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The Return of the Dead: Fears and Anxieties Surrounding the Return of the Dead in Late Postmodern Culture

Bethan Michael

Abstract

Diverse depictions of zombies, vampires, ghosts and other manifestations of the dead permeate late postmodern culture. Like Shelley's 1818 *Frankenstein* or George A. Romero's 1968 *Night of the Living Dead*, which reflected, respectively, fears and anxieties about science and religion and political and economic upheaval, 21st Century representations of the undead are steeped in contemporary concerns. They appeal to fears about viral outbreaks, globalisation and population control, as well as the technologisation and medicalisation of death that make immortality and resurrection appear; whilst they remain questionably desirable, increasingly plausible. The inarticulate and insatiable postmodern zombie in particular can be read as emblematic of the anxieties of a media culture increasingly aware of global conflict, ecological disasters, disease and terrorism. Amongst the profusion of narratives that resuscitate the dead in the 21st Century, an emergent strand negotiating arguably more enduring concerns about death can also be identified. In a culture that, as Zygmunt Bauman argues, tends towards the 'squeezing of meditation on death out of daily life pursuits',¹ the 2012 French television series *Les Revenants* and British dramas, the 2013 *In The Flesh* and 2011 series *The Fades*, embark on sustained and elegiac explorations of death depicting a highly articulate resurrected dead. In a secularised West in which, as Sandra Gilbert suggests, 'the intransigent blankness of terminations that lead nowhere and promise nothing'² can be desolating, these series convey an explicit concern with the psychology and experience of loss and engage with abiding philosophical questions about the human condition.

Key Words: Death, dying, resurrection, zombies, loss, *World War Z*, *Les Revenants*, *The Fades*, *In The Flesh*, *Torchwood: Miracle Day*.

1. Favourite Nightmares

In 2013, James Poniewozik wrote that the present preponderance of film and television narratives in which the deceased are brought back to life suggests that 'the return of the dead' can be seen to constitute 'society's current favorite nightmare'.³ He lists the zombie-populated examples of *The Walking Dead*⁴ and *World War Z*⁵ amongst the 'numerous undead-based entertainments on TV and in the movies'⁶ since the turn of the twenty-first century. Given the multiplicity of ways and forms in which the dead can be seen to return in contemporary popular culture, however, the plural 'nightmares' may be more apt for describing the situation. In late

postmodern culture, there appears to be a preoccupation with the return of the dead not restricted only to depictions of apocalyptic nightmares or the horror genre but identifiable more broadly in a variety of narratives.

2. Zombies and Zoombies

The particular prevalence of zombie films in the early twenty-first century has drawn critical attention, with various authors attempting to explain their popularity or locate them within a broader cultural shift. Bishop associates the ‘marked rise in all kinds of zombie narratives’⁷ with the events of September 11, 2001, which he credits with having produced a North American cultural consciousness in which images of post-apocalyptic landscapes and unnatural deaths resonate. Zombie films then became increasingly popular because they were able to ‘shock and terrify a population’ that had become, he argues, ‘numb to other horror subgenres’.⁸ The global catastrophe depicted in popular zombie blockbusters can be understood as apposite entertainment for a society in which the spectacle of destruction on a grand scale, the consequence of terror attacks and natural disasters, is familiar. Birch-Bayley has argued more broadly that ‘throughout almost seventy-five years of film evolution’⁹ the figure of the zombie can be read and understood as a metaphor ‘tracking a range of cultural, political and economic anxieties in North American society’.¹⁰ If the contemporary zombie narrative does constitute ‘society’s current favorite nightmare’,¹¹ it is because it offers an explicit engagement with cultural, political and economic anxieties present in, but not limited to, North America. The zombie is a creature that maintains a close relationship to the concerns of the culture that employs it.

