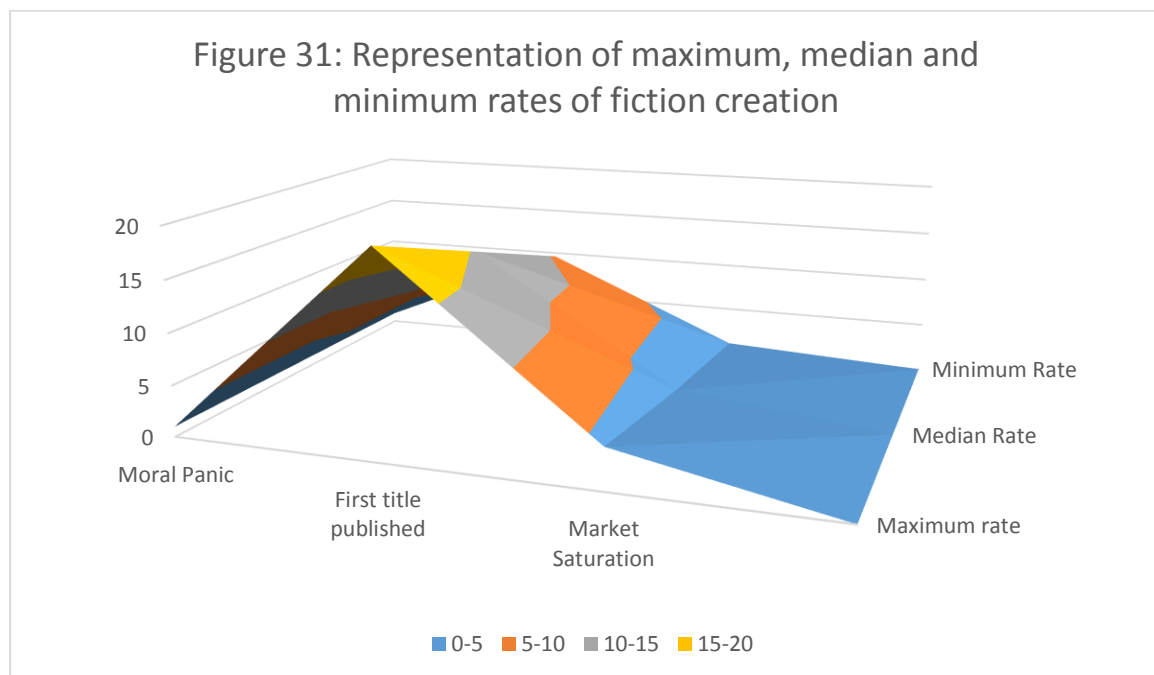
The final category of Zombie trope to be analysed is the Necromancy, Natural Causes, Ancient and Alien type Zombies. Due to the long development time of the satanic panic the date of mass dissemination chosen is 1980, the height of the panic. Using this as an origination date the median for years of publication from the panic is 19.6 years as no trend is evident.



The average length from first publication of each of the plotted Zombie types to the market peaks can be calculated for each of these Zombie types except for Natural Causes, Terrorist and Pharmaceutical created Zombies, as these are still experiencing growth. The Median year from first title to market saturation is 2.2 years as no trend is evident from the dispersal of the scatter pattern.



From this analysis the development of the Zombie figure in literature and how it relates to moral panic appearances can be calculated. From the initial appearance of a moral panic the first Zombie figures that correlate with it can appear from 1 to 32 years afterwards, depending on the longevity of the moral panic. The median time lapsed from initial panic to Zombie figure is between 9.6 and 19.6 years, thus the average is 14.6 years. However, once the initial title is published the average time to peak, or market saturation is 2.2 years, with a minimum of 1 and a maximum of 4 years, depending on the intensity of the moral panic associated with the Zombie figure.



The analysis of these findings enables the researcher to answer the research questions presented in this study. The following sections will address the questions individually, as well as present the overall findings of the study.

6.2 Findings

There is significant evidence of contextualised character creation in the Zombie fiction genre. It can be deduced from the collected data that the figure of the ‘other’ as represented by the Zombie character is influenced by the prevailing cultural anxieties and fears of a specific period. The greater social environment thus has a large impact on the creation of figures of fear in literature. However, not all documented moral panics are

represented in the Zombie fiction produced as cultural artefacts. What is clear from the most well represented moral panics in the Zombie fiction examined (viruses, Satanism, natural disasters, terrorism and others as discussed in chapter 4) is the implication for large-scale destruction to the population as a whole. While moral panics such as paedophilia have implications for the health and well-being of children and parents with young children there is little to no threat of a mass societal destruction, while natural disasters or terrorism however carry this threat intrinsically. A further consideration of the moral panics not included in the representation of Zombie characters is the ability of a society to avoid the occurrence. Using paedophilia as an example again, one can protect one's children, remove threats and punish perpetrators – this cannot be done with terrorism for example, as avoiding a terrorist attack is exceedingly difficult, if not impossible for the average reader or viewer.

The successful application of moral panics to the development of literature illustrates the validity of the producer-consumer power relationship proposed by Bourdieu (1999:5). The application of this theory to a mass media field other than journalism also suggests new avenues of research in the research of publishing and trends in readership and production of books.

Through the examination of the Zombie figure as a product of cultural commodification the value of popular literature both to the reading public at large and the examination of literature as a method of cultural exchange can be explored. The implications of this for publishing and moral panics research is a deeper insight into consumer motives, author motives, cultural discourse and the cultural field as expressed by Bourdieu.

This study has illustrated a theoretical consumer involvement in the creation of the demand for cultural artefacts. That the continued demand, consumption and creation of cultural artefacts can reflect changing moral panics in specific socio-cultural environments implies consumer involvement in the creation and consumption of the Zombie figure as a cultural artefact. This finding supports both the agreement presented by Platts (2013:551) and Bourdieu's theory of cultural exchange (1999:5). Furthermore, the findings of this study support the examination of literature as a study of consumer behaviour. Through the

research conducted in this study the influence of the consumer's cultural and social background on the selection and consumption of literature through the influence of these backgrounds on the consumer's attitudes and perspectives towards the cultural artefact can be illustrated. This new avenue of research could influence publishing studies on both the type of literature a reader engages with as well as the purchasing and reading motivations of that consumer. In a similar way this study allows for insight into the motivation behind the production of Zombie fiction by authors, as they are also influenced by the cultural anxieties of the social environment.

In terms of the findings of the study, there is evidence that long-term moral panics allow for longer leeway in terms of publication time, and that the time of moral panic origin is not a determining factor in the success of titles, as long as the moral panic is still active and causing cultural anxiety. However, once the first title is produced market saturation will occur within 4 years, with a median of 2.2 years. The implication of this finding for the commissioning of titles based in the Zombie genre is that moral panics identified must be active, naturally, but that time lapsed from the initial introduction is less important than the widespread nature, or intensity, of the panic. Once the first title is published by a competitor though publishers have a very limited time to produce titles that will generate maximum profit and repeated print runs, a maximum of 4 years. Estimating the average time for title generation after commissioning as 12 months, this leaves a window of 3 years to identify developing trends based on competitor lists and market behaviour.

The research questions posed by this study involved the examination of the development of the Zombie figure, and the changes it experienced, these questions will now be answered individually.

6.2.1 How have the paratextual elements relating to the Zombie figure changed since its introduction in fiction?

The identification of the keywords "virus", "magic", "bacteria", "unknown", "bite", "flesh", "voodoo", "fast", "spread" and "Zombie" in the initial literature review indicated that the paratextual elements describing the Zombie figure characteristics have experienced some shifts since the introduction of the figure into public discourse. It was however the

occurrence of additional keywords such as “government”, “human folly”, “greed”, “alien”, “necromancy”, “ancient”, “terrorism”, “natural causes” as well as “Pharmaceutical companies”/ “vaccines”, “bioterrorism/terrorism” and “evil” that were not apparent in the literature review that indicated the larger changes in the paratextual elements relating to the Zombie figure.

The introduction of evil figures, human folly, human involvement and the threat of ancient, evil Gods indicates a much larger change in the Zombie figure than initially anticipated and indicated in the literature review. Through the compilation of the bibliographic elements of paratextual references to the Zombie figure this research question was addressed.

6.2.2 Can these identified changes be categorised into specific ‘types’ of Zombie figures occurring in the genre?

This question was answered through the analysis of the bibliographic epi- and paratext collected. The paratextual elements also indicated the rise and fall of specific Zombie categories in relation to each other, indicating the different ‘types’ of Zombies experiencing different phases of popularity, addressing the need for categorisation of the Zombie figure posed by the research questions. The popularity of certain types of Zombie figures at specific times – especially when the popularity of previous types of Zombie figures are juxtaposed with current popular figures – implies the existence of categories of Zombie figures that correspond to the keywords that are identified above. As was deduced from the bibliographic analysis of the genre these categories of Zombie ‘types’ are identifiable, homogenous and mutually exclusive.

6.2.3 Can the application of the theory of moral panics indicate any symptomatic awareness in the reading population motivating the modification of Zombie types over time?

Finally the juxtaposition of the moral panics identified through a review of literature with major trends in the types and categories of Zombie fiction revealed that moral panics that imply the destruction or threat to large sections of the population or a civilisation as a whole – especially is this threat cannot be prevented or avoided, as is the case in natural disasters and viruses – are definitely represented in the fiction studied. The most ‘threatening’ moral

panics specifically related to the loss of autonomy, mass destruction and helplessness are represented in the Zombie figures identified as causes of apocalyptic destruction and the Zombie plague. The implication of this study is that the examination of current moral panics could indicate the possibility of future publishing trends, as well as a deeper insight into the wants and needs of the reading audience.

