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Dracula The Un-Dead Dracula the Undead Draculas, Vampires, and Other Undead Forms Dracula Dracul Dracula The Vampire The Living and the Undead The Lost Journal of Bram Stoker The Vampire Book Dracula The Mammoth Book of Dracula Anno Dracula Dracula ; Or The Un-dead Something in the Blood: The Untold Story of Bram Stoker, the Man Who Wrote Dracula Draculas, Vampires, and Other Undead Forms Dracula is Undead and Well and Living in Purfleet The Global Vampire Vampires The Historian Victorian Undead II: Sherlock Holmes vs. Dracula (2010-) #1 Reading the Vampire In Search of Dracula The Bedside, Bathtub & Armchair Companion to Dracula Dracula The Complete Dracula Divorced and Deadly Powers of Darkness Blade Rhetoric of Modern Death in American Living Dead Films The Naked And The Undead Dracula The Tale of the Body Thief Dracula of Transylvania The Forgotten Writings of Bram Stoker The Dracula Papers Dracula's Child Dracula The Transmedia Vampire Mina and the Undead

The nightmare of the dead rising from their graves and sucking the blood of the living has haunted us since prehistory. Legends, literature and terrifying case histories trace the survival of vampires from antiquity to the gaslit streets of London. From age to age, the same terrifying myth has adapted itself to the beliefs of the time. Today it is kept alive through fiction and the cinema, which have distilled our worst fears and most secret desires. The world of the undead lives on. Presented here, for the first time since their publication over a century ago, are twelve previously unknown published works of fiction, poetry, and journalistic writing by Bram Stoker (1847-1912), three works never before reprinted, twelve period writings about Stoker, and the rare 1913 estate sale catalogue of his personal library. Since the publication of Dracula in 1897, Bram Stoker's original creation has been a source of inspiration for artists, writers, and filmmakers. From Universal's early black-and-white films and Hammer's Technicolor representations that followed, iterations of Dracula have been cemented in mainstream cinema. This anthology investigates and explores the far larger body of work coming from sources beyond mainstream cinema reinventing Dracula. Draculas, Vampires and Other Undead Forms assembles provocative essays that examine Dracula films and their movement across borders of nationality, sexuality, ethnicity, gender, and

genre since the 1920s. The essays analyze the complexity Dracula embodies outside the conventional landscape of films with which the vampire is typically associated. Focusing on Dracula and Dracula-type characters in film, anime, and literature from predominantly non-Anglo markets, this anthology offers unique perspectives that seek to ground depictions and experiences of Dracula within a larger political, historical, and cultural framework. We know, from Bram Stoker's great book, of Count Dracula's adventures in the 1890s as one of the 'undead'. But how did he come to be 'undead'? Using intense historical research and a good deal of speculation, *The Dracula Papers, Book I: The Scholar's Tale* is the first in a series of four books which attempt to answer that question. It has been some years since Jonathan and Mina Harker survived their ordeal in Transylvania and, vanquishing Count Dracula, returned to England to try and live ordinary lives. But shadows linger long and, the older their son Quincey gets, the deeper the shadows at the heart of the Harker family. Whilst, on the Continent, the vestiges of something forgotten long is finally beginning to stir. Horror is often dismissed as mass art or lowbrow entertainment that produces only short-term thrills. Horror films can be bloody, gory, and disturbing, so some people argue that they have bad moral effects, inciting viewers to imitate cinematic violence or desensitizing them to atrocities. In *The Naked and the Undead: Evil and the Appeal of Horror*, Cynthia A. Freeland seeks to counter both aesthetic disdain and moral condemnation by focusing on a select body of important and revealing films, demonstrating how the genre is capable of deep philosophical reflection about the existence and nature of evil—both human and cosmic. In exploring these films, the author argues against a purely psychoanalytic approach and opts for both feminist and philosophical understandings. She looks at what it is in these movies that serves to elicit specific reactions in viewers and why such responses as fear and disgust are ultimately pleasurable. The author is particularly interested in showing how gender figures into screen presentations of evil. The book is divided into three sections: *Mad Scientists and Monstrous Mothers*, which looks into the implications of male, rationalistic, scientific technology gone awry; *The Vampire's Seduction*, which explores the attraction of evil and the human ability (or inability) to distinguish active from passive, subject from object, and virtue from vice; and *Sublime Spectacles of Disaster*, which examines the human fascination with horror spectacle. This section concludes with a chapter on graphic horror films like *The Texas Chainsaw Massacre*. Written for both students and film