From George A. Romero’s 1968 *Night of the Living Dead*¹² to the 2007 *28 Weeks Later*,¹³ the tendency of surviving humans in zombie narratives to be killed or abandoned by the state makes it easy to read them as anti-authoritarian critiques or social and political commentaries.¹⁴ Both *Night of the Living Dead* and *28 Weeks Later* incorporate images echoing those from contemporary news media, emphasising their relationship to the concrete social and political events of their time. Harper draws attention to ‘the series of gory still photographs’¹⁵ that accompany the closing credits of *Night of the Living Dead*, ‘which recall the photojournalism of the Vietnam war’.¹⁶ Similarly, she emphasises the ‘disjointed shots of London being firebombed at night in *28 Weeks Later*’ that ‘eerily recall the jerky newsreel footage of Baghdad being invaded in 2003’ and suggests that the film can be read as ‘an alternative representation of Western military intervention in the Middle East’.¹⁷ Both *28 Days Later*¹⁸ and *28 Weeks Later* make aesthetically distinctive use of blurred footage shot from above, explicitly emulating familiar scenes of violence and social unrest that could convincingly be real footage from any number of late twentieth or early twenty-first century humanitarian disasters,

genocides or terror attacks.¹⁹ The recent proliferation of zombie films can then also be understood in relation to the proliferation of visual news media that has characterised the early twenty-first century.

In a culture increasingly aware of global conflict, disease and terrorism, fictional depictions of post-apocalyptic worlds showcasing what Birch-Bayley has described as the ‘worst-case fears of an apprehensive media culture’²⁰ arguably become more relevant, more appalling, and more appealing. Birch-Bayley also associates the current proliferation of zombie narratives with the events of September 11, 2001. Despite this, she states a more specific relationship between the events and their impact on the global news media, suggesting that ‘it was not truly until the turn of the millennium’ and ‘the transformation of the global media following 9/11’²¹ that the evolved zombie film, and the evolved zombie, were born. She outlines the development of zombies from those that would ‘rise from their breathless states, stiffened with rigor mortis, in order to slowly amble and pursue the living and eat their flesh’²² to those that can ‘run, even sprint, to attack you, to destroy everything in their path.’²³ Botting describes postmodern zombies as reflecting the speed and insatiable consumerism of postmodern culture.²⁴ The ‘slow, lumbering, relentless and modern zombies of the twentieth century have been replaced, he suggests, by ‘zombies’, the ‘fast-moving figures of a fast-food culture and fast camera cinema.’²⁵ Similarly, Horner argues that creatures such as those infected with the ‘rage’ virus in *28 Days Later* symbolise the ‘dehumanising effects of a post-Thatcher, post-industrialised fast-moving society’.²⁶ The success of *28 Days Later* in the US and globally, however, is evidence of its capacity to resonate more broadly in any media saturated risk society concerned with the safety of the entire human race.²⁷ As Beck has suggested, increased awareness of ‘global risks’²⁸ in a media saturated world ‘represents a shock for the whole of humanity’.²⁹ The fast-moving zombie of the early twenty-first century, evidently reflecting anxieties around the speed and voracity that marks late postmodern culture, is a thoroughly contemporary creature.

Rather than a product of Haitian voodoo or supernatural phenomena, the postmodern zombie is constructed as having explicitly post-enlightenment, rational and scientific origins. Like Mary Shelley’s *Frankenstein*,³⁰ which was received as having ‘an air of reality attached to it’³¹ through ‘being connected with the favourite projects and passions of the times’,³² many twenty-first century zombie narratives have a similar air of reality in relation to current concerns. The living dead they depict are almost indiscriminately the victims and carriers of disease or infection. This is often hinted to be or explicitly stated as being itself of human origin or error, the intended weapon of biological warfare or of scientific endeavour unintentionally let loose. The ‘permanent transformation, accumulation and multiplicity of distinct, often spurious risks’,³³ in particular associated with biological and ecological

disaster, which Beck has described as circulating and characterising ‘the ambivalence and incalculability of world risk society’³⁴ can be seen to directly inform the construction of the postmodern zombie. Rather than the overreaching of one individual who has reanimated the dead, the return of the deceased has come to be associated with fears and anxieties about the global overreaching of humanity.

