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**PRIDE AND PROLIFERATION: JANE AUSTEN MEETS  
ZOMBIES IN A MASH-UP**

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**PRIDE AND PROLIFERATION: JANE AUSTEN MEETS  
ZOMBIES IN A MASH-UP**

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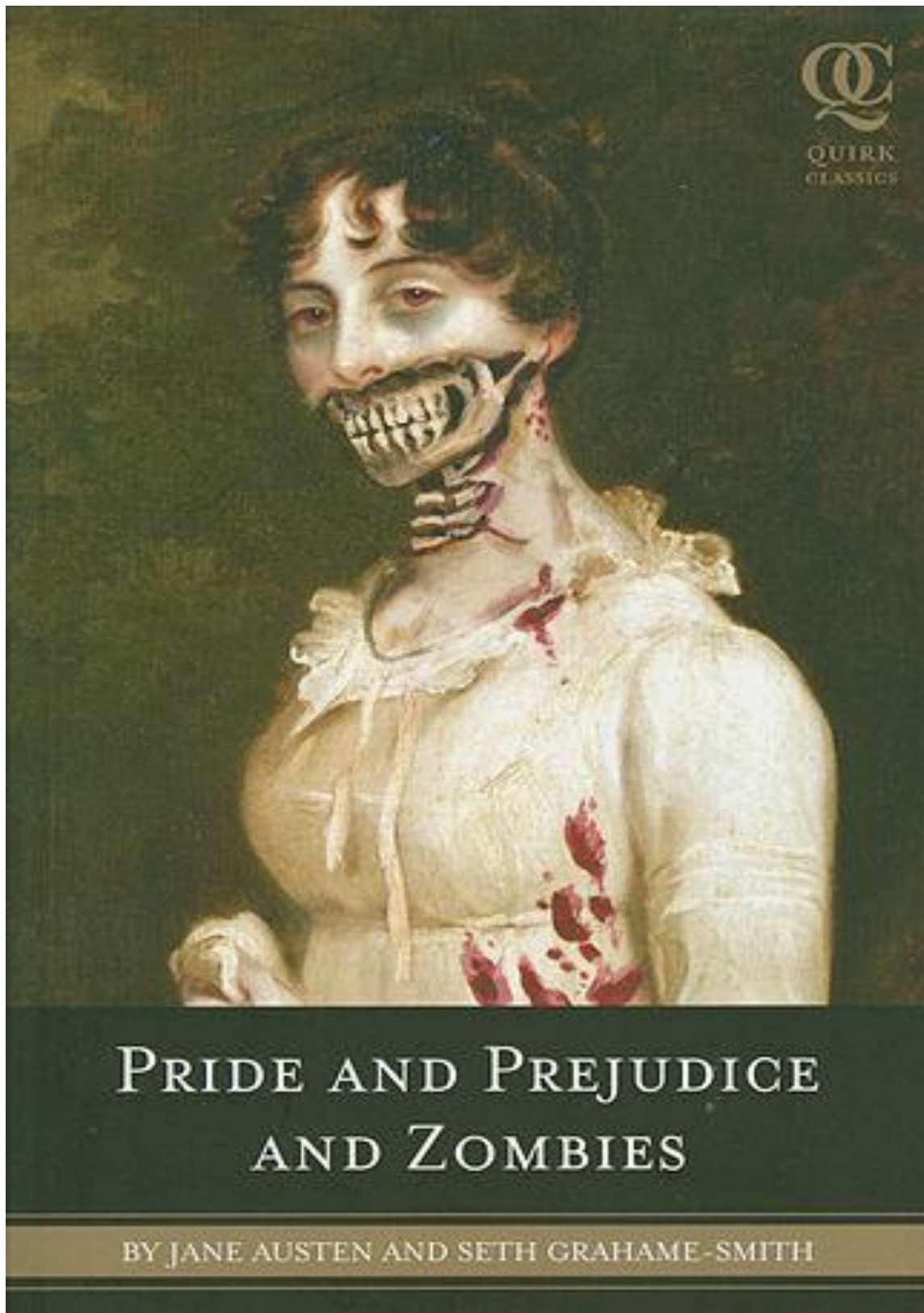
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“All is allegory... Each creature is key to all other creatures.”