enthusiasts, the book examines a wide array of films including: *The Silence of the Lambs*, *Repulsion*, *Frankenstein*, *The Fly*, *Dead Ringers*, *Alien*, *Bram Stoker's Dracula*, *Interview with the Vampire*, *Frenzy*, *The Shining*, *Eraserhead*, *Hellraiser*, and many others. Writers Leah Moore and John Reppion are joined by painter Colton Worley for a fully painted series, reprinted here in this softcover collected edition. All of the stunning covers by John Cassaday are included, along with script pages, annotations by Leah Moore and John Reppion and samplings of the original text by Bram Stoker! The record-breaking phenomenon from Elizabeth Kostova is a celebrated masterpiece that "refashioned the vampire myth into a compelling contemporary novel, a late-night page-turner" (*San Francisco Chronicle*). Breathtakingly suspenseful and beautifully written, *The Historian* is the story of a young woman plunged into a labyrinth where the secrets of her family's past connect to an inconceivable evil: the dark fifteenth-century reign of Vlad the Impaler and a time-defying pact that may have kept his awful work alive through the ages. The search for the truth becomes an adventure of monumental proportions, taking us from monasteries and dusty libraries to the capitals of Eastern Europe—in a feat of storytelling so rich, so hypnotic, so exciting that it has enthralled readers around the world. "Part thriller, part history, part romance...Kostova has a keen sense of storytelling and she has a marvelous tale to tell." —*Baltimore Sun* Jonathan and Mina Harker, who now have a young son, return to Transylvania seven years after their encounter with Dracula in order to put their dark memories behind them, but the vampire's soul is still there, waiting to be revived. A year after the defeat of Professor Moriarty's revenant horde and the fire-bombing of London, restoration is well under way. Yet, from across the sea, ancient eyes cast their hungry gaze upon the still vulnerable capital...Dracula is coming! Sherlock Holmes and Dr. Watson investigate the wreck of the ship, the *Demeter*-its crew missing, the corpse of its Captain lashed to the ship's wheel-and soon realize this is merely the opening salvo of war from beyond the grave! Insatiable bloodlust, dangerous sexualities, the horror of the undead, uncharted Transylvanian wildernesses, and a morbid fascination with the 'other': the legend of the vampire continues to haunt popular imagination. Reading the *Vampire* examines the vampire in all its various manifestations and cultural meanings. Ken Gelder investigates vampire narratives in literature and in film, from early vampire stories like Sheridan Le Fanu's 'lesbian vampire' tale *Carmilla* and Bram Stoker's *Dracula*, the most famous vampire narrative of all, to contemporary

American vampire blockbusters by Stephen King and others, the vampire chronicles of Anne Rice, 'post-Ceausescu' vampire narratives, and films such as FW Murnau's *Nosferatu* and Bram Stoker's *Dracula*. Reading the Vampire embeds vampires in their cultural contexts, showing vampire narratives feeding off the anxieties and fascinations of their times: from the nineteenth century perils of tourism, issues of colonialism and national identity, and obsessions with sex and death, to the 'queer' identity of the vampire or current vampiric metaphors for dangerous exchanges of bodily fluids and AIDS. Since the publication of *Dracula* in 1897, Bram Stoker's original creation has been a source of inspiration for artists, writers, and filmmakers. From Universal's early black-and-white films and Hammer's Technicolor representations that followed, iterations of *Dracula* have been cemented in mainstream cinema. This anthology investigates and explores the far larger body of work coming from sources beyond mainstream cinema reinventing *Dracula*. *Draculas, Vampires and Other Undead Forms* assembles provocative essays that examine *Dracula* films and their movement across borders of nationality, sexuality, ethnicity, gender, and genre since the 1920s. The essays analyze the complexity *Dracula* embodies outside the conventional landscape of films with which the vampire is typically associated. Focusing on *Dracula* and *Dracula*-type characters in film, anime, and literature from predominantly non-Anglo markets, this anthology offers unique perspectives that seek to ground depictions and experiences of *Dracula* within a larger political, historical, and cultural framework. This book explores vampire narratives that have been expressed across multiple media and new technologies. Stories and characters such as *Dracula*, *Carmilla* and even *Draculaura* from *Monster High* have been made more "real" through their depictions in narratives produced in and across different platforms. This also allows the consumer to engage on multiple levels with the "vampire world," blurring the boundaries between real and imaginary realms and allowing for different kinds of identity to be created while questioning terms such as "author," "reader," "player" and "consumer." These essays investigate the consequences of such immersion and why the undead world of the transmedia vampire is so well suited to life in the 21st century. It is 1888 and Queen Victoria has remarried, taking as her new consort Vlad Tepes, the Wallachian Prince infamously known as Count *Dracula*. Peppared with familiar characters from Victorian history and fiction, the novel tells the story of vampire Geneviève Dieudonné and Charles Beauregard of the Diogenes Club as they strive to solve the mystery of the Ripper murders.