In *World War Z*, zombies are revealed to be a natural phenomenon. The opening scenes of the film are an amalgamation of quotidian international news broadcasts, emphasising the speed with which information can travel in a globalised world. As the film develops, it becomes evident that the global spread of the zombie plague, as it is described in the film, has been facilitated by the advanced technologies of human civilization. It is both the capacity for speed, and the failure of humanity to identify and act on information hidden in the mire of its global communication networks, that allows the zombie plague to proliferate. Yet, the opening scenes also include footage depicting predatory animal attacks in nature, reminiscent of any number of wildlife documentaries. In *World War Z*, nature is constructed as a violent and intelligent enemy, set on the eradication of humanity with the zombie virus. As the genius young scientist set to solve the organic mystery of the disease explains, ‘mother nature is a serial killer - no one’s better’.³⁵ The scientist soon emphasises the human capacity for self-destruction by unintentionally shooting himself. *World War Z* seems to reflect a society that Beck describes as ‘increasingly occupied with debating, preventing and managing risks that it itself has produced’,³⁶ and one in which the impact of humanity on the planet is of heightened public concern. As Feifel has stated, over recent centuries people have ‘manifestly succeeded in subverting the very lineaments of nature’.³⁷ ‘Success’, he suggests, ‘has become a habit of the species’.³⁸ At the beginning of the twenty-first century, fears and anxieties appear focused on the possibility of this hitherto success being undermined. That the apocalypse so often comes in the form of the revived dead suggests a concern that humanity will emerge as its own worst enemy and that it is the legacy of human endeavour that will lead, finally, to human demise. Yet in *World War Z*, as in most twenty-first century zombie narratives, there remains the hope of a vaccine or cure, suggesting an underlying faith in the capacity of humanity to endure and to solve the problems it creates.

On the whole, the animalistic and diseased zombies that populate the apocalyptic landscapes of late postmodern culture are dead for only a few seconds before they are reanimated. As monsters exhibiting superhuman speed and infected with an unfamiliar virus, rather than constituting the ‘current favorite nightmare’ of ‘the return of the dead’,³⁹ they arguably offer nightmares of infection, contagion, predatory creatures, disease and violent ends. They are nightmares of death, not nightmares of the dead. When discussing the zombie comedy *Shaun of the Dead*⁴⁰ Simon Pegg observed that ‘metaphorically’ the ‘classic creature’ of the zombie

‘embodies a number of our greatest fears’ and ‘most obviously...our own death, personified’.⁴¹ The classic zombie is ‘the physical manifestation of that thing we fear the most’.⁴² The blockbuster zombie narrative continues to represent many of ‘our greatest fears’.⁴³ It does so by effectively drawing on images already familiar to contemporary audiences of a multitude of potential nightmares of survival and scarcity in apocalyptic and post-apocalyptic scenarios. Yet, as Pegg suggests, the zombie represents ‘our own death’,⁴⁴ rather than the return of the dead. Amidst the glut of contemporary narratives that depict the dead, those such as *World War Z*, do so as animalistic creatures that bear no resemblance to their former selves and maintain no memory, individuality or capacity to communicate. There are, however, numerous narratives in which the dead are able to speak. As Baldick has emphasised, the decision to give the creature in *Frankenstein* ‘an articulate voice was Mary Shelley’s most important subversion of the category of monstrosity’.⁴⁵ Contemporary television series that allow the dead to converse can be seen to engage in a distinctly different undertaking than that of the zombie blockbuster. In the genealogy of the dead in late postmodern culture, the postmodern zombie, or ‘zombie’, is but one branch of the family tree.⁴⁶