J.M. Coetzee, Elizabeth Costello



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## RESUMO

O presente trabalho é uma tentativa de elucidar o que eu considero um fenômeno na literatura, os *mash-ups*. Em 2009 a lista dos livros mais vendidos da New York Times trouxe um novo romance intitulado *Orgulho e Preconceito e Zombies*. A editora Quirk Books apresentou como autor Seth Grahame-Smith e a romancista inglesa há muito falecida Jane Austen como co-autora. O livro combina o texto clássico de Austen de 1813 com elementos da moderna ficção de zumbis. O objetivo desta pesquisa é estudar a (desconcertante) possibilidade de alguém modificar uma obra-prima. A autora ainda está presente em seu texto, ou aquele que insere, *remixa* e acrescenta ao trabalho é o real autor? Esta e outras perguntas são investigadas. Com o aporte teórico de Sanders (2006), Shields (2010), Lessig (2004), faz-se a investigação sobre adaptações, colagens, apropriações e direitos autorais. O romance aqui analisado pertence à literatura não mais protegida por direitos autorais e, portanto, é considerado apto para modificações, permitindo, assim, a justaposição que está no centro do gênero literário sob escrutínio. O tremendo sucesso comercial deste *mash-up* serve para mostrar que não só Jane Austen, mas também os mortos-vivos são transformados em mercadorias, o que conduz às possíveis conclusões de que Austen vende, os zumbis vendem, e ambos dão aos leitores algo que estes anseiam, talvez maneiras mais suaves, romance, costumes e valores de outrora; no caso dos mortos-vivos, eles exploram temas que transgredem e ameaçam nosso senso de asseio e decoro, particularmente no tocante ao corpo, às nossas identidades, e a nossa mortalidade. Através de olhares como o de Žižek (2008), pode-se inferir que o sucesso do livro pode ser visto como um tributo ao poder do marketing viral, ao interesse duradouro e contínuo em Jane Austen, e ao atual *zeitgeist* zumbi.

**Palavras-chave:** Orgulho e Preconceito; Zumbis; Jane Austen; *Mash-ups*.

## ABSTRACT

The present research brings an attempt to elucidate what I consider a phenomenon in literature, the mash-ups. In 2009 the New York Times Bestseller List featured a new novel entitled *Pride and Prejudice and Zombies*. Publisher Quirk Books presented as author Seth Grahame-Smith and long dead and beloved English novelist Jane Austen as co-author. The book combines Austen's 1813 classic text with elements of modern zombie fiction. The aim of this research is to study the (disconcerting) possibility of someone tweaking with a masterpiece. Is the author still present in her text or the one who inserts, remixes and adds to the work is the actual author? This and other questions are investigated. With the theoretical approach of Sanders (2006), Shields (2010), Lessig (2004), and others, there is an investigation on adaptations, collage, appropriations and authorial rights. The novel analyzed here is literature no longer protected by copyright and therefore considered apt for tweaking, thus allowing for the juxtaposition which is at the core of the literary genre under scrutiny. This mash-up's tremendous commercial success goes to show that not only Jane Austen, but also the undead have become commodities, which leads the possible conclusions that Austen sells, and zombies sell, and they all give readers something they crave for, perhaps gentle manners, romance, mores and values long gone; and in the case of the living-dead, they explore themes that transgress and threaten our sense of cleanliness and propriety, particularly referencing the body, our identities, and our mortality. Through the point of view of Žižek (2008), and other thinkers, it is possible to infer that the book's success may be regarded as a tribute to the power of viral marketing, to the long lasting and continuous interest in Jane Austen, and to the current zombie *zeitgeist*.

**Keywords:** *Pride and Prejudice; Zombies; Jane Austen; Mash-ups.*



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## INTRODUCTION

"I am quite content to go down to posterity as a scissors and paste man for that seems to me a harsh but not unjust description" James Joyce (*Lettres*, tome 1).