Given this deduction and the current increase in the production of pharmaceutically created Zombies and the developing panic around the anti-vaccination campaign this trend is likely to continue into the foreseeable future, alongside the trend of terrorist created Zombies. As an example, in the foreseeable future we are likely to see Zombies created by a vaccine to the Ebola virus that was tampered with by terrorists, or a similar trend in the Zombie figure.

6.3 Recommendations for future research

A study of the motivations for such a drastic increase in the production of Zombie fiction since the 2001 period would indicate further dimensions in the production/consumption relationship of this genre. Similar studies conducted on other genres of horror fiction would show if the theory is reproducible in other antagonist figures, and thus if it is a globalised or localised trend in the horror genre. A readership study on the buying and reading motivations of the readership of Zombie and horror literature would further serve to illustrate the relationship between the expression of fear in the cultural and fictional realms, and speak to the viability of a prediction model based on trend analysis.

Further application of moral panics theories on the publishing environment as a method of mass communication will serve to validate this study further, as well as to increase the scope of readership research in general. The study of consumer motivation and buyer behaviour in publishing would benefit from a longitudinal examination of the cultural indicators that precede the purchase of specific genres, books or authors, as was done in this study. The wider application of moral panics theory in the marketplace for other mass communication products will increase the understanding of reader and viewer behaviour.

The limitations of the database used and the nature of the user-generated list limited the sample that was identified in the pre-1990s period. Further research into the identification

of early Zombie fiction titles is difficult, but necessary to extrapolate the theory further into the past. Archival research of individual publishers will need to be conducted to expand on as well as to identify the accuracy of the pre-1990s figures used in this study, in order to draw more historical conclusions on the application of moral panics to earlier literature and draw more far-reaching conclusions. Furthermore the limitations of the scope of this study should be expanded to include a larger sample size for a total population size than what was manageable for this study; this could offer a deeper insight into the movements of Zombie figures within specific decades.

The limitations of using secondary data in the form of a literature review for the identification of moral panics offered limitations in terms of identification, as the majority of moral panics identified were orientated in the western world as this is where the majority of moral panics research is conducted. Further research into moral panics in other countries and ideologies represented in this bibliography is encouraged to broaden the understanding and view of the Zombie figure in the non-western world, as well as the representation of moral panics in other ideologies.

6.4 Conclusion

The application of moral panics theory to the literary landscape introduces a new method of examination of reader behaviour and motives in an under-researched and very important environment. With the increased global production of English language fiction titles contributing to a highly competitive marketplace (Townsend, 2005) it can be argued that increased readership research is key to the continued success of fiction publishing globally. Furthermore the application of a new method of readership research increases the understanding of reader motivations, offering a deeper insight and understanding into the book buying behaviour, wants and needs of the consumer – an area of study that has been sadly neglected in research of both popular culture and popular fiction. The insight into the history and development of the Zombie trend that is currently experiencing large growth (as can be seen from the bibliography) also offers a rare outline of the development of a global trend, as well as possible indicators of motivations for popularity in the moral panics represented.



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Zechariah 14:12, King James Bible, 2014



Appendix A

Total titles on list: 977

Excluded based on repeat authors, series or titles: 242

Excluded based on anthologies, collections of short stories or authors: 62

Excluded based on genre considerations: 191

Excluded based on lack of user or publisher generated paratext: 8

Total exclusions: 503

Percentage of titles excluded: 51%



Appendix B

P1= Total population

P2= Population sample¹

N= Sample size²

Decade 1

2013 576

2012 428

2011 257

P1	1261
P2	618
N	155

Decade 2

2010 166

2009 72

2008 30

2007 26

2006 17

¹ P2 (Population sample) is the total population (P1) to which the 51% exclusion rate is applied as discussed in Appendix A and Chapter 5.

² N (sample size) is calculated with $P2 \cdot 0.25$ where 25% is the selected ratio of titles for every decade, where $N \Rightarrow 1$, 1 is used as a whole number is needed (no part of a title can be advertised).

2005	103
2004	88
2003	59
2002	53
2001	30

P1	644
P2	316
N	79

Decade 3

2000	33
1999	33
1998	34
1997	56
1996	96
1995	1
1994	0
1993	2

1992 0

1991 3

P1 258

P2 132

N 33

Decade 4

1990 0

1989 2

1988 3

1987 1

1986 4

1985 0

1984 1

1983 2

1982 0

1981 0

P1 15

P2 7

N 7³

³Where P2 is >20 the full P2 amount will be used for N, as discussed in chapter 3 and 4.

Decade 5

1980 2

1979 0

1978 1

1977 0

1976 2

1975 0

1974 2

1973 3

1972 0

1971 1

P1 10

P2 5

N 5

Decade 6

1970 2

1969 1

1968 3

1967 3

1966 2

1965 1

1964 1

1963 1

1962 2

1961 1

P1 15

P2 8

N 8

Decade 7

1960 1

1959 1

1958 1

1957 0

1956 1

1955 0

1954 2

1953 1

1952 2

1951 1

P1 10

P2 5

N 5

Decade 8

1950 2

1949 2

1948 1

1947 1

1946 2

1945 0

1944 0

1943 0

1942 0

1941 1

P1 9

P2 4

N 4

Decade 9

1940 0

1939 0

1938 1

1937 1

1936 0

1935 0

1934 1

1933 0

1932 0

1931 0

P1 4

P2	2
N	2

Decade 10

1930	0
1929	1
1928	1
1927	0
1926	0
1925	0
1924	0
1923	0
1922	0
1921	0

P1	4
P2	2
N	2





2013-2011

<u>Type</u>	<u>Total</u>	<u>Percentage of 155</u>
Virus	71	45.8%
Magic/supernatural/paranorma l	25	16.1%
Bacteria	1	0.6%
Unknown	71	45.8%
Bite/saliva`	101	65.2%
Flesh eating	120	77.4%
Voodoo	1	0.6%
Fast	76	49%
Not Spread	32	20.6%
Government	5	3.2%
Human folly	31	20%
Greed	11	7.1%
Alien	3	1.9%
Necromancy/ voodoo	11	7.1%
Ancient	3	1.9%
Evil	5	3.2%
Terrorism	5	3.2%



Natural causes (fire, rain, earthquake, pollution)	3	1.9%
Biological weapon	6	3.9%
Pharmaceutical/ vaccine	2	1.3%

2010-2001

<u>Type</u>	<u>Total</u>	<u>Percentage of 79</u>
Virus	44	55.7%
Magic/supernatural/paranormal	40	50.6%
Bacteria	3	3.8%
Unknown	49	62%
Bite/saliva`	63	79.7%
Flesh eating	57	72.2%
Voodoo	1	1.3%
Fast	19	24.1%
Not Spread	16	20.3%
Government	3	3.8%
Human folly	12	15.2%
Greed	4	5.1%
Alien	3	3.8%



Necromancy/ voodoo	4	5.1%
Ancient	2	2.5%
Evil	1	1.3%
Terrorism	2	2.5%
Natural causes (fire, rain, earthquake)	2	2.5%
Biological weapon	5	6.3%
Pharmaceutical/ vaccine	0	0

2000-1991

<u>Type</u>	<u>Total</u>	<u>Percentage of 33</u>
Virus	2	6.1%
Magic/supernatural/paranormal	14	42.4%
Bacteria	0	0
Unknown	5	15.2%
Bite/saliva`	5	15.2%
Flesh eating	24	72.7%
Voodoo	6	18.2%
Fast	1	3%
Not Spread	26	78.8%
Government	0	0



Human folly	3	9.1%
Greed	2	6.1%
Alien	4	12.1%
Necromancy/ voodoo	20	60.1%
Ancient	2	6.1%
Evil	3	9.1%
Terrorism	0	0
Natural causes (fire, rain, earthquake)	4	12.1%
Biological weapon	1	3%
Pharmaceutical/ vaccine	0	0

1990-1981

<u>Type</u>	<u>Total</u>
Virus	0
Magic/supernatural/paranormal	2
Bacteria	0
Unknown	2
Bite/saliva`	0
Flesh eating	2



Voodoo	0
Fast	0
Not Spread	0
Government	0
Human folly	7
Greed	0
Alien	1
Necromancy/ voodoo	5
Ancient	0
Evil	0
Terrorism	0
Natural causes (fire, rain, earthquake)	0
Biological weapon	0
Pharmaceutical/ vaccine	0

1980-1971

<u>Type</u>	<u>Total</u>
Virus	0
Magic	0
Bacteria	0
Unknown	2



Bite/saliva`	0
Flesh eating	1
Voodoo	3
Fast	0
Not Spread	1
Government	0
Human folly	1
Greed	0
Alien	0
Necromancy/ voodoo	3
Ancient	0
Evil	0
Terrorism	0
Natural causes (fire, rain, earthquake)	1
Biological weapon	0
Pharmaceutical/ vaccine	0

1970-1961

Type **Total**

Virus 0



Magic	4
Bacteria	0
Unknown	0
Bite/saliva`	1
Flesh eating	5
Voodoo	4
Fast	0
Not Spread	6
Government	0
Human folly	4
Greed	0
Alien	0
Necromancy/ voodoo	4
Ancient	0
Evil	0
Terrorism	0
Natural causes (fire, rain, earthquake)	0
Biological weapon	0
Pharmaceutical/ vaccine	0