3. The Articulate Dead

In a culture that Bauman has argued tends toward the ‘squeezing of meditation on death out of daily life pursuits’,⁴⁷ the French television series *Les Revenants*⁴⁸ resurrects the dead to explore fears, anxieties and questions about death. Returned, the dead are as they were. The dead retain their personalities, memories and capacity to communicate. The series is based on a 2004 French film of the same name⁴⁹ and has since been adapted into the US series *The Returned*,⁵⁰ itself released a year after the remarkably similar US series *Resurrection*.⁵¹ *Les Revenants* and its subsequent remakes explore the landscape of life after loss, representing the pain and suffering endured by the living in the aftermath of the death of a loved one. In an interestingly Freudian turn, the dead come back only if someone remains unable to move on from their loss and is experiencing a protracted melancholia. This suggests an underlying anxiety about broader attitudes toward death in the West in the postmodern age, which Jameson claims is a cultural milieu in which questions of ‘time, contradiction, and death’⁵² find little expression in the mire of ‘relentless temporal distraction’.⁵³ It seems that ‘time and space’ are filled ‘implacably to the point where the older “tragic” questions seem irrelevant’.⁵⁴ *Les Revenants* can be seen to examine and challenge attitudes to the dead in a culture where swift ‘moving on’ seems to be encouraged, in which death itself seems sequestered and in which the public expression of mourning, as Gorer has argued, has increasingly become taboo.⁵⁵ The series also draws on anxieties about death pertinent to a century marked by what Gilbert has referred to as the ‘intransigent blankness of terminations that lead

nowhere and promise nothing'.⁵⁶ In each of the series, characters ask the dead what they remember of the time after they died. Consistently, the answer is the same: they remember 'nothing'. Julian Barnes' wry anecdote in his book *Nothing to be Frightened Of*⁵⁷ sums up the concern expressed here. 'People say of death', he writes, that 'there's nothing to be frightened of'.⁵⁸ But 'they say it quickly, casually'.⁵⁹ 'Now let's say it again, slowly, with re-emphasis: There's NOTHING to be frightened of'.⁶⁰ In an increasingly secularised West in which new and enduring questions about death emerge and demand answers, *Les Revenants* explores personal, ethical and existential fears and anxieties about loss, the end of life and thereafter.

The US/British collaboration *Torchwood: Miracle Day*⁶¹ depicts a world in which technology has facilitated the eradication of death. Death stops happening. The sick remain sick, the dismembered remain dismembered and yet they all remain alive. The series draws on the anxieties of an age when, in the West, life expectancy is increasing and medical interventions are able to extend life in new, and not necessarily desirable, ways. The zombies in this series are the 'living zombies'⁶² discussed by Gilbert in her study *Death's Door: Modern Dying and the Ways We Grieve*. They are people kept alive by machines in vast hospitals wards, emblematic of current cultural anxieties about the medicalisation and technologisation of the end of life and of death. Similarly, the British series *The Fades*⁶³ sets out a dystopian landscape in which humanity has disrupted the 'natural' processes of dying. Instead of the dead ascending to an unidentified other plane, some remain stuck on earth, unable to touch, feel or communicate with the living as their flesh rots and falls away. In this series, the possibility of the 'nothingness' of death is positioned as superior to a continued existence without the capacity to really live and experience the world. Questions about when the extension of life ceases to be desirable are raised. The indiscriminate nature of death and disease and religious themes are also explored, as those who fail to ascend and who remain psychologically and physically deteriorating in the world seem selected by random chance, neither 'good' nor 'bad' in life. As the character Neil explains, the unfairness of life is reflected in death: 'Life has famine, illness, shittiness...death is similarly crap'.⁶⁴

The British series *In The Flesh*⁶⁵ more hopefully imagines a world populated by both the living and the dead in which there might be 'no more dying – no more grief, no more guilt'.⁶⁶ After a brief zombie-apocalypse takes place, a cure is found. Normality is restored and the cured, but still dead, zombies must be reintegrated into society. A Minister of Parliament spins the label 'Partially Deceased Syndrome' (PDS) sufferers for the no-longer dead. As well as using the deceased as a metaphor to explore contemporary fears and anxieties about immigration, terrorism and homosexuality, the series examines the extent to which human life is itself dominated, shaped and controlled by fear. Human life is