The present research brings an attempt to elucidate what I consider a phenomenon in literature, the mash-ups. This new literary genre, per se, came from the appropriation (and here one can use several different terminologies for such, according to Adrian Poole (2004, p. 2) “[...] borrowing, stealing, appropriating, inheriting, assimilating [...] being influenced, inspired, dependent, indebted, haunted, possessed [...] homage, mimicry, travesty, echo, allusion, and intertextuality”) of Austen’s novels, more specifically the one treated in this study – *Pride and Prejudice*. Appropriation frequently affects a more decisive journey away from the informing source into a wholly new cultural product and domain. This may or may not involve a generic shift, which in this case, though remaining literary genre (which is also debatable), changed to what can be regarded to as a literary monster mash-up.

This juxtaposition of (at least) one text against another is central to the creation and the reading of this kind of literature. It is a text stitched together, quilt-like, from scraps of other works; it is a response to a world in which we bounce from one text to the next, our primary concern no longer how to find the information we want, but how to control and route the overflow of information we are all flooded in. The term mash-up appears in the Oxford English Dictionary with the definition of the first sense being “a mixture or fusion of disparate elements” with the notation that usage is rare before the late 20th century, and the OED includes this quotation: “1859D. BOUCICAULT *Octoroon* I. 13 He doesn’t understand; he speaks a mash up of Indian, French, and Mexican”. The reference to “*Octoroon*” appears to be for a play called *The Octoroon* that was first performed in 1859, making the mash-up term about 151 years old.

In order to present my thesis and to explain the curiosity that has already provoked around it on the part of some professors and even on the part of my friends and students, it is important to mention how I came across it. Reading on the web, more precisely the New York Times Bestseller List in 2009, I saw the title *Pride and Prejudice and Zombies* (published in 2009) by Seth Grahame-Smith (and Jane Austen). It combines Jane Austen's classic 1813 novel *Pride and Prejudice* with elements of modern zombie fiction, crediting Austen as co-author. It was first published in April 2009 by Quirk Books and in October 2009 a Deluxe Edition was released. The title of the novel made me wonder how the original novel came to be about zombies, or, what later I found out, their attacks on Regency England. The fact that it reached number three in the Best seller list made me wonder what could make this book such a popular one, filled with curiosity, I went to a local bookstore and requested the mash-up novel. To my surprise, the salesperson offered me the option of ordering it in the original language, English, or a translated version in Portuguese. This showed me the massive sales capacity such work had, since there are canonical works written in English that have not been translated to Portuguese to this time.

The possibility of someone tweaking a masterpiece disconcerted me, to say the least. If Jane Austen was alive, she would not allow this to happen, since she worked so thoroughly and carefully to produce her novel. However, once the author is long departed, anyone can take hold of her work and do as they please. Thus, the text is available for a *cut and paste* generation. Is the author still present in her text or the one who inserts, remixes and adds to the work is the actual author?

Roland Barthes's milestone essay, *The Death of the Author*, demonstrates that an author is not simply a "person" but a socially and historically constituted and constructed subject. Subsequent to Marx's critical insight that it is history that makes man, and not, as Hegel had supposed, man that makes history, Barthes stresses that an author does not exist prior to or outside of language. In other words, it is writing that makes an author and not the other way around. Barthes affirms that the writer can only emulate a gesture that is always anterior, prior, and never original. His only power is to mix and combine writings in such a way as never to rest on any one of them. Therefore the author cannot claim any complete authority over his or her text because, in some ways, he or she did not write it. Thus, how does this apply to this mash-up literature? In the case of this literature, who is the author anyway? Derek Attridge has astutely observed: "The perpetuation of any canon is dependent in part

on the references made to its earlier members by its later members (or would-be members)” (1996, p. 169).

James Joyce has already said that we are living in a sceptical and thought-tormented age. Times have only worsen such conditions, so I wonder whether this generation Y (or Net generation, those born in the internet era at the late 80’s and early 90’s), educated or even hyper-educated, and hyper-stimulated as it is, will lack those qualities of humanity, which Joyce believed belonged to “an older day”, and would be the ones increasingly lost, lacking parameters and paradigms to guide them in this ever and fast-changing world.