1960-1951



<u>Type</u>	<u>Total</u>
Virus	0
Magic	4
Bacteria	1
Unknown	0
Bite/saliva`	0
Flesh eating	1
Voodoo	1
Fast	1
Not Spread	0
Government	0
Human folly	0
Greed	0
Alien	0
Necromancy/ voodoo	5
Ancient	0
Evil	0
Terrorism	0
Natural causes (fire, rain, earthquake)	0
Biological weapon	0

Pharmaceutical/ vaccine 0

1950-1941

<u>Type</u>	<u>Total</u>
Virus	0
Magic	4
Bacteria	0
Unknown	1
Bite/saliva`	0
Flesh eating	0
Voodoo	0
Fast	0
Not Spread	4
Government	0
Human folly	0
Greed	0
Alien	0
Necromancy/ voodoo	0
Ancient	0
Evil	0



Terrorism	0
Natural causes (fire, rain, earthquake)	0
Biological weapon	0
Pharmaceutical/ vaccine	0

1940-1931

<u>Type</u>	<u>Total</u>
Virus	0
Magic	0
Bacteria	0
Unknown	0
Bite/saliva`	0
Flesh eating	2
Voodoo	2
Fast	0
Not Spread	2
Government	0
Human folly	0
Greed	0
Alien	0
Necromancy/ voodoo	2



Ancient	1
Evil	0
Terrorism	0
Natural causes (fire, rain, earthquake)	0
Biological weapon	0
Pharmaceutical/ vaccine	0

1930-1921

<u>Type</u>	<u>Total</u>
Virus	0
Magic	0
Bacteria	0
Unknown	1
Bite/saliva`	0
Flesh eating	1
Voodoo	1
Fast	0
Not Spread	2
Government	0
Human folly	1



Greed	0
Alien	0
Necromancy/ voodoo	1
Ancient	0
Evil	0
Terrorism	0
Natural causes (fire, rain, earthquake)	0
Biological weapon	0
Pharmaceutical/ vaccine	0
Total for 1990-1921	

<u>Type</u>	<u>Total</u>
Virus	0
Magic	14
Bacteria	1
Unknown	6
Bite	1
Flesh eating	9
Voodoo	11
Fast	1
Not Spread	15

Government	0
Human folly	13
Greed	0
Alien	0
Necromancy	20
Ancient	1
Evil	0
Terrorism	0
Natural causes (fire, rain, earthquake, radiation)	1
Biological weapon	0
Pharmaceutical/ vaccine	0

Appendix C

<u>Year</u>	<u>Title</u>	<u>Author</u>	<u>Genre</u>	<u>Keywords</u>
1922	Herbert West- Reanimator	H P Lovecraft	Science fiction	Unknown cause, human cause/folly, flesh eating, does not spread

1929	The Magic Island	William Seabrook	Fiction	Voodoo, cannibalism, necromancy, evil
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<u>Year</u>	<u>Title</u>	<u>Author</u>	<u>Genre</u>	<u>Keywords</u>
1937	ARGOSY Weekly	Eustace L. Adams; Edmund Littell; George Challis	Graphic novel	voodoo, not spreading, necromancy, cannibalism

1938	Tell my horse: voodoo and life in Haiti and Jamaica	Zora Neale	Fiction/travel	Voodoo, not spreading, necromancy, cannibalism (flesh eating), ancient, religious/god
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<u>Year</u>	<u>Title</u>	<u>Author</u>	<u>Genre</u>	<u>Keywords</u>
1947	Eerie Comics, Number 1, Eyes of the Tiger	Avon Comics	Graphic novel	supernatural cause, not spreading, not flesh eating, magical Zombie
1949	Zombies don't date	R.W Zander	Y/a	Unknown cause, not spreading, not flesh eating, magical Zombie



1949	Adventures Into the Unknown, Number 1, The Werewolf Stalks	American Comics Group	Graphic novel	supernatural cause, not spreading, not flesh eating, magical Zombie
<u>Year</u>	<u>Title</u>	<u>Author</u>	<u>Genre</u>	<u>Keywords</u>
1950	Ghost Comics, Number 1, The Banshee Bells	J. F. Byrne	Graphic novel	supernatural cause, not spreading, not flesh eating, magical Zombie
1951	Web of Mystery, Number 1, The Curse of the Beckoning Mummy	Ace Comics	Graphic novel	evil, supernatural, necromancy
1952	Tales of Horror, Volume 4, The Curse of King Kala	Toby / Minoan	Graphic novel	evil, supernatural, necromancy
1953	Haunted Thrills, Number 11, Blood in the Sky	Ajax Farrell	Fiction	evil, supernatural, necromancy
1955	Omega man	Richard Matheson	Fiction	Voodoo, magic, possible bacteria root, spreads quickly, disease, infection, rapid



spread, flesh eating, no bite spreading??

1956	A BOOK OF STRANGE STORIES	HERBERT VAN THAL	Fiction	unknown cause, necromancy, occult, evil
Year	Title	Author	Genre	Keywords
1962	Incredible Hulk (1962 series) #603 ZOMBIE	Marvel	Graphic novel	science influence, medical zombies, human folly, flesh eating, not spreading
1964	Falcons of narabedla	Marion Zimmer Bradley	Y/a	Science influence, medical zombies, human folly, flesh eating, not spreading
1964	Charlton Comics SPACE ADVENTURES #56 The Fishermen of Jupiter	Collector-Magazines	Graphic novel	science influence, medical zombies, human folly, flesh eating, not spreading
1967	Drums of the dark gods	W A Ballinger	Fiction	Voodoo, magic zombies, not flesh eating, not spreading, necromancy
1967	THE PLAGUE OF THE ZOMBIES	John; et. Al. Gilling	Fiction	voodoo, magic zombies, not flesh eating, not spreading, necromancy
1968	The Man From S.T.U.D., #9, Sock it to Me Zombie!	F. W. Paul	Fiction	voodoo, magic zombies, not flesh eating, not spreading, necromancy



	Science			
	Fiction Greats			
1969	(No. 13): All Robert Silverberg Silverberg Issue	Robert Silverberg	Fiction	science influence, medical zombies, human folly, flesh eating, not spreading
<u>Year</u>	<u>Title</u>	<u>Author</u>	<u>Genre</u>	<u>Keywords</u>
1970	ECHOES OF THE SPIRIT WORLD GHOST MANOR #10	Sanho Kim	Graphic novel	voodoo, magic zombies, not flesh eating, not spreading, necromancy
1974	The night of the living dead	John Russo	Fiction	Radiation, unknown cause, flesh eating
1976	Vampirella, No. 3 : Deadwalk	Ron Goulart	Fiction	Voodoo, evil, occult
1979	Legion of the Dead	Hugh B. Cave	Fiction	Voodoo, evil, occult



<u>Year</u>	<u>Title</u>	<u>Author</u>	<u>Genre</u>	<u>Keywords</u>
1979	Marvel Team-Up Annual #2 : Featuring Spider-Man and the Hulk in "Murder In Cathedral Canyon"	Chris Claremont	Graphic novel	man-made Zombie, evil, unknown cause, human folly
1986	Green Eyes	Lucius Shepard	Fiction	man-made Zombie, human folly, evolution of Zombies, science-magic
1987	Zombie!	Peter Tremayne	Fiction	Voodoo, Necromancy, occult, evil
1987	Graveyard	Mason Burgess	Fiction	Evil, necromancy, unknown cause
1987	The Living Dead	Jeffrey Goddin	Fiction	Evil, voodoo, flesh eating, unknown cause
1988	Resurrection dreams	Richard Laymon	Fiction	Man-made Zombie, necromancy, insanity, human folly
1989	Moon walker	Rick Hautala	Fiction	Man-made Zombie, human folly, evolution of zombies, science-magic
1989	Z is for Zombie	Theodore Roscoe	Fiction	man-made Zombie, necromancy, human folly
1991	One rainy night	Richard Laymon	Fiction	Unknown cause (rain contagion), extreme violence, quick spread, saliva spread



1991	Reaper man	Terry Pratchett	Fiction	Paranormal cause, death absent not flesh eating, not spreading
1991	Evil ernie	Steven Huges	Graphic novel	Unknown cause, necromancy, evil, not flesh earing, not spreading
1991	Knight of the black rose	James Lowder	Fantasy	Magic zombies, necromancy, flesh eating, not spreading
1991	The scarlet Zombie	Butch Burcham	Graphic novel	Unknown cause, ancient evil, flesh eating not spreading
1992	Zombie war	Kevin Eastman	Graphic novel	Earth occupying aliens, flesh eating, not spreading, necromancy
1992	Bill the galactic hero	Harry Harrison	Fantasy	Alien species, other worlds, flesh eating/blood drinking. Spreading, bite spreads
1993	Wet work	Phillip Nutman	Fiction	Virus, mutating, flesh eating, saliva spreads
1993	White darkness	David a McIntee	Fiction	Haiti, voodoo, necromancy, not spreading
1993	Blood pact	Tanya huff	Fiction	Necromancy, medical experiments, not flesh eating, not spreading
1993	Cold blooded	Kylie Hotz	Fantasy	Magic zombies, necromancy, flesh eating, not spreading
1994	The ship of dreams	Brian Lumley	Fiction	Necromancy, flesh eating, not spreading
1995	Camp Zombie	Megan Stine	Y/a	Necromancy, flesh eating, not spreading
1995	Steven the Zombie	Francine Pascal	Y/a	Voodoo, human folly, flesh eating, not spreading