positioned as potentially inferior to the PDS existence. ‘The driving force at the core of every human being’,⁶⁷ one dead character explains, is survival. He questions the justifications of the living for the choices they make. Arguing that it is only survival that drives human action, he states: ‘Forget morality and ethics, all the other bullshit they say they’re striving for. The living just care about surviving, for as long as humanly possible. It’s pitiful. A pitiful desperate existence’.⁶⁸ The dead, however, are free of the fear that plagues human life. In all of these series, fear, anger, loss, guilt and regret are explored as the resurrected dead disinter the past. The presence of the dead facilitates a sustained engagement with psychological, ethical and existential concerns and with fears and anxieties about death that shape private, internal worlds. Rather than narratives that play on fears of global destruction and social disorder, which arguably contribute to the mire of ‘relentless temporal distraction’⁶⁹ that Jameson associates with the postmodern age, these series give relevance to those older ‘tragic’⁷⁰ questions Jameson seems nostalgic for, and do so in light of thoroughly contemporary fears and anxieties.

4. If the dead were to come back...

As Pozniewozik maintains, there is at present a proliferation of ‘undead-based entertainments on TV and in the movies’.⁷¹ Whether or not they constitute ‘society’s current favorite nightmare’ is debatable, but they certainly seem to constitute a current cultural interest in the return of the dead.⁷² On the whole, those depicting inarticulate zombie hordes are similar to other twenty-first century apocalypse narratives. In them, the returned dead are a mass of animalistic and inarticulate creatures emblematic of fears of contagion, diseases and globalisation. The fact that the apocalypse in these narratives arrives in the form of deceased humans intent on consuming the flesh of the living provides an apposite metaphor for what is increasingly perceived to be the destructive legacy of humanity and for the human capacity for self-destruction on a global scale. Yet, the later examples discussed examine the consequences of the return of the dead at an individual, family and community level. In a variety of ways, they convey an interest in re-examining the past rather than envisaging an apocalyptic future. They explore fears and anxieties that are personal, private, ethical and existential. This developing strand of contemporary television, which poses the return of an articulate dead who maintain the integrity and subjectivity of their former selves, engages with and explores answers to a question posed by Hitchcock in an interview with François Truffaut in 1985. Namely, ‘If the dead were to come back, what would you do with them?’⁷³

Notes

¹ Zygmunt Bauman, *Wasted Lives: Modernity and its Outcasts* (Cambridge and Malden: Polity, 2004), 99.

² Sandra M. Gilbert, *Death's Door: Modern Dying and the Ways We Grieve* (New York: W.W. Norton and Company, 2006), 109.

³ James Poniewozik, 'The Returned', *Time*, October 20, 2013, viewed on 21 May 2015, <http://entertainment.time.com/2013/10/30/tv-tonight-the-returned/>.

⁴ *The Walking Dead*, created by Frank Darabont. New York: American Movie Classics, 2010 - present, Netflix.

⁵ *World War Z*, dir. Marc Forster. Hollywood: Paramount Pictures, 2013, Netflix.

⁶ Poniewozik, 'The Returned'.

⁷ Kyle Bishop, 'Dead Man Still Walking: Explaining the Zombie Renaissance', *Journal Of Popular Film And Television* 16.1 (2009): 16-26.

⁸ *Ibid.*, 17.

⁹ Nicole Birch-Bayley, 'Terror in Horror Genres: The Global Media and the Millennial Zombie', *Journal Of Popular Culture* 45.6 (2012): 1137-1151, 1148.

¹⁰ *Ibid.*, 1148.

¹¹ Poniewozik, 'The Returned'.

¹² *Night of the Living Dead*, dir. George A. Romero. USA: Image Ten/Laurel Group/Market Square Productions, 1968, DVD.

¹³ *28 Weeks Later*, dir. Juan Carlos Fresnadillo. Los Angeles: 20th Century Fox, 2007, Netflix.