Perhaps the most compelling reason to explore the literary possibilities presented by the mash-up is the great cultural changes of which are only a sign of times, a symptom. There has been a shift in recent years towards a culture of customization and personalization. Professor Lawrence Lessig (2004) refers to this shift as a move away from a “Read/Only (RO) culture”, one in which there is a strict dichotomy of producers (artists, writers) and consumers (audience, readers), towards a “Read/Write (RW) culture”, one in which the audience takes an active, collaborative role in producing and reworking the artist’s work, leading to a blurring of the line between the two roles. Although mash-ups are a relatively recent innovation, the culture they represent has caught on quickly with the youth. As Don Tapscott (2009) observes in his book *Grown Up Digital: How the Net Generation is Changing Your World*, members of the Net or Y Generation regularly take a collaborative role, whether in wiki pages or other online (by)products. With so many people of the up-and-coming generation taking such an active a role in producing and consuming culture, we have to assume that they will, if they are not already doing so, turn their attention to literature.

With the aim of approaching this new literature and eventually bringing forth a critical view of such works I intend to present this examination regarding this phenomenon (whether called mash-up, remix, appropriation, etc.). The increased numbers of mash-ups based on Austen’s work could be a symptom of the times we live in. This takes me to my objectives. In order to understand the success of such mash-up novel, I have to consider the appeal zombies exert on audiences (movie goers, readers of novels, comic books, video gamers, etc), and the everlasting allure of Jane Austen and her work, in this case, *Pride and Prejudice*.

This study is divided in three chapters: one covers zombies' history, their cultural heritage, the origins in Haiti, the introduction into Western society, George Romero's movies and how the post-modern zombie became part of the cultural discourse. Another chapter deals with Jane Austen's and her most beloved novel, *Pride and Prejudice*. The novel opening sentence is one of the most exploited in the English language; and in some surveys the British best-loved novel. Austen and her novel have become a global brand and, mainly through film and television versions, the main protagonists Elizabeth and Darcy have become household names. Therefore, this chapter is about Austen's immense fame, influence and legacy. I investigate some of the sources of the novel's power through the ages and the reason why so many readers have felt it to be true about human relations and about romance.

Still, another chapter brings an effort to explain mash-ups, conceptualizing and contextualizing them, and showing their space in contemporary cultural production. It also presents a close reading of *Pride and Prejudice and Zombies*, contrasting it to Austen's original novel. I answer my initial question regarding authorship, hoping that, though mash-ups are creative options with real possibilities, the craft and literary quality of the prime work and its author should be carefully and thoughtfully considered and respected.

## 1. ZOMBIES, LIVING-DEAD, “THOSE THINGS OUT THERE”

### 1.1. The first to rise from the dead

They go by many names, but would a zombie be less scary by any other name? Though slow, they have shown resilience, at least in the pop culture throughout the ages. The sheriff, or at least a man who acts as one, in George A. Romero's classic 1968 movie, "Night of the Living Dead," notes that “they’re dead, they’re all messed up,” nevertheless; they keep on going constantly being resurrected through the imagination of fans. The zombie we can see in George Romero’s films is still very much the dominant type nowadays. They turned living people into walking dead by spreading a virus-like contagion, one bite and you are doomed, destined to be forever hungry for human flesh (or brains, as in some depictions).

Being reanimated, coming back to life from death is not something new; it has been present in literature for quite some time. In the Middle Ages, it was commonly believed that the souls of the dead could return to earth and haunt the living. The belief in revenants (someone who has returned from the dead) is well documented by contemporary European writers of the time. According to the *Encyclopedia of Things that Never Were*, particularly in France during the Middle Ages, the revenant rises from the dead usually to avenge some crime committed against the dead one, usually a murder. This walking dead, the revenant, would take on the form of a withered corpse or rotten human figure, and wandered around graveyards at night.

Another medieval dead character is the *Draugr* from Norse mythology, which people also believed to be corpses of warriors who had returned from the dead to attack the living. The zombie like figure appears in several cultures throughout the world, including the so called Orient, like China and Japan, and even in Native American tribes.