1996	Assassins apprentice	R Hobb	Fantasy	Sorcerer, magic, flesh eating, not spreading, greed.
1996	Endgame	Dafydd Ab Hugh	Fantasy	Earth occupying aliens, flesh eating, not spreading, necromancy
1996	One foot in the grave	Mark Simmons	Fantasy	Ancient evil Egyptian, flesh eating, not spreading, magic
1997	Abhorsen	Garth nix	Fantasy	Magic zombies, necromancy, flesh eating, not spreading
1997	Zombieworld: champion of the worms	Mike Mignola	Graphic novel	Sorcerer, magic, flesh eating, not spreading, voodoo
1997	Nigh of the pet zombies	Ag Cascone	Y/a	Human folly, medical reasons, science, flesh eating, not spreading
1997	Zombie Saturday night	Terry M West	Y/a	Magic zombies, necromancy, flesh eating, not spreading
1998	Tokyo Zombie	Yusaku Hanakuma	Graphic novel	Unknown cause (waste site) flesh eating, quick spread, saliva spread
1998	The umbrella conspiracy: resident evil	S D Perry	Fiction	Biological weapon, virus exposed, man-made, flesh eating, saliva spreads
1998	Darker angels	S.P Somtow	Fiction	Sorcerer, magic, flesh eating, not spreading, voodoo
1998	Zombie lover	Piers Anthony	Fantasy	Necromancy, human greed, not flesh eating, not spreading



1998	The nutronium alchemist	Peter f Hamilton	Fantasy	Soul-occupying aliens, flesh eating, not spreading, alien invasion
1999	The rift	Robert J Duperre	Fiction	Natural disaster earthquake
1999	The faithful friend	Robert d san souci	Y/a	Sorcerer, magic, flesh eating, not spreading, voodoo
1999	Zombie school	R L Stine	Y/a	Magic zombies, necromancy, flesh eating, not spreading
1999	The willow files	Yvonne Navaro	Fantasy	Magic zombies, necromancy, flesh eating, not spreading
<u>Year</u>	<u>Title</u>	<u>Author</u>	<u>Genre</u>	<u>Keywords</u>
2000	The drum, the doll and the Zombie	John Bellairs	Y/a	Sorcerer, magic, flesh eating, not spreading, voodoo
2000	The shattered alliance	Jeff Grubb	Fantasy	Necromancy, magic zombies, not flesh eating, not spreading
2000	The naming of parts	Tim Lebbon	Fiction	Unknown cause, fast spreading, infecting all living, flesh eating
2001	The dead shall inherit the earth	Vince Churchill	Sci fi	Plague, disease, virus, not flesh eating!
2001	Blood crazy	Simon Clark	Fiction	Unknown cause, only adults, biological cause, flesh eating, not spreading
2002	Electric Jesus corpse	Carlton Mellick iii	Fiction	Unknown cause, plague, flesh eating, saliva spreads



2002	Thor: vikings	Garth Ennis	Graphic novel	Magic zombies, unknown means, not flesh eating, not spreading, sorcery
2002	Priest	Min-woo Hyung	Graphic novel	Undead hell, magical/supernatural, religious, not spreading, flesh eating
2002	The damnation game	Clive Barker	Sci fi	Supernatural causes, religious, hell/demons, flesh eating, not spreading
2003	The goon	Eric Powel	Graphic novel	Sorcerer, magic Zombie, single controller, flesh eating
2004	Xombie	Walter Greatshell	Fiction	Virus, man-made, bite spreads, flesh eating, human folly, quick spread
2004	Resident evil: apocalypse	Keith R Decandido	Sci fi	Mutated virus, human folly, bioterrorism, flesh eating, saliva spreads
2004	Bad magic	Stephan Zielinski	Fiction	Paranormal activity, necromancy, flesh eating, not spreading, human folly
2006	The walking dead book 1	Robert Kirkman	Fiction graphic novel	Virus, rapid acceleration infection, spread by bite
2006	Jesus freaks	Andre Duza	Fiction	Holy curse, strange and exotic man, god created zombies, flesh eating, spreads by bite, fast
2006	Reiko the Zombie shop	Rei Mikamoto	Graphic novel	Sorcery, witch, flesh eating, paranormal
2006	Recess pieces	Bob Fingerman	Y/a	Human folly, science experiment, bite spreads, flesh eating



2006	Escape of the living dead vol1	John Russo	Graphic novel	Virus, spread by human folly, saliva spreads, fast spreading
2006	Zombee	Miles Gunter	Graphic novel	Magic zombies, feudal japan, sorcerer
2006	Monster island	David Wellington	Fiction	Unknown cause, epidemic, fast spreading, saliva spreads, flesh eating
2006	Cell	Stephen King	Fiction	Pulse', unknown cause, technological involvement, flesh eating
2007	28 days later: the aftermath	Steve Niles	Sci fi/ graphic novel	Virus, quick spread, government engineered, family killings huge aspect,
2007	Warren Ellis' Blackgas	Warren Ellis	Graphic novel	Unknown infection, bacteria (volcanic), flesh eating, not spread, not mindless
2007	Black sun silver moon	Tomo Maeda	Graphic novel	Paranormal, witchcraft, flesh eating, magic, church/god related
2007	The oblivion society	Marcus Alexander Heart	Fiction	Accidental nuclear war, human folly, flesh eating, radiation induced mutation
2007	Magic bites	Iona Andrews	Sci fi	Sorcery, magic, flesh eating, paranormal
2007	Every sigh, the end: a novel about zombies	Jason s Hornsby	Fiction	Unknown cause (millennium), paranormal, time/space continuum

	Dead earth:			
2007	the green dawn	Mark Justice	Fiction	Virus infects, flesh eating, saliva spreads
2007	World war z	Max Brookes	Sci fi	Virus, flesh eating, fast spreading, bite spreads,
	Zombies!			
2007	Eclipse of the undead	El Torres	Graphic novel	Unknown cause, flesh eating, fast spreading saliva spreads
2008	Blood of the dead	AP Fuchs	Fiction	Flesh eating, unknown origin, (rain)
2008	Infected	Scott Sigler	Sci fi	Alien constructed virus, infect host, fast spreading, flesh eating, saliva spreads
2008	The iron hunt	Marjorie M. Lui	Fiction	Magic zombies, paranormal, demon possessed, bite not spread, not flesh eating?
2008	The devil you know	Mike Carey	Fiction	Supernatural zombies, flesh eating, not spreading, demons, paranormal
	After twilight:			
2008	walking with the dead	Travis Adkins	Fiction	Man-made Zombie, virus mutated genetic, human folly
2008	Dr who: the many hands	Dale Smith	Fiction	Unknown cause, supernatural, paranormal, religious
2008	Dead eyes open	Matthew Sheperd	Graphic novel	Unknown cause, rising dead, not flesh eating, not spreading, not mindless??
2009	Day by day Armageddon	J L Bourne	Sci fi	Virus, epidemic, bacteria detrimental to Zombie, spreads quickly, spreads through saliva, bites



2009	Strange angels	Lili st. Crow	Y/a	Unknown sorcerer, magic
2009	Patient zero: Joe ledger	Jonathan Maberry	Fiction	Bioterrorism, virus (man-made) spread by bites
2009	Boneshaker	Cherie priest	Fiction	Gas, unknown origin, toxic substance, disease, (underground gas)flesh eating,
2009	Torchwood: bay of the dead	Mark Morris	Fiction	Flesh eating, alien created, simulated, (mutant?)
2009	Underground	Kat Richardson	Fantasy	Paranormal, witchcraft, flesh eating
2009	Half past dead	Zoe Archer	Fiction	Government testing, genetic manipulation, spread by saliva, flesh eating
2009	Resurrection: a Zombie novel	Tim Curren	Fiction	Rain, biological agent released, flesh eating, military testing, not infectious
2009	After life	Jaron Lee Knuth	Fiction	Virus, flesh eating, fast spreading, bite spreads,
2009	Outbreak	Mike Keleman	Fiction	Unknown cause, flesh eating, mutating (virus) fast spreading, smart zombies, saliva spreads
2009	Outbreak	Mark Clodi	Fiction	Unknown cause, infection, saliva spreads, flesh eating, fast spreading
2009	Deadwater	Anthony Giangregorio	Fiction	Chemical spill, mutation of man , human folly, greed, flesh eating, saliva spreads



2009	Dead America: a Zombie novel	Luke Keioskie	Fiction	Unknown cause, rising dead, not flesh eating, not spreading, not mindless??
<u>Year</u>	<u>Title</u>	<u>Author</u>	<u>Genre</u>	<u>Keywords</u>
2010	The affinity bridge	George Mann	Sci fi	Virus, plague ridden flesh eating, spread by bite
2010	Rise again: a Zombie thriller	Ben Tripp	Fiction	Virus (airborne), fast spread, virus mutates for faster spread
2010	Cemetery dance	Douglas Preston	Fiction, crime	Voodoo, black magic, sorcery, unknown cult
2010	Dying to live	Kim Paffenroth	Fiction	Flesh eating, mutated virus, intelligent zombies
2010	Victorian undead	Ian Edginton	Fiction	Bite spreads, flesh eating, unknown origin (comet)
2010	The maze runner	James Dashner	Fiction	Unknown disease (flare), flesh eating,
2010	Archangel's kiss	Nalini Singh	Fiction	Powerful angel, witch, Zombie slaves, flesh eating
2010	Feed	Mira Grant	Fiction	Virus, infection, fast spreading, flesh eating, virus dormant until bite
2010	Autumn	David Moody	Fiction	Unknown contagion, quick spreading, not infectious, virus (intelligent?)
2010	Beyond the night	Joss Ware	Sci fi romance	Unknown strange beings, exotic race, create and control zombies, flesh eating, not contagious