¹⁴ Romero's *Night of the Living Dead*, for example, is understood most commonly in relation to violence abroad in Vietnam and racism at home in North America. See, for example, Alan Jones, *The Rough Guide to Horror Movies* (London: Rough Guides, 2005), 117-118.

¹⁵ Simon Harper, 'Night of the Living Dead: Reappraising an Undead Classic', *Bright Lights Film Journal*, 1 November, 2005, viewed on 21 May 2015, <http://brightlightsfilm.com/night-living-dead-reappraising-undead-classic/#.VLA2dlesXXw>.

¹⁶ *Ibid.*

¹⁷ Avril Horner, 'Apocalypse Now: Collective Trauma, Globalisation and the New Gothic Sublime,' *Trauma in Contemporary Literature: Narrative and Representation*, ed. Marita Nadal and Mónica Calvo (New York: Routledge, 2014), 38.

¹⁸ *28 Days Later*, dir. Danny Boyle. London: DNA Films/British Film Council, 2002, Netflix.

¹⁹ According to IMDB trivia, Alex Garland and Danny Boyle chose not to use any footage from real incidents but did research broadly. In particular, they drew ideas for images of conflict in Sierra Leone and from the Rwandan genocide. '28 Days

Later... Trivia', *IMDB*, viewed 21st May 2015,
http://www.imdb.com/title/tt0289043/trivia?ref=tt_ql_2.

²⁰ Birch-Bayley, 'Terror in Horror Genres', 1137.

²¹ *Ibid.*, 1139.

²² *Ibid.*, 1139.

²³ *Ibid.*, 1139.

²⁴ Fred Botting, 'Zombie London: Unexceptionalities of the New World Order,' *London Gothic: Place, Space and the Gothic Imagination*, ed. Lawrence Phillips and Anne Witchard (London and New York: Continuum, 2010), 153-172.

²⁵ Botting, 'Zombie London', 158.

²⁶ Horner, 'Apocalypse Now', 38.

²⁷ Despite a limited release the film made \$45 million in the US and grossed \$83 *IMDB* globally: 'Box Office/Business for 28 Days Later', *IMDB*, viewed 21st May 2015, http://www.imdb.com/title/tt0289043/business?ref=tt_dt_bus.

²⁸ Ulrich Beck, 'Living in the World Risk Society: A Hobhouse Memorial Public Lecture given on Wednesday 15 February 2006 at the London School of Economics', *Economy and Society* 35.3 (2006): 330.

²⁹ Beck, 'Living in the World Risk Society', 330.

³⁰ Mary Shelley, *Frankenstein: Or, the Modern Prometheus* (London: Penguin, 1992).

³¹ Anonymous, 'Review of *Frankenstein*', *Edinburgh Magazine, or Literary Miscellany*, 2 (1818), 249–5, 249. The anonymous reviewer is likely referring to contemporaneous anxieties surrounding the instability of boundaries between life and death that science seemed to be revealing in the late nineteenth-century. The 'favourite projects and passions of the times' included popular awareness of Galvanism, which posed the possibility of resuscitating the dead, and the actions of the Royal Humane Society, who sought to inform the public as to how to save the lives of the drowned through resuscitation: see, for example, Carolyn Williams, 'Inhumanly Brought Back to Life and Misery: Mary Wollstonecraft, *Frankenstein*, and the Royal Humane Society', *Women's Writing*, 8.2 (2001) 213–34. The existence of The London Society for the Prevention of Premature Burial, founded in 1896, also emphasises the extent to which anxieties about the porousness of the boundary between life and death were of popular concern. For a discussion of the society, see Jan Bondeson, *Buried Alive: the Terrifying History of Our Most Primal Fear* (New York and London: WW Norton and Company, 2001).

³² *Ibid.*, 249.

³³ Beck, 'Living in the World Risk Society', 340.

³⁴ *Ibid.*, 340.

³⁵ *World War Z*, 2013.

³⁶ Beck, 'Living in the World Risk Society', 332.