Going even further in time, *The Epic of Gilgamesh* of ancient Sumerian, a Mesopotamian poem that is considered the first great work of literature, is about

the king of Uruk, who lived in the land between the Tigris and Euphrates rivers in the second and third millenniums BCE<sup>1</sup>. According to the poem, the king was a demigod. He built magnificent temple towers, surrounded his city with high walls, and had orchards and fields grown throughout the realm. Though physically beautiful, immensely strong, and very wise, he was a cruel tyrant. He ruled over his subjects, raping any woman who attracted him, whether she was the wife of one of his warriors or the daughter of a nobleman. He accomplished his building projects with slave and forced labor, and his exhausted subjects complained about his oppression. The gods heard his subjects' pleas and decided to keep Gilgamesh entertained by creating a wild man named Enkidu, who was as superb as Gilgamesh. Enkidu became Gilgamesh's great friend, and companion of great adventures. After roaming the lands for adventures, the couple returned to the city, and Ishtar, the goddess of love, becomes overcome with lust for Gilgamesh. He snubs her. The goddess becomes enraged, and asks her father, Anu, the god of the sky, to send the Bull of Heaven to punish Gilgamesh. The bull comes down from the sky, bringing with him seven years of starvation. Gilgamesh and Enkidu wrestle with the bull and kill it. In a council meeting by request of the goddess, Ishtar, the gods decide that one of the two friends must be punished for their transgression, and they choose Enkidu to die. He takes ill, suffers immensely, and shares his visions of the underworld with Gilgamesh. When he finally dies, Gilgamesh is heartbroken. Ishtar, who is portrayed as a bad-tempered, petulant and spoiled deity, asks the hero to marry her, but he still refuses.

Angered by Gilgamesh's rejection, Ishtar goes up to heaven and complains to her father saying that she will do exactly what she told the gatekeeper of the underworld she would do if he didn't let her in: "If you refuse [...] I will knock down the Gates of the Netherworld, I will smash the doorposts, and leave the doors flat down, and will let the dead go up to eat the living! And the dead will outnumber the living!" Therefore, the idea of dead people rising to do someone's bidding is much older than Romero's living dead.

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<sup>1</sup>Information available at: <http://www.aina.org/books/eog/eog.htm> accessed on January 11th 2012.



## 1.2. How can they walk?

Though, as we have seen in Gilgamesh's epic, the dead could "walk" among us (at least in literature), the animated bodies, apparently with no conscience but to feed themselves in order to survive, if one could say that, the concept of them that we see in movies and stories today come from Haitian *Vodou* or *Vaudou* (Anglicized as Voodoo). This can be considered to be a syncretic religion originating from the Caribbean country of Haiti. It is based upon a merging of the beliefs and practices of West African peoples mixed with Roman Catholic Christianity, which was brought about as African slaves were taken to Haiti in the 16th century and forced to convert to the religion of their owners, while they largely still followed their traditional African beliefs. As a part of the voodoo religion, Haitians believe that magicians (priests and priestesses) called *bokors*, or *houngans*, could revive the recently dead, turning them into mindless and soulless minions called zombies. *Zombi* is also another name of the Vodou lwa or loa Damballah Wedo<sup>2</sup>, of Niger-Congo<sup>3</sup> origin; it is similar to the Kikongo word *nzambi*, which means "god".

The practice of voodoo is so intertwined with the Haitian culture that there is an article in their penal code regarding such religion: Haitian Penal Code, Article 249 says:

it shall also be qualified as attempted murder the employment which may be made against any person of substances which, without causing actual death, produce a lethargic coma more or less prolonged. If, after the person had been buried, the act shall be considered murder no matter what result follows.

Such laws were required mostly by the Americans; "in 1921-2 when American soldiers were called to testify in front of the U.S. Senate concerning military atrocities

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<sup>2</sup> The Loa (also Lwa or L'wha) are the spirits of Haitian Vodou and associated with Louisiana voodoo. They are also referred to as *Mystères* and the *Invisibles*, in which are intermediaries between Bondye (Bon Dieu, or good god)—the Creator, who is distant from the world—and humanity. Unlike saints or angels however, they are not simply prayed to, they are served. They are each distinct beings with their own personal likes and dislikes, distinct sacred rhythms, songs, dances, ritual symbols, and special modes of service. Information from the ebook *The Haitian Vodou Handbook: Protocols For Riding With The Lwa* by Kenaz Filan. Available at: <http://5.101.140.199/book/?pid=1035964152> accessed on Sept. 2013.