2010	After the end	Bonnie Dee	Fiction	Virus, flesh eating, fast spreading, bite spreads,
2010	The dying times	Brian Kittrell	Fiction	Biological attack, airborne, flesh eating spreads with bite, virus?
2010	With spring comes the fall	Joshua Guess	Fiction	Unknown cause, plague
2010	Biomega	Tsumotu Nihei	Graphic novel	Viral zombies, fast spreading, saliva spreads, flesh eating
2010	Zombie fallout	Mark Tufo	Graphic novel	Virus cause, human origin, vaccination, greed, fast spreading flesh eating, virus spreads
2010	State of decay	James Knapp	Fiction	Man-made Zombie, technological, killing/flesh eating
2010	The forest of hands and teeth	Carrie Ryan	Fantasy	Unknown cause, virus, flesh eating, saliva spreads
2010	Extinction theory	Lee Emerick	Fiction	Fungus Zombie, fast spreading, bite spreads, flesh eating
2010	The omega effect: a Zombie novel	Philip James Elsner	Fiction	Virus cause, unknown cause, flesh eating, saliva spreads
2010	Grand guigol orchestra	Kaori Yuki	Graphic novel	Magic zombies, sorcery, flesh eating, not spreading
2010	Year of the dead	Jack J Lee	Sci fi	Alien constructed virus, environmental concerns, fast spreading, flesh eating, saliva spreads



2010	The fall	Robert J Duperre	Fiction	Ancient evil, virus, Mayan, fast spreading, saliva spreads, flesh eating
2010	Death most definite	Trent Jamieson	Fiction	Supernatural zombies, flesh eating, not spreading, angel of death, paranormal
2010	Hollowland	Amanda Hocking	Y/a	Virus, unknown source, mutating, flesh eating, bite spreads, fast spreading
2010	Z1n1: the Zombie pandemic: 2012 was just the beginning	Mitchell Layne Cook	Sci fi	Virus, mutation of n1h1 vaccine, man-made, human folly, greed, flesh eating, saliva spreads
2010	Dead beat	Remy Porter	Fiction	Infection, unknown cause, man-made, human folly, greed
2010	Empire of salt	Weston Ochse	Fiction	Ecological disaster, government experiment, human folly, flesh eating, not spreading
2010	Stronghold	Paul Finch	Fiction	Supernatural, druids, necromancy, not flesh eating, not spreading
2010	Bijou of the dead	Robert Freese	Fiction	Necromancy, ancient rite, sorcerer, flesh eating, not spreading
2010	White flag of the dead	Joseph Talluto	Fiction	Unknown cause, virus, infection, saliva spreads, flesh eating, fast spreading
2010	Zombie bitches from hell	Zoot Cambell	Fiction	Unknown cause, plague, only women, flesh eating not spreading
2011	The first days	Rhiannon Frater	Fiction	Infection, killer virus, fast spread rate



2011	Dearly, departed	Lia Habel	Sci fi	Virus, spreading quickly, unknown response to the virus, bite spreads disease,
2011	Rot and ruin	Jonathan Maberry	Sci fi	Unknown disease, unknown, flesh eating, bites spread, possible other sources spread
2011	The enemy	Charlie Higson	Y/a	Disease, unknown, adult infections, fast moving infection,
2011	Aftertime	Sophie Littlefield	Fiction	Unknown bioterrorism, diseased (unknown),saliva spreads, bites, flesh hungry
2011	Dead: the ugly beginning	TW Brown	Fiction	Wide spread, bite spread, unknown origin
2011	The last mailman: neither rain, nor sleet, nor zombies	Kevin J Burke	Fiction	Virus, mutation, spread by bite, unknown origin
2011	The undying apathy of imogen shroud	Ben White	Fiction	Infection, fast spread rate, unknown cause (wind)
2011	No easy hope	James Cook	Fiction	Virus outbreak, world wide spread, infection, created virus
2011	Survive: the new zed order	Todd Sprague	Fiction	Fast local spread, unknown, disease
2011	Outpost	Adam Baker	Fiction	Metallic virus/parasite, scratch and bite to spread (not flesh eating)



2011	Double dead (tomes of the dead)	Chuck Wendig	Fantasy	Unknown cause, disease, mutating, vampire protagonist
2011	The panama laugh	Thomas s Roche	Fiction	Biological weapon, laughing disease, flesh eating, spreads by bites, man-made, corporate fat cats?
2011	The infection	Craig Dilouie	Fiction	Virus, unknown cause, fast spreading, mutated virus, flesh eating, bite spreads
2011	Zombiestan	Mainak Dahr	Fiction	Man-made Zombie virus, terrorism (taliban), flesh eating, bite spread, fast spread
2011	From within	John M Dow	Fantasy	Deities, gods' wrath, flesh eating, not spread
2011	I Zombie I	Jack Wallen	Fiction	Virus, created by man, man's folly, bite spreads, flesh eating
2011	Vegas knights	Matt Forbeck	Fiction	Magic, paranormal, flesh eating, not spreading, human folly, greed
2011	Breathe	Christopher Fowler	Fiction	Airborne infection, unknown, flesh eating, man-made, human folly, greed
2011	The new deadwardians	Dan Abnett	Graphic novel	Unknown cause, magic zombies, bite, flesh eating, fantasy reality
2011	Deadlocked	A R Wise	Fiction	Virus, unknown cause, fast spreading, flesh eating, bite spreads, bioterrorism??
2011	High school of the dead	Diasuke Sato	Graphic novel	Illness, flesh eating, fast spread, unknown cause, disease
2011	Leviathan wakes	James Cory	Sci fi	Alien constructed virus, vomit zombies, flesh eating, spreads by bodily fluid



2011	H5n1 code name: greed	Jacqueline Druga-Johnston	Fiction	Virus, cure sought, mutated virus, unseen results, human folly, flesh eating, saliva spreads
2011	Dead again	George Magnum	Fiction	Unknown cause, biological contagion, mans' folly? Fast spreading, flesh eating, saliva spreads
2011	Don of the living dead	Robert Decoteau	Fiction	Virus causing, flesh eating, saliva spreading
2011	The becoming	Jessica Meigs	Fiction	Virus, fast spreading, flesh eating, saliva spreads, human folly.
2011	Down the road	Bowie Ibarra	Fiction	Virus, flesh eating, saliva spreads, fast spreading
2011	Pray to stay dead	Mason James Cole	Fiction	Unknown cause, disease, set in past, bite spreads, flesh eating, saliva spreads
2011	The gathering dead	Steven Knight	Fiction	Virus, unknown cause, fast spreading, flesh eating, bite spreads
2011	The undertakers	Ty Drago	Y/a	Magic zombies, adults cannot see, flesh eating, not spreading
2011	Circus of the dead	Seth Blackburn	Sci fi	Unknown cause, set in future, flesh eating, bite spreads, human folly
2011	Diary of the displaced	Glynn James	Fantasy	Unknown cause, unknown world, paranormal influence flesh eating
2011	The doomsday vault	Steven Harper	Fantasy	Plague, spread by touch, not flesh eating, fast spreading



2011	Every other day	Jennifer Lynn Barded	Y/a	Metaphysical, magic virus, flesh eating, bite spreads
2011	Among the living	Timothy W Long	Fiction	Virus, unknown cause, fast spreading, flesh eating, saliva spreads
2011	The undead situation	J. Eliose Knapp	Fiction	Unknown cause, saliva spreads, flesh eating
2011	Zone one	Colson Whitehead	Fiction	Virus, unknown cause, plague, fast spreading, flesh eating
2011	In the dead: volume 1	Jesse Peterson	Fiction	Unknown cause, fast spreading, bite spreads, flesh eating
2011	Fire: elements of the undead	William Esmont	Fiction	Virus, fast spreading, unknown cause, flesh eating, unknown spread
2011	Sven the Zombie slayer	Guy James	Fiction	Plague, unknown clause, fast spreading, flesh eating (drying), saliva spreads
2011	The smoky corridor	Chris Grabenstein	Y/a	Voodoo, magic, soul sucking Zombie, not flesh eating, not spreading
2011	Mind over monsters	Jennifer Harlow	Fiction	Magic, paranormal, flesh eating, not spreading
2011	The cellar	A. J. Whitten	Y/a	Magic Zombie, not flesh eating, sorcery, not spreading
2011	The hidden	Richard Sala	Graphic novel	Magic curse, necromancy, fast spreading, flesh eating, bite spreads
2011	Area 187- almost hell	Eric R. Lowther	Fiction	Government cause, bio-engineering, greed, mutated virus, man-made, spreading, flesh eating saliva spreads



2011	Necrophobia	Jack Hamlyn	Fiction	Virus, airborne, flesh eating, fast spreading, saliva spreads
2011	Scavengers	Nate Southard	Fiction	Unknown cause, infection , fast spreading, bite spreads, flesh eating
2011	Zombie maelstrom	Bryan Cassidy	Fiction	Unknown cause, plague, infection, bite spreads, saliva spreads, fast spreading, flesh eating
2011	The living end: a Zombie novel	James Robert Smith	Fiction	Unknown cause, contagion, virus, flesh eating, saliva spreads, fast spreading
2011	Mercy	Joshua Grover David Patterson	Fiction	Plague, unknown cause, infection, virus, fast spreading, flesh eating, saliva spreads
2011	Where the dead talk	Ken Davis	Sci fi	Unknown cause, curse, flesh eating, magic Zombie, not spreading
2011	Ashes	Ilsa J Bick	Fiction	Radiation cause, emp pulse, not spreading, flesh eating, fast spreading, technology
2011	Alison Hewitt is trapped	Madeline Roux	Fiction	Virus, fast spreading, flesh eating, saliva spreads, bite spreads
2011	The Zombie autopsies: secret notebooks from the apocalypse	Steven C Schlozman	Fiction	Virus, fast spreading, not immediately lethal, flesh eating, saliva spreads
2011	Graveminder	Melissa	Fantasy	Magic zombies, contract with death, flesh