Anno Dracula is a rich and panoramic tale, combining horror, politics, mystery and romance to create a unique and compelling alternate history. Acclaimed novelist Kim Newman explores the darkest depths of a reinvented Victorian London. This brand-new edition of the bestselling novel contains unique bonus material, including a new afterword from Kim Newman, annotations, articles and alternate endings to the original novel. The media vampire has roots throughout the world, far beyond the shores of the usual Dracula-inspired Anglo-American archetypes. Depending on text and context, the vampire is a figure of anxiety and comfort, humor and fear, desire and revulsion. These dichotomies gesture the enduring prevalence of the vampire in mass culture; it can no longer articulate a single feeling or response, bound by time and geography, but is many things to many people. With a global perspective, this collection of essays offers something new and different: a much needed counter-narrative of the vampire's evolution in popular culture. Divided by geography, this text emphasizes the vampiric as a globetrotting citizen du monde rather than an isolated monster. Having discovered the double identity of the wealthy Transylvanian nobleman, Count Dracula, a small group of people vow to rid the world of the evil vampire. How will the King of Vampires adapt to the social and technological changes brought by the twenty-first century? Could the Count's condition be cured by modern medicine? How does the mythology perpetuated by literature and movies affect the existence of a real bloodsucker? What if Dracula found himself ruler of a world controlled by vampires? Or perhaps political and ecological catastrophe will result in the Count's final destruction? This tribute to the world's greatest vampire collects together more than 200,000 words of Dracula fiction by masters of dark fantasy such as: Hugh B. Cave, R. Chetwynd-Hayes, Basil Copper, John Gordon, Brian Hodge, Nancy Holder, Nancy Kilpatrick, Roberta Lannes, Thomas Ligotti, Paul J. McAuley, Nicholas Royle, Guy N. Smith and many more. It also includes a brand new story from Charlaine Harris. Recently a long-lost journal belonging to Dracula author Bram Stoker was discovered in his great-grandson Noel's dusty attic. Published now to coincide with the centenary of Stoker's death, the text of this stunning find, written between 1871 and 1881, mostly in his native Dublin, will captivate scholars of Gothic literature and Dracula fans alike.

Painstakingly transcribed and researched, the journal offers intriguing new insights into the complex nature of the man who wrote Dracula more than one hundred years ago. Assisted by a team of scholars and Stoker historians, Dacre Stoker and Professor Elizabeth Miller neatly connect the

dots between the contents of the journal and Bram Stoker's later work, most significantly *Dracula*. Until now, discussion of the very private Bram Stoker has, by necessity, been largely speculative. Other than names and dates provided by biographers, and Bram Stoker's own sparse self-revelation in his non-fiction, little has been available to support character studies of this fascinating Victorian gentleman. This personal journal shows Stoker's private thoughts and his developing style, and is a veritable treasure trove of oddities, musings and anecdotes. A 2017 Edgar Award Finalist A revelatory biography exhumes the haunted origins of the man behind the immortal myth, bringing us "the closest we can get to understanding [Bram Stoker] and his iconic tale" (*The New Yorker*). In this groundbreaking portrait of the man who birthed an undying cultural icon, David J. Skal "pulls back the curtain to reveal the author who dreamed up this vampire" (*TIME* magazine). Examining the myriad anxieties plaguing the Victorian fin de siècle, Skal stages Bram Stoker's infirm childhood against a grisly tableau of medical mysteries and horrors: cholera and famine fever, childhood opium abuse, frantic bloodletting, mesmeric quack cures, and the gnawing obsession with "bad blood" that pervades *Dracula*. In later years, Stoker's ambiguous sexuality is explored through his passionate youthful correspondence with Walt Whitman, his adoration of the actor Sir Henry Irving, and his romantic rivalry with lifelong acquaintance Oscar Wilde—here portrayed as a stranger-than-fiction doppelgänger. Recalling the psychosexual contours of Stoker's life and art in splendidly gothic detail, *Something in the Blood* is the definitive biography for years to come. From the international bestselling author of *Dracul* comes the authoritative sequel to Bram Stoker's original horror classic. London, 1912. A quarter of a century after Count *Dracula* "crumbled into dust," Quincey Harker—the son of Jonathan and Mina Harker—leaves law school to pursue a career on stage, only to stumble upon the troubled production of *Dracula*, directed and produced by Bram Stoker himself. As the play plunges Quincey into the world of his parents' terrible secrets, death begins to stalk the original band of heroes that defeated *Dracula* a quarter-century ago. Could it be that the count survived and is now seeking revenge? Or is there another, far more sinister force at work whose relentless purpose is to destroy anything and anyone associated with *Dracula*, the most notorious vampire of all time... *Dracula the Un-Dead* is the true sequel to Bram Stoker's classic novel, written by his direct descendant and a well-known *Dracula* historian. *Dracula the Un-Dead* provides answers to all the questions that the original novel left