<sup>3</sup> Niger-Congo languages, a family of languages of Africa, which in terms of the number of languages spoken, their geographic extent, and the number of speakers is by far the largest [language](#) family in Africa. The area in which these languages are spoken stretches from [Dakar](#), Senegal, at the westernmost tip of the continent, east to [Mombasa](#) in Kenya and south to [Cape Town](#), South Africa. Information available at: <http://global.britannica.com/EBchecked/topic/414793/Niger-Congo-languages> accessed on Sept. 2013.

in Haiti, they repeatedly referred to the necessity of upholding the Haitian laws to curb the rampant spread of voodoo savagery” (HRON, 2009, p. 38).

The methods of creating and controlling zombies vary among *bokors*. Some *bokors* use blood and hair from their victims in conjunction with voodoo dolls to *zombify* their victims. Other methods of zombification involve a specially prepared concoction of mystical herbs, in addition to human and animal parts (sometimes called “*coup de poudre*” from French meaning powder strike).

Ingestion, injection, or even a blow dart may be used to administer the potion variety. When these substances come into contact with the victim's skin, bloodstream or mucous membranes, the victim is rendered immobile within minutes, surrendering to a comatose-like state similar to death. The victims soon appear dead, with an incredibly slow breath, and also an incredibly slow and faint heartbeat. The victim retains full awareness as he/she is taken to the hospital, then perhaps to the morgue and finally buried in a grave. In Haiti, the custom is to have people buried very soon after death, because the heat and the lack of refrigeration bring about decay very quickly.

Stories of voodoo zombies say that the *bokor* has to dig up the victim within eight hours of the burial, or else they'll die of asphyxiation. The *bokor* then performs an ancient voodoo rite; taking possession of the victim's soul, and replacing it with the *loa* (entity that connects them to the deity, similar to an *Exu* or *Pomba Gira* in Brazilian-African religions) that he or she controls. The victim's "trapped" soul or *zombi* astral is usually placed within a small clay jar or some other ordinary container. The container is wrapped in a piece of the victim's clothing, it could be a piece of jewelry, or some other personal possession owned by the victim in life, and then hidden in a secret place known only to the *bokor*.

The *bokor* raises the victim after a day or two and administers a hallucinogenic concoction, called the "zombi's cucumber," that revives the victim. Once the zombi has been revived, it (the shell of a person) cannot speak, its past human personality is entirely absent, and the memory is gone. Thus, zombies are easy to control and are used by *bokors* as slaves for farm labor and construction work.

One case in 1918 involved a voodoo priest named Ti Joseph (OWEN, 2013, p. 12) who ran a posse of laborers for the American Sugar Corporation. He took the money they received and fed the workers only unsalted porridge. It is believed in the voodoo religion that by giving a zombie salt or salted food will restore its personality, and send it back to its grave, being released from the *bokor's* influence.

There might be some researchers of voodoo who believe zombification to be an actual practice, achieved not actually through magic and ritual, but rather through certain powerful drugs. Zora Neale Hurston<sup>4</sup>, writer, anthropologist, and folklore researcher, while researching folklore in Haiti in 1937, came across the case of a woman who appeared in a village, and a family claimed she was their relative, Felicia Felix-Mentor, who had died and been buried in 1907 at the age of 29. Hurston investigated rumors that the affected person was given powerful drugs, but she was not able to find individuals willing to offer much information. She also wrote about zombie and voodoo beliefs and the idea that there were potent drugs and poisons that some bokors were knowledgeable of and that such poison produced a deathlike state in those who had been administered such drugs. In her autobiography, *Dust Tracks on a Road* (1942), Hurston wrote:

what is more, if science ever gets to the bottom of Voodoo in Haiti and Africa, it will be found that some important medical secrets, still unknown to medical science, give it its power, rather than gestures of ceremony.<sup>5</sup>