		Marr		eating, not spreading, familial duty to defend
2011	Invincible	Sherrilyn Kenyon	Y/a	Necromancy, magic Zombie, not spreading - killing/eating
2011	Baltimore	Mike Mignola	Fantasy	Fungal, infection, spreads by bite, flesh eating, fast spreading
2011	The sixth gun	Cullen Bunn	Graphic novel	Magic Zombie, paranormal, flesh eating, not spreading
2011	Things to do in Denver when you are un-dead	Mark Everett Stone	Fantasy	Supernatural Zombie, paranormal, flesh eating, spreading
2011	Back from the dead	J f Gonzalez	Fiction	Devil worship, necromancy, not spreading, not flesh eating
2011	Zombie: Ohio	Scott Kenemore	Fiction	Unknown cause, flesh eating, fast spreading, saliva spreads, mutating
2011	30 minute plan	Gerald Rice	Fiction	Virus, mutating, intelligent zombies, flesh eating, saliva spreads, fast spreading
2011	Kings of the dead	Tony Faville	Fiction	Mutated virus, human folly, vaccine changes, flesh eating, saliva spreads
2011	Super Zombie juice mega bomb	Mja Ware	Y/a	Unknown cause, flesh eating, bodily fluids spread
2011	Undead	Kirsty McKay	Fiction	Unknown cause, flesh eating, saliva spreads, fast spreading, food origin
2011	Eden	Tony Monchinski	Fiction	Infection, unknown cause, mutating zombies, flesh eating, saliva spreads

2011	The Zombie chasers	John Koepfler	Y/a	Unknown cause, flesh eating, not spreading
2011	Zombiekins	Kevin Bolger	Y/a	Unknown cause, evil object, magic Zombie, not flesh eating not spreading
2012	Pavlov's dogs	D I Snell	Fiction	Unknown, bite spreads, flesh eating, quick spread
2012	Enclave	Ann Aguire	Y/a	Disease, flesh (feeding), virus, fast spreading (humans escape to tunnels)
2012	Berserk	Tim Lebbon	Fiction	Unknown cause, experiment (government)
2012	Chasers	James Phelan	Fiction	Virus, natural disaster, not flesh eating (fluid), unknown cause
2012	Mountain man	Keith c Blackmore	Fiction	Unknown cause, flesh eating, spreads quickly, infectious
2012	Wanted: dead or undead	Angela Scott	Sci fi	Plague, flesh eating, bite spread, virus
2012	Entombed	Brian Keene	Sci fi	Possession, alien creatures, man-made mistake, flesh eating, not spreading
2012	Gravediggers	Christopher Krovatin	Y/a	Magic zombies, sorcerer, flesh eating, not spreading
2012	Dead tropics	Sue Edge	Fiction	Ancient virus, human folly, flesh eating, spreading fast, saliva spreads
2012	Silence of souls	Stefanie Oberhansley	Fiction	Unknown cause, disease, fast spreading, flesh eating, bite spreads
2012	Lzr-1143: infection	Bryan James	Fiction	Virus, spreading quickly, unknown response to the virus, bite spreads disease,
2012	Hive	Griffin Hayes	Fiction	Virus, mutation, spread by bite, unknown



				origin, zombies live forever, hive mentality
2012	Vacation	Matthew Costello	Fiction	Unknown cause, affects entire ecosystem, flesh eating, does not spread, plague, global crisis
2012	Paranorman	Elizabeth Cody Kimmel	Y/a	Magic zombies, sorcerer, flesh eating, not spreading
2012	Zom-b	Darren Shan	Y/a	Unknown cause, virus, fast spreading, flesh eating, bite infects
2012	Plague town	Dana Fredsti	Fiction	Unknown cause, virus, fast spreading, flesh eating, bite infects
2012	Gameland	Saul Tanpeppper	Fiction	Plague, outbreak, fast spreading, flesh eating, unknown cause, human greed
2012	The isle of blood	Rick Yancey	Y/a	Contagion, saliva spreads contact spreads, flesh eating, paranormal
2012	The dark inside	Jeyn Roberts	Fiction	Paranormal, ancient evil, flesh eating, magic, overcome by own evil
2012	By the blood of heroes: the great undead war	Joseph Nassise	Sci fi	Man-made Zombie virus, terrorism (nazis), flesh eating, bite spread, fast spread
2012	Mad swine	Steven Pajak	Fiction	Mutated virus, fast spreading, flesh eating, saliva spreads
2012	Zoe, undead	J. R. Knoll	Fiction	Virus, flesh eating, fast spreading, saliva spreads
2012	Zombie zora	R. G. Richards	Fiction	Unknown cause, fast spreading, saliva spreads, flesh eating



2012	Dead, but not for long	Matthew Kinney	Fiction	Virus, flesh eating, fast spreading, saliva spreads, plague
2012	The z club	JW Bouchard	Fiction	Unknown cause, human folly, fast spreading, from space flesh eating, saliva spreads
2012	Rise	Gareth Wood	Fiction	Unknown cause, fast spreading, flesh eating, bite spreads
2012	Broxo	Zack Giallongo	Graphic novel	Unknown cause, fetid lake, flesh eating, spreading
2012	Something strange and deadly	Susan Dennard	Fiction	Necromancy, human folly, not spreading - killing/eating
2012	What zombies fear: a father's quest	Kirk Allmond	Sci fi	Alien constructed parasite, fast spreading, flesh eating, spreads by bodily fluid
2012	Infection	Sean Schubert	Fiction	Unknown cause, fast spreading, infection, flesh eating, saliva spreads
2012	Eaters	Michelle Depaepe	Fiction	Virus, fast spreading, saliva spreads, flesh eating
2012	Waiting for daybreak	Amanda Mc Niel	Fiction	Virus, unknown cause, flesh eating, saliva spread, fast spreading
2012	The Zombie always knocks twice	E van Lowe	Fiction	Necromancy, human folly, not spreading - killing/eating
2012	Into the badlands	Brian J Jarrett	Fiction	Virus, global pandemic, flesh eating, saliva spreads, fast spreading
2012	Twice shy	Patrick	Fiction	Virus, not flesh eating, saliva spreads, not



		Freivald		brain dead
2012	This is not a test	Courtney Summers	Fiction	Unknown cause, infection , fast spreading, bite spreads, flesh eating
2012	Apocalypse z: the beginning of the end	Manel Loureiro	Fiction	Virus, human folly, flesh eating, fast spreading, bite spreads,
2012	The gathering storm	Robin Bridges	Fiction	Necromancy, human folly, not spreading - killing/eating
2012	Necromancing the stone	Lish Mc Bride	Fantasy	Necromancy, magic Zombie, not spreading - killing/eating
2012	Poison princess	Kresley Cole	Fantasy	Ancient prophesy, radiation, unknown cause, not flesh eating (water) bite spreads
2012	Zombie fever	B. M. Hodges	Fiction	Man-made Zombie, greed, human folly, flesh eating, site spreads
2012	Arisen	Michael Stephen Fuchs	Fiction	Virus, fast spreading, human folly, flesh eating, saliva spreads
2012	Marvel zombies supreme	Frank Marafino	Graphic novel	Virulent strain, man-made, human folly, greed, flesh eating, not spreading
2012	Solstice	Donna Burges	Fiction	Unknown cause, natural disaster, bright flash flesh eating, not spreading
2012	Revival	Tim Seeley	Graphic novel	Unknown cause, paranormal, supernatural, not spreading, not flesh eating
2012	End	Jason Kristopher	Fiction	Virus, mutating, human folly (government covered it up), flesh eating, saliva spreads, fast spreading



2012	Portlandtown	Rob de Borde	Fantasy	Magic zombies, evil, flesh eating, not spreading, paranormal
2012	The weepers	Susanne Winnacker	Fiction	Virus, rabies, flesh eating, saliva spreads, fast spread
2012	Cemetery club	JG Faherty	Fiction	Occult, magic zombies, evil, flesh eating, spreading
2012	Flu	Wayne Simmons	Fiction	Flu virus, mutating virus, flesh eating, spread by saliva, fast spreading
2013	100 days in deadland	Rachel Aukes	Fiction	Fast spread, flesh eating, bite spreads, virus (engineered pesticide and common cleaner) human error
2013	Domino falls	Steven Barnes	Sci fi	Bodily fluids spread, infection, unknown cause, manmade origin (flu shot), flesh eating
2013	Voyage of the dead	David p Forsyth	Sci fi	Plague, flesh eating, bite spread, virus , worldwide spread, terrified of water
2013	10 minutes from home	Bill Howard	Fiction	Virus, fast spreading, flesh eating, saliva spreads
2013	The last of us: America dreams	Neill Druckman	Fiction	Fungal, bacterial infection, spreads by bite, flesh eating, human folly
2013	Dead quarantine	A. Rosaria	Y/a	Flu virus, mutating virus, flesh eating, spread by saliva, fast spreading
2013	The savage dead	Joe Mc Kinney	Fiction	Virus, man-made, mutated, human folly, flesh eating, saliva spreads, greed