unexplained, as well as new insights into the world of iniquity and fear lurking just beneath the surface of polite Victorian England. Traces the history and folklore of vampires Zombies, vampires and mummies are frequent stars of American horror films. But what does their cinematic omnipresence, and audiences' hunger for such films, tell us about American views of death? In this book, Outi Hakola investigates the ways in which American living dead films have addressed death through different narrative and rhetorical solutions during the twentieth century. She focuses on films from the 1930s, including *Dracula*, *The Mummy* and *White Zombie*, films of the 1950s and 1960s such as *Night of the Living Dead* and *The Return of Dracula*, as well as more recent fare like *Bram Stoker's Dracula*, *The Mummy* (1999) and *Resident Evil*. In doing so, the book frames the tradition of living dead films, discusses the cinematic processes of addressing the films' viewers, and analyzes the films' sociocultural negotiation with death in this specific genre. **The First Adaptation Advised by the Stoker Family since 1927's Broadway Premiere Starring Bela Lugosi!** In the early nineteen twenties, Florence Balcombe, widow of *DRACULA's* author, gave authorization to theatrical producer Hamilton Deane to co-opt Bram Stokers novel for a stage play. For years since, the story has been adapted into dramatic form, but never in collaboration with the family Stoker. Until now. *DRACULA of Transylvania* made its world premiere in 2013. This dramatization by Christofer Cook, with Dacre Stokers advisement, gives the whole story in all its beautifully-terrifying grandeur. An intricately crafted script, *Dracula of Transylvania* offers a satisfying live alternative to decades of cinematic gore and computer-generated mayhem without sacrificing suspense, thrills, chills, or good old-fashioned action. - August Krickel SC Press Association 2014 Award Recipient *DRACULA, of Transylvania* is no milk-toast, drawing-room, murder mystery. This is Bram Stokers complete saga. A horror-adventure that takes us from the wilds of the dark, mountainous Carpathians to the cobblestone streets of polite London. The epic play is perfect for professional, regional, and community theatres. But, beware! This version of the venerable yarn has fangs, sharp as stakes! Inspired by the notes *DRACULA's* creator left behind, *Dracul* is a riveting, heart-stoppingly scary novel of Gothic suspense . . . 'Scary as hell. Gothic as decay' Josh Malerman 'Reading *Dracul* is like watching a classic vampire film . . . a terrifying read' R. L. Stine 'J.D. Barker is a one-of-a-kind writer' James Patterson _____ *Dracul* reveals not only the true origins of *Dracula* himself, but also of his creator, Bram Stoker . . . and of the elusive,

enigmatic woman who connects them. It is 1868, and a 21-year-old Bram Stoker has locked himself inside an abbey's tower to face off against a vile and ungodly beast. He is armed with mirrors and crucifixes and holy water and a gun - and is kept company by a bottle of plum brandy. His fervent prayer is that he will survive this one night - a night that will prove to be the longest of his life. Desperate to leave a record of what he has witnessed, the young man scribbles down the events that brought him to this point - and tells an extraordinary tale of childhood illness, a mysterious nanny, and stories once thought to be fables now proved to be true. What readers are saying: ***** 'Gripping . . . has you clinging to the pages white-knuckled' ***** 'This book oozed atmosphere . . . if you love classic, atmospheric, proper old school horror, read this book' *****