Still regarding poisonous or pharmacologically induced trance, four or so decades later, Wade Davis, who is a Harvard ethnobotanist, presented a case for zombies in two books, *The Serpent and the Rainbow* (1985) and *Passage of Darkness: The Ethnobiology of the Haitian Zombie* (1988)<sup>6</sup>. Davis is also responsible for bringing to light the story of Clairvius Narcisse, a man who supposedly had received regularly the drug known as ‘zombi cucumber’, and had become a zombie slave for quite some time, having recovered his memory to tell about it.

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<sup>4</sup> Information available at: <http://global.britannica.com/EBchecked/topic/277382/Zora-Neale-Hurston> accessed on Sept, 2014.

<sup>5</sup> Information available at: <http://www.kislakfoundation.org/millennium-exhibit/profiles10.htm> accessed on July 9, 2013.

<sup>6</sup> Information available at: <http://www2.webster.edu/~corbetre/haiti/bookreviews/davis1.htm> accessed on July 7, 2013.

Davis travelled to Haiti in 1982 at the request of Dr. Nathan S. Kline<sup>7</sup>, who theorized that a drug, not magic, was responsible for Narcisse's experiences as a so-called zombie. Realizing that such drug could have medical uses, particularly in the field of anesthesiology, Kline had hoped to collect samples, analyze them and conclude how they worked. As a result of his investigations, Davis discovered that the *bokor* used compound powders, made from dried and ground plants and also animals, during their rituals, and such concoction was introduced into the blood stream of the victim (usually via a wound or an open cut).

Wade Davis collected eight samples of this zombie concentrate in four different regions of Haiti. Their ingredients were not identical, but seven of the eight samples had four ingredients in common: puffer fish (of one or more species), marine toad, hyla tree frog, and a plant called *Datura Stramonium* (popularly known in Haiti as zombie cucumber).

### **1.3 Name your poison**

#### **1.3.1 One or more species of puffer fish**

The puffer fish, which is known in Japan and other Asian countries as *fugu*, contains a deadly neurotoxin called tetrodotoxin, or TTX. *Fugu* is served as sashimi. The restaurant preparation of *fugu* is strictly controlled by law in Japan and several other countries, and only chefs who have qualified through rigorous training are allowed to deal with the fish<sup>8</sup>. This fish contains lethal amounts of TTX in its organs, especially the liver, the ovaries, and the eyes, whereas skin is usually non-poisonous. The poison, which is a sodium channel blocker, paralyzes the muscles while the victim stays fully conscious (consequently making the effects similar to those of *Sarin* gas). The victim is unable to breathe, and eventually dies from asphyxiation. *Fugu* poison is 1200 times stronger than cyanide and there is no known antidote readily available. The normal treatment is to support the respiratory and circulatory systems, hoping that the body will metabolize the poison. Its pain-killing effects are 160,000

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<sup>7</sup> Information available at [http://www.rfmh.org/nki/pubs/pubsearch\\_extended.cfm](http://www.rfmh.org/nki/pubs/pubsearch_extended.cfm) accessed on April 2012.

<sup>8</sup> Davidson's *The Oxford Companion to Food*, 2006, p. 324.

times stronger than cocaine. Tetrodotoxin drops the body temperature and blood pressure, and the paralysis can lead to coma or death. In Japan, some of the victims recovered a few days after being declared dead.

### 1.3.2 Add frogs and toads to the mix

The skin of the common toad can kill - especially if the toad feels threatened. There are three main elements in toad's venom - biogenic amines, bufogenine and bufotoxins. One of their many effects is that of a pain-killer, which can be far stronger than cocaine. In the voodoo concoction it was found poison from *Bufo bufo* or *Marine toad* frogs. This kind of venom has been known since the Middle Ages. There is evidence of such knowledge even in literature. *The Decameron*, Giovanni Boccaccio's medieval tale, tells the story of two lovers, Simona e Pasquino, who die after eating a herb, sage, that a toad had taken a breath upon. First Pasquino dies by accident, and then Simona is arrested, dying from the same poison when demonstrating to the magistrate how the lad had perished (*The Sixth Story*, told by Emilia), "under the sage was a monstrous overgrown toad, with whose breath it was judged to be infected".