2013	900 miles: a Zombie novel	S. Johnathan Davis	Fiction	Virus, fast spreading, unknown cause, mutations rampant, flesh eating, saliva spreading
2013	Taking on the dead	Annie Walls	Fiction	Unknown cause, virus, fast spreading, flesh eating, bite infects
2013	Sick	Tom Leveen	Y/a	Unknown cause, virus, fast spreading, flesh eating, bite infects
2013	Contaminated	Em Garden	Fiction	Human folly, diet drink, infection, flesh eating, not spreading
2013	Ex-heroes	Peter Clines	Fiction	Human folly, virus flesh eating, saliva spreading
2013	Extinction theory	Lee Emerick	Fiction	Unknown cause, virus?, fast spreading, flesh eating, bite infects
2013	Hurricane dan	Bret Wellman	Fiction	Unknown cause, epidemic, fast spreading, bite spreads
2013	Kellie's diary	Angeline Perkins	Y/a	Unknown cause, fast spreading, bite spreads, flesh eating, "monsters"
2013	Jordan's brains	Cornell Mitchel	Fiction	Infection, disease, curable, bite spreads, saliva spreads, flesh eating
2013	The thirteenth step: Zombie recovery	Michelle W Miller	Fiction	Unknown cause, virus, genetic immunity, saliva spreads, flesh eating
2013	Aetas furor - the time of madness	Harry S Ranklin	Fantasy	Unknown /magical cause, flesh eating, saliva spreads, fast spreading
2013	Cryonic: a	Travis	Sci fi	Human folly, defrosting cryogenic state, flesh eating, environmental concerns, saliva



	Zombie novel	Bradberry		spreads
2013	First activation: a post-apocalyptic thriller	DA Wearmouth	Fiction	Unknown cause, government involvement, human folly, violence and suicide, fast spreading virus
2013	Deadpool vol 1: dead presidents	Brian Posehn	Graphic novel	Necromancy, human folly, not spreading - killing/eating
2013	Ground zero: a Zombie apocalypse	Nicholas Ryan	Fiction	Virus, bio-terrorism, human folly
2013	Dead drunk: surviving the Zombie apocalypse one beer at a time	Richard Johnson	Fiction	Unknown cause, virus, bite spreads, fast spreading
2013	Until the end	Tracy Ward	Fiction	Virus, fast spread, saliva spreads, unknown cause (fever), flesh eating
2013	Valley of death: Zombie trailer park	William Bebb	Fiction	Human folly, industrial accident, pollution, flesh eating, not spreading



2013	Bones: the complete apocalypse sage	Mark Wheaton	Fiction	Parasite, intelligent parasite, flesh eating, saliva spreads
2013	Dead city	James Ponti	Y/a	Unknown cause, paranormal, supernatural, evolution of zombies, flesh eating, not spreading
2013	Vaccination: a Zombie novel	Phillip Tomasso	Fiction	Mutated virus, fast spreading, flesh eating, saliva spreads, man-made, government greed
2013	Victim zero	Josua Guess	Fiction	Organism, virus, spreads quickly, flesh eating, saliva spreads, human folly/greed
2013	The unwashed dead	Ian Woodhead	Fiction	Unknown cause, flesh eating, spreads quickly, infectious
2013	Until the end of the world	Sarah Lyons Flemming	Fiction	Virus, unknown cause, infection, fast spreading, bite spreads, flesh eating
2013	Comes the dark	Patrick d'Orazio	Fiction	Virus, unknown cause, infection, fast spreading, bite spreads, flesh eating
2013	Odd men out	Matt Betts	Fiction	Unknown cause, infection , fast spreading, bite spreads, flesh eating
2013	Tankbread	Paul Mannering	Fiction	Virus, mutating, intelligent zombies, flesh eating, saliva spreads, fast spreading
2013	The Zombie chronicles	Chrissy Peebles	Y/a	Unknown cause, flesh eating, spreads quickly, infectious, human folly
2013	Dead living	Glenn	Fiction	Unknown cause, flesh eating, saliva spreads,

		Bullion		fast spreading
2013	Red hill	Jamie McGuire	Fiction	Virus, flesh eating, saliva spreads, fast spreading



Appendix D

Worldcat

1990

1999	Captain Underpants and the invasion of the incredibly naughty cafeteria ladies from outer space (and the subsequent assault of the equally evil lunchroom zombie nerds).	Dav PILKEY	Alien invasion Zombie
1999	Zombie zone Earth	Michael Johnstone Pat Mills; J Deadstock; Dave Stewart; Clem Robins; Michael Mignola; Pat McEown	Man-made Zombie
1999	Zombie World: tree of death. no. 1	R L Stine	No Paratext Man-made Zombie, scientific
1999	Zombie school	David Morrell	Anthology
1999	Black evening	Merrily Kutner; John Manders	Anthology Voodoo, necromancy, man-made
1999	Z is for zombie	Greg Kihn	Not Found
1999	Mojo hand	Kelley Jones; Ken Bruzenak; John Robbins; Les Dorscheid	Anthology
1998	King Zombie.	Piers Anthony	Necromancy
1998	Dark Horse presents. no. 129	Daniel Brereton; Sean Konot; Michael Mignola	No Paratext
1998	Zombie lover	Gail Herman	No Paratext
1998	Nocturnals : witching hour	Mat Schulz	No Paratext
1998	Scooby-Doo and zombies, too!	Terry M West; Steve Ellis	Necromancy
1997	Zombie field	Laurell K Hamilton	Anthology Voodoo, necromancy, man-made
1997	Confessions of a teenage vampire. Zombie	Don Whittington	Occult, necromancy
1997	Saturday night	Michael Slade	
1997	The Midnight Cafe	Rochelle Larkin; Joshua Hanft; Jack Kelly; Shannon Donnelly; Roy Nemerson; Geoffrey Hayes	Anthology
1996	Zombie queen	Erica Farber; John R Sansevere	Occult, necromancy
1996	Zombie	Rochelle Larkin; Joshua E Hanft; Jack Kelly; Shannon Donnelly; Roy Nemerson; Tony Abbott	Anthology
1996	Fright time. #8 : 3 spine-tingling tales for young readers	Gail Herman; Abby Carter	No Paratext
1996	Swamp of the hideous zombies	Martin Harry Greenberg; Charles G Waugh;	Anthology
1996	Zombies don't do windows		
1996	Zombie zone ; Aftershock ; This evil island		
1996	Zombie surf commandos from mars!		
1996	Keep away from bunk 13 : and other spooky campfire stories		
1996	Monster Brigade 3000		



1995	3x3 eyes	Yūzō Takada	Occult, necromancy
1995	Zombies don't play soccer. vol. 15	Debbie Dadey; Marcia Thornton Jones; John Gurney	Occult, necromancy
1995	My teacher is a zombie	R A Noonan	Occult, necromancy
1994	Steven the zombie	Jamie Suzanne; Francine Pascal	Voodoo, necromancy, man-made
1994	Camp Zombie	Megan Stine; H William Stine	Occult, necromancy Voodoo, necromancy, man-made
1994	The drum, the doll, and the zombie	John Bellairs; Brad Strickland	man-made
1994	Alien pregnant by Elvis	Esther M Friesner; Martin Harry Greenberg;	Anthology Voodoo, necromancy, man-made
1993	Gorgonzola zombies in the park	Elizabeth Levy; George Ulrich	man-made
1993	The Ultimate zombie	Byron Preiss; John Betancourt;	Anthology Scientific Zombie, man-made
1993	My zombie valentine	Dian Curtis Regan	man-made
1993	Dahmer's zombie squad	Hart D Fisher	No Paratext
1993	Best new horror 4	Stephen Jones; Ramsey Campbell;	Anthology
1993	Zombie war	Kevin B Eastman; Tom Skulan; Jim Whiting	No Paratext Voodoo, necromancy, man-made
1993	Voodoo dreams : a novel of Marie Laveau	Jewell Parker Rhodes	man-made
1992	Bill, the galactic hero, on the planet of zombie vampires	Harry Harrison; Jack C Haldeman, II	Alien invasion Zombie
1992	Still dead	John Skipp; Craig Spector;	Anthology
1992	Black water 2 : more tales of the fantastic	Alberto Manguel;	Anthology Voodoo, necromancy, man-made
1992	Dance of the dead	Christie Golden	man-made
1990	Zombie house	Martin James	Occult, necromancy Voodoo, necromancy, man-made
1990	The Bordeaux narrative	Harold Courlander	man-made
1990	Snap	David Tosh; Mark Stokes;	Not Found
1990	Splatter-punks	Paul Sammon;	Anthology
<u>1980s</u>			
1989	The zombie pit	Sam D'Allesandro	Anthology Voodoo, necromancy, man-made
1989	Z is for zombie	Theodore Roscoe	man-made
1989	Book of the dead	John Skipp; Craig Spector;	Anthology
1988	L. Ron Hubbard presents writers of the future. Volume IV : 16 new top-rated tales from his Writers of the future international talent search, with essays on writing and art	L Ron Hubbard; Algis Budrys; Michael H Price; Gérald Forton; Graham Nolan	Anthology Voodoo, necromancy, man-made
1988	The Prowler in "White Zombie"	Michael O'Shaughnessy;	Anthology
1988	The monster book of monsters		



1988	Cargo zombies doomsday book	Tim Pigott; Peter Pound; Nigel Gurney; Du Rose Management.	No Paratext
1987	On stranger tides	Tim Powers	Occult, magic Zombies
1986	Hamster vice in 3-D. no. 1 : zombie quest	Dwayne J Ferguson; Cliff MacGillivray; Bob Fritsch; Nancy Fritsch	No Paratext
1986	Stories of the walking dead	Peter Haining; Alma Gómez; Cherríe Moraga; Mariana Romo- Carmona;	Anthology
1983	Cuentos : stories by Latinas	Kenneth Ramchand;	Anthology
1982	Best West Indian stories		Anthology
1982	I, zombie	Curt Selby	Science Zombie, man- made Zombie
1981	Resurrection days	Wilson Tucker	Science Zombie, man- made Zombie
1981	Zombie!	Peter Tremayne	Voodoo, necromancy, man-made

