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Zombie stories are peculiarly American, as the creature was born in the New World and functions as a
reminder of the atrocities of colonialism and slavery. The voodoo-based zombie films of the 1930s and
â€”40s reveal deep-seated racist attitudes and imperialist paranoia, but the contagious, cannibalistic zombie
horde invasion narrative established by George A. Romero has even greater singularity.

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In many ways, the contemporary Gothic â€” especially the Gothic narratives of zombie cinema â€” works
more effectively now than the classical Gothic ever did because the â€œreal worldâ€” of the twenty-first
century, particularly the post-9/11 world, is more horrific, more violent, and more traumatic than the
nineteenth and early twentieth centuries ever were, at least on English and American soil.

American Zombie Gothic: The Rise and Fall (and Rise) of

American Zombie Gothic (hereafter AZG) is a revised version of Bishopâ€”s 2009 University of Arizona
doctoral dissertation, â€œDead Man Still Walking: A Critical Investigation into the Rise and Fall . . . and Rise

of Zombie Cinema,â€• written under the

Bishop, Kyle William.

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