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- ³⁷ Herman Feifel, *The Meaning of Death* (New York: McGraw-Hill, 1959), 17.
- ³⁸ *Ibid.*, 17.
- ³⁹ Poniewozik, 'The Returned'.
- ⁴⁰ *Shaun of the Dead*, dir. Edgar Wright, London: Working Title/StudioCanal, 2004, DVD.
- ⁴¹ Simon Pegg, Afterword to *Miles Behind Us: Vol.2 of The Walking Dead*, by Robert Kirkman (Berkeley: Image Comics, 2004), 133.
- ⁴² Pegg, Afterword, 133.
- ⁴³ *Ibid.*, 133.
- ⁴⁴ *Ibid.*, 133.
- ⁴⁵ Chris Baldick, *In Frankenstein's Shadow: Myth, Monstrosity, and Nineteenth-Century Writing* (Oxford: Clarendon Press, 1990), 45.
- ⁴⁶ Botting, 'Zombie London', 159.
- ⁴⁷ Bauman, *Wasted Lives*, 99.
- ⁴⁸ *Les Revenants*, created by Fabrice Gobert, Paris: Haut et Court, 2012, DVD. [The series was titled *The Returned* for UK release].
- ⁴⁹ *Les Revenants*, dir. Robin Campillo, Paris: Haute et Court, 2004, DVD. [The film was given the international title *They Came Back* and released as *The Returned* in the UK].
- ⁵⁰ *The Returned*, developed from the French series *Les Revenants* by Carlton Cuse, (New York: A&E Studios, 2015), Netflix.
- ⁵¹ *Resurrection*, created by Aaron Zelman (Burbank: ABC Studios, 2014), Netflix.
- ⁵² Frederic Jameson, *Postmodernism, Or The Cultural Logic of Late Capitalism* (London: Verso, 1991), 15.
- ⁵³ *Ibid.*
- ⁵⁴ *Ibid.*, 85.
- ⁵⁵ Geoffrey Gorer, *Death, Grief, and Mourning in Contemporary Britain* (London: The Cresset Press, 1965), 169-175.
- ⁵⁶ Gilbert, *Death's Door*, 109.
- ⁵⁷ Julian Barnes, *Nothing to be Frightened Of* (London: Vintage, 2009), 99.
- ⁵⁸ *Ibid.*, 99.
- ⁵⁹ *Ibid.*, 99.
- ⁶⁰ *Ibid.*, 99.
- ⁶¹ *Torchwood: Miracle Day*, created by Russell T. Davies (Cardiff/Meridian: BBC Cymru Wales/Starz, 2011), DVD.
- ⁶² Sandra M. Gilbert, *Death's Door: Modern Dying and the Ways We Grieve* (New York: W.W. Norton and Company, 2006), 109.
- ⁶³ *The Fades*, created by Jack Thorne (London: BBC Three, 2012), DVD.
- ⁶⁴ *The Fades*, Episode 1. Dir. Farren Blackburn. Written by Jack Thorne. BBC Three, 21 September 2011.

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- ⁶⁵ *In the Flesh*, created by Dominic Mitchell (London: BBC Three, 2014), DVD.
⁶⁶ Dominic Mitchell, *In the Flesh*, season 2, episode 6, dir. Alice Troughton, aired 8 June 2014 (London: BBC Three, 2014), DVD.
⁶⁷ Dominic Mitchell, *In the Flesh*, season 2, episode 5, dir. Alice Troughton, aired 8 June 2014 (London: BBC Three, 2014), DVD.
⁶⁸ Ibid.
⁶⁹ Jameson, *Postmodernism*, 15.
⁷⁰ Ibid., 15.
⁷¹ Ibid., 85.
⁷² Poniewozik, 'The Returned'.
⁷³ François Truffaut, *Hitchcock* (New York: Simon & Schuster, 1985), 309.

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Bethan Michael is studying for a PhD examining death and the presence of the dead in late postmodern culture at the *University of Chester*. She is a lecturer in the Education Studies department at the *University of Bedfordshire*.