Science fiction database

1990s

1999	Dead at the Moscow	Kim Newman	Short story only in Anthologies
1999	City of the Dead	S. D. Perry	Part of the Resident Evil series
1998	Sea Oak	George Saunders	Short story only in Anthologies
1998	The Visitor	Jack Ketchum	Short story only in Anthologies
1997	Prairie	Brian Evenson	Not found
1997	Puppy Love	Alice Wickham	Not found
1997	The Zombies of Madison County	Douglas E. Winter	Short story only in Anthologies
1997	Two Worlds, and in Between	Caitlín R. Kiernan	Anthology
1996	A Plague on Both Your Houses	Scott Edelman	Short story only in Anthologies
1996	It Helps the Pain	Joey Froehlich	Not found
1996	The Dead	Michael Swanwick	Not found
1995	Blood Crazy	Simon Clark	Unknown cause, not spreading
1994	Sensible City	Harlan Ellison	Short story only in Anthologies
1993	Bringing the Family	Kevin J. Anderson	Not found
1993	Clinically Dead	David Sutton	Anthology
1993	Corruption in Office	Don D'Amassa	Short story only in Anthologies



1993	Dead Right	Geoffrey A. Landis	Short story only in Anthologies
1993	Guilty Pleasures	Laurell K. Hamilton	Necromancy, voodoo
1993	Larger than Life	Lawrence Watt-Evans	Short story only in Anthologies
1993	Not All the Gay Pageants	John Brunner	Short story only in Anthologies
1993	Out of Corruption	David A. Riley	Short story only in Anthologies
1993	Red Angels	Karen Haber	Short story only in Anthologies
1993	The Crucian Pit	Nicholas Royle	Anthology
1993	The Mammoth Book of Zombies	Stephen Jones	Short story only in Anthologies
1993	The Silent Majority	Robert Weinberg	Short story only in Anthologies
1993	The Third Dead Body	Nina Kiriki Hoffman	Short story only in Anthologies
1993	The Toddler Pit	A. R. Morlan	Short story only in Anthologies
1993	The Ultimate Zombie	Byron Preiss and John Gregory Betancourt	Anthology
1993	Though I Walk Through the Valley	S. P. Somtow	Short story only in Anthologies
1993	Wet Work	Philip Nutman	Virus, bite spreads, saliva spreads
1993	Z is for Zombie	Harlan Ellison	Short story only in Anthologies
1992	Abed	Elizabeth Massie	unknown cause, bite spreads, saliva spreads
1992	Beer Run	Gregory Nicoll	Not found
1992	Bright Lights, Big Zombie	Douglas E. Winter	Short story only in Anthologies
1992	Calcutta, Lord of Nerves	Poppy Z. Brite	Short story only in Anthologies
1992	Come One, Come All	Gahan Wilson	Short story only in Anthologies
1992	Don't/Walk	David J. Schow	Short story only in Anthologies
1992	Fast Foreword	Tom Savini	Short story only in Anthologies
1992	I Walk Alone	Roberta Lannes	Short story only in Anthologies
1992	Moon Towers	Brooks Caruthers	Short story only in Anthologies
1992	Necrophile	Nancy A. Collins	Short story only in Anthologies
1992	One Step at a Time	Glen Vasey	Short story only in Anthologies



1992	Passion Play	Nancy Holder Douglas	Short story only in Anthologies
1992	Prayer	Morningstar and Maxwell Hart	Short story only in Anthologies
1992	Rise Up and Walk	K. W. Jeter	Not found
1992	Still Dead	Craig Spector and John Skipp	Anthology Short story only in Anthologies
1992	Old Man and the Dead	Mort Castle	Anthologies Necromancy, man- made Zombie
1992	The Orpheus Process	Daniel H. Gower	Not found
1992	The Prince of Nox	Kathe Koja	Short story only in Anthologies
1992	Undiscovered Countries	Jay Russell	unknown cause, gas leak, man-made
1992	Welcome to Dead House	R. L. Stine Jim Starlin and Daina Graziunas	unknown cause, saliva spreads
1990	Among Madmen		Short story only in Anthologies
1990	Night of the Living Dead Bingo Women	Simon McCaffery	Short story only in Anthologies
1990	The Doctor	Anne Rice	Short story only in Anthologies

1980s

1989	A Sad Last Love at the Diner of the Damned	Edward Bryant	Short story only in Anthologies
1989	Blossom	David J. Schow	Short story only in Anthologies
1989	Bodies and Heads	Steve Rasnic Tem John Skipp and Craig Spector	Short story only in Anthologies
1989	Book of the Dead		Anthology
1989	Choices	Glen Vasey	Short story only in Anthologies
1989	Dead Giveaway	Brian Hodge	Short story only in Anthologies
1989	Eat Me	Robert R. McCammon	Short story only in Anthologies
1989	Foreword (Book of the Dead)	George A. Romero	Foreword
1989	Home Delivery	Stephen King	Short story only in Anthologies
1989	It Helps If You Sing	Ramsey Campbell	Short story only in Anthologies
1989	Jerry's Kids Meet Wormboy	David J. Schow	Short story only in Anthologies
1989	Less Than Zombie	Douglas E. Winter	Short story only in Anthologies



1989	Like Pavlov's Dogs	Steven R. Boyett	Short story only in Anthologies
1989	Mess Hall	Richard Laymon	Short story only in Anthologies
1989	On the Far Side of the Cadillac Desert with Dead Folks	Joe R. Lansdale	No Paratext Unknown cause, not primary characters, not horror
1989	Saxophone	Nicholas Royle	Short story only in Anthologies
1989	The Disapproval of Jeremy Cleave	Brian Lumley	Short story only in Anthologies
1989	The Good Parts	Les Daniels	Anthology
1988	The Blood Kiss	Dennis Etchison	Short story only in Anthologies
1988	The Other Dead Man	Gene Wolfe	Created Zombies, man-made, medical
1987	Re-Animator	Jeff Rovin	Created Zombies, man-made, necromancy
1986	Carrion	Gary Brandner	Magic Zombies, curse, bite spreads
1986	Dead in the West	Joe R. Lansdale	Non-fiction
1986	Inside Zombie Magic	Wade Davis	Created Zombies, man-made, necromancy
1985	Deathbringer	Dana Reed	Short story only in Anthologies
1985	I Walked With a Zombie	Inez Wallace	Short story only in Anthologies
1985	Patricia's Profession	Kim Newman	Short story only in Anthologies
1985	Zombie	Peter Haining	Short story only in Anthologies
1984	Sex, Death and Starshine	Clive Barker	Short story only in Anthologies
1983	The Return of Timmy Baterman	Stephen King	Anthology
1981	Quietly Now	Charles L. Grant	Necromancy
1981	Treading the Maze	Lisa Tuttle	man-made Zombies, necromancy
1980	The Late Shift	Dennis Etchison	Voodoo, magic
1980	The Night Boat	Robert R. McCammon Richard Matheson and Richard Christian Matheson	Zombies, flesh eating
1980	Where There's a Will	Christian Matheson	Short story only in Anthologies



All				
	Total	ISFDB	Worldcat	Bibliography
ISFDB	89		1	2
Worldcat	61	1		8
Bibliography	40	2	7	

1980				
	Total	ISFDB	Worldcat	Bibliography
ISFDB	35		0	0
Worldcat	15	1		2
Bibliography	7	1	2	

1990				
	Total	ISFDB	Worldcat	Bibliography
ISFDB	54		1	2
Worldcat	46	1		6
Bibliography	33	1	5	



Appendix E

Richard Matheson *Omega man*

1. BANTAM BOOKS (1954, 1964)
2. Fawcett Gold Medal (1954, 1957)
3. Transworld (1960)
4. Walker (1970)
5. Berkley Medallion (1971)
6. Penguin Group (USA) (1975)
7. Eclipse Books (1991)
8. Buccaneer Books (1991, 1996)
9. Gauntlet Press (1995, 2009)
10. Quality Paperback Book Club (1995, 2006)
11. Orb Books (1997, 2008)
12. Minotauro (2005)
13. St. Martin's Press (2006)
14. Doherty (Tom) Associates, U.S. (2007)
15. Findaway World (2007)
16. Tor Books (2007)
17. Tom Doherty Associates (2007)
18. Blackstone Audio (2007, 2015)
19. Hayakawa Shobo (2007)
20. I Am Legend Shanghai Translation Publishing House (2008)
21. Fort Press (2010)
22. Hachette UK (2011)
23. Gateway (2011)
24. Gollancz, (2011)
25. CreateSpace Independent Publishing Platform (2015)

HP Lovecraft *Herbert West - Reanimator*

1. Necronomicon Press (1977, 1985, 1989, 1995)

2. Malibu Graphics (1991)
3. Beyond Books (1999)
4. Kessinger Pub Co (2004)
5. Wildside Press (2008)
6. Santillana (2010)
7. Munsey's (2011)
8. Dodo Press (2008, 2010)
9. SIPE (2012)
10. Lulu.com (2013)
11. Severed Press (2013)
12. CreateSpace Independent Publishing Platform (2013, 2014, 2015)
13. Start Publishing LLC (2014)
14. Editorial Dreamers, (2014)
15. Alberich Ediciones Mexico (2014)
16. BookRix (2015)
17. Dover Publications (2015)
18. Alfa Yayincilik (2015)
19. Litres (2015)
20. Sheba Blake Publishing (2015)