'Packed full of suspense and horror to rival the Dracula story itself' 'A dark and thrilling tale of the paranormal. With haunted houses, family secrets and murder galore, this delicious and gruesome tale of the macabre will ignite a whole new generation of vampire fans.' Lauren James' 'Brimful of nostalgia and cinematic atmosphere. A thrilling read and a clever new twist on the vampire stories you love.' Laura Wood 'New Orleans Fang Fest, 1995. Mina's having a summer to die for. 17-year-old Mina, from England, arrives in New Orleans to visit her estranged sister, Libby. After growing up in the town that inspired Dracula, Mina loves nothing more than a creepy horror movie. She can't wait to explore the city's darkest secrets - vampire tours, seedy bars, spooky cemeteries, disturbing local myths... And it gets even better when Mina lands a part-time job at a horror movie mansion and meets Jared, Libby's gorgeous housemate, co-worker and fellow horror enthusiast. But the perfect summer bliss is broken when, while exploring the mansion, Mina stumbles upon the body of a girl with puncture marks on her neck, clutching a lock of hair that suspiciously resembles Libby's... Someone is replicating New Orleans' most brutal supernatural killings. Mina must discover the truth and prove her sister's innocence before she becomes the victim of another myth. Perfect for fans of Buffy the Vampire Slayer and Stranger Things. "Dracula is the daddy of all vampires." --Daily Express 'I am Dracula. And I bid you welcome to my house.' He is deathly pale. His fingernails are cut to sharp points. His teeth protrude menacingly from his mouth in clouds of rancid breath... Yet even Count Dracula's unnerving appearance and the frightened reaction of the local peasants fail to warn Jonathan Harker, a young man from England, about his host. Little does Jonathan know that this is a land where babies are snatched for their blood and wolves howl menacingly from the forest,

where reality is far more frightening than superstition. What's more, it's going to be up to him to stop the world's most bloodthirsty predator. This Bedside, Bathtub & Armchair Companion to the world's most famous vampire looks at all aspects of the Dracula phenomenon in often unexpected ways – in true Bedside tradition including entries on the psychological and sociological implications of the book and the stage plays; the movies; television versions; actors, and, of course, the historical Dracula, Vlad the Impaler. > Everybody knows that “Count Dracula” does not really exist. But according to author Brian Ripley, Dracula DOES exist. Taking years to come to terms with his absolutely terrifying Dracula experience, Ripley says that Dracula did not harm him, and he does not wish any harm to come to Dracula. He believes Dracula is a very vulnerable being and may be helpless in today's world, because many would wish Dracula be destroyed. Ripley has no compassion for the village in Kent whose inhabitants will financially benefit when they discover the truth of what lurks in their churchyard. Imagine the world's media descending on this small Kent village, or even worse, searching for Dracula's day-time resting place, as they would surely do. Ripley is concerned for Dracula, but hopefully Dracula will rise to the occasion, adapt, and overcome any “death-threatening” situations. Read Dracula, but close all your windows first. In a gripping feat of storytelling, Anne Rice continues the extraordinary Vampire Chronicles that began with the now-classic Interview with the Vampire. For centuries, Lestat—vampire-hero, enchanter, seducer of mortals—has been a courted prince in the dark and flourishing universe of the living dead. Now he is alone. And in his overwhelming need to destroy his doubts and his loneliness, Lestat embarks on the most dangerous enterprise he has undertaken in all the years of his haunted existence. Look for a special preview of Anne Rice's Prince Lestat in the back of the book. The Vampire Chronicles continue in Prince Lestat and the Realms of Atlantis, available for pre-order now. Praise for The Tale of the Body Thief “Tinged with mystery, full of drama . . . The story is involving, the twists surprising.”—People “Rice is our modern messenger of the occult, whose nicely updated dark-side passion plays twist and turn in true Gothic form.”—San Francisco Chronicle “Fast-paced . . . mesmerizing . . . silkenly sensuous . . . No one writing today matches her deftness with the erotic.”—The Atlanta Journal-Constitution “Hypnotic . . . masterful.”—Cosmopolitan A light-hearted and comic romp from the nation's favourite storyteller and author of The Loner. Dracula is an 1897 Gothic horror novel by Irish author Bram Stoker. Famous for

introducing the character of the vampire Count Dracula, the novel tells the story of Dracula's attempt to move from Transylvania to England so he may find new blood and spread the undead curse, and the battle between Dracula and a small group of men and women led by Professor Abraham Van Helsing. Dracula has been assigned to many literary genres including vampire literature, horror fiction, the gothic novel and invasion literature. Although Stoker did not invent the vampire, he defined its modern form, and the novel has spawned numerous theatrical, film and television interpretations. Dracula has been attributed to many literary genres including vampire literature, horror fiction, the gothic novel and invasion literature. Structurally it is an epistolary novel, that is, told as a series of diary entries and letters. Literary critics have examined many themes in the novel, such as the role of women in Victorian culture, conventional and conservative sexuality, immigration, colonialism, postcolonialism and folklore. Although Stoker did not invent the vampire, the novel's influence on the popularity of vampires has been singularly responsible for many theatrical and film interpretations throughout the 20th and 21st centuries. Bram Stoker's Dracula established many conventions of the subsequent vampire fantasy genre. This gothic fiction tells the tale of Count Dracula's transition from Transylvania to England and his attempt to spread the undead curse and of the battle between Dracula and Professor Abraham Van Helsing. An English translation of a recently discovered Icelandic adaptation of Bram Stoker's classic novel "Dracula" includes new characters, a re-worked plot, and annotations that provide literary, cultural, and historical context. An authoritative new history of the vampire, two hundred years after it first appeared on the literary scene Published to mark the bicentenary of John Polidori's publication of *The Vampyre*, Nick Groom's detailed new account illuminates the complex history of the iconic creature. The vampire first came to public prominence in the early eighteenth century, when Enlightenment science collided with Eastern European folklore and apparently verified outbreaks of vampirism, capturing the attention of medical researchers, political commentators, social theorists, theologians, and philosophers. Groom accordingly traces the vampire from its role as a monster embodying humankind's fears, to that of an unlikely hero for the marginalized and excluded in the twenty-first century. Drawing on literary and artistic representations, as well as medical, forensic, empirical, and sociopolitical perspectives, this rich and eerie history presents the vampire as a strikingly complex being that has been used to express the traumas and contradictions of the human

condition. **The Ultimate Collection of Vampire Facts and Fiction From Vlad the Impaler to Barnabas Collins to Edward Cullen to Dracula and Bill Compton, renowned religion expert and fearless vampire authority J. Gordon Melton, PhD takes the reader on a vast, alphabetic tour of the psychosexual, macabre world of the blood-sucking undead. Digging deep into the lore, myths, pop culture, and reported realities of vampires and vampire legends from across the globe, *The Vampire Book: The Encyclopedia of the Undead* exposes everything about the blood thirsty predator. Death and immortality, sexual prowess and surrender, intimacy and alienation, rebellion and temptation. The allure of the vampire is eternal, and *The Vampire Book* explores it all. The historical, literary, mythological, biographical, and popular aspects of one of the world's most mesmerizing paranormal subject. This vast reference is an alphabetical tour of the psychosexual, macabre world of the soul-sucking undead. In the first fully revised and updated edition in a decade, Dr. J. Gordon Melton (president of the American chapter of the Transylvania Society of Dracula) bites even deeper into vampire lore, myths, reported realities, and legends that come from all around the world. From Transylvania to plague-infested Europe to Nostradamus and from modern literature to movies and TV series, this exhaustive guide furnishes more than 500 essays to quench your thirst for facts, biographies, definitions, and more. With a legacy stretching back into legend and folklore, the vampire in all its guises haunts the film and fiction of the twentieth century and remains the most enduring of all the monstrous threats that roam the landscapes of horror. In *The Living and the Undead*, Gregory A. Waller shows why this creature continues to fascinate us and why every generation reshapes the story of the violent confrontation between the living and the undead to fit new times. Examining a broad range of novels, stories, plays, films, and made-for-television movies, Waller focuses upon a series of interrelated texts: Bram Stoker's *Dracula* (1897); several film adaptations of Stoker's novel; F. W. Murnau's *Nosferatu, A Symphony of Horror* (1922); Richard Matheson's *I Am Legend* (1954); Stephen King's *'Salem's Lot* (1975); Werner Herzog's *Nosferatu the Vampyre* (1979); and George Romero's *Night of the Living Dead* (1968) and *Dawn of the Dead* (1979). All of these works, Waller argues, speak to our understanding and fear of evil and chaos, of desire and egotism, of slavish dependence and masterful control. This paperback edition of *The Living and the Undead* features a new preface in which Waller positions his analysis in relation to the explosion of vampire and zombie films, fiction, and criticism in the past twenty-five years.**

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