The poison from the hyla tree frog (*Osteopilus dominicensis*) is another type of ingredient found in the mix Davis analyzed. This animal secretes an irritating, but unlike the common toad, not deadly substance. In the analysis were found not only traces of these animals' secretions, but also skin and organs ground in the mixture.

### 1.3.3 A pinch of flowers

Besides the frogs and fish, another important element was *D. stramoniu*<sup>9</sup>. It is a foul-smelling, freely branching herb that forms a bush up to 2 to 5 feet (60–150 cm) tall. The root is long, thick, fibrous and white. The leaves are smooth, toothed, soft, and irregularly undulate. The leaves have a bitter and nauseating taste, which is imparted to extracts of the herb, and remains even after the leaves have been dried. *Datura stramonium* generally flowers throughout the summer. The calyx is long and

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<sup>9</sup> Information available at: <http://www.herbalsafety.utep.edu/facts.asp?ID=46> accessed on May 22, 2011.

tubular, swollen at the bottom, and sharply angled, surmounted by five sharp teeth. The flowers open at night, is fed upon by nocturnal moths. The egg-shaped seed capsule is 1 to 3 inches (3–8 cm) in diameter and covered with spines. At maturity it splits into four chambers, each with dozens of small black seeds.

*Datura stramonium*, known by the names of Jimson weed, Devil's snare or Datura, is a nocturnal plant. It is believed to have originated in the Americas, but is now found around the world. Other common names for *D. stramonium* include thornapple and moon flower, and it has the Spanish name Toloache. Other names for the plant include Hell's Bells, Devil's Trumpet, Devil's Weed, Tolguacha, Jamestown Weed, Stinkweed, Locoweed, Pricklyburr and Devil's Cucumber.

The medicinal uses of Datura dates of centuries and it has been used to relieve asthma symptoms and as an analgesic during surgery or bone. The parts used from the plant are the flowers, leaves, roots; they are used for treating: asthma, Parkinson's disease, irritable bowel syndrome; to prevent problems during pregnancy, lactation; it is also used to treat patients with nervous disorders, liver disease, heart conditions, or kidney disease; all parts are highly toxic, especially the black seeds. It is also a powerful hallucinogen and deliriant, used spiritually for the intense visions it produces. However, the tropane alkaloids Datura contains, besides atropine, hyoscyamine and scopolamine, though can act as powerful hallucinogens in the appropriate doses, can also cause permanent memory loss, paralysis and death.

Other substances from various toxic animals and plants, including millipedes and tarantulas, the skins of poisonous animals, seeds and leaves from poisonous plants are also mentioned. However, other pharmacologists have tested samples of the alleged powder on several occasions and found little or no poison in them.

Davis's claim has been criticized for a number of scientific inaccuracies, such as the tested samples. One of his claims is the unlikely suggestion that Haitian witch doctors, the bokors, can keep so-called zombies in a state of pharmacologically induced trance for many years. His theory is that culture and belief make some Haitians susceptible to believe that they are zombies after recovering from the powder effects; furthermore, the use of datura causes amnesia, and this will increase the victim's belief that a real transformation occurred.

R. D. Laing, a Scottish psychiatrist, called the attention in regards to the connection between social and cultural expectations and compulsion, in the context of schizophrenia and other mental illnesses, suggesting that schizogenesis might account

for some of the psychological aspects of zombification. The people who had been exhumed, who were believed to be zombies, usually suffer from *apoxia* (oxygen deprivation) caused by shortage of air inside a coffin.

The British medical journal *The Lancet*<sup>10</sup> published three accounts of "zombification" in 1997. In one case, a woman who was presumed dead and was buried in a family tomb reappeared three years later, and she was positively identified by several family members and inhabitants. "After a local court authorized the opening of her tomb, which was full of stones, her parents were undecided whether to take her home, and she was admitted to the psychiatric hospital in Port-au-Prince," the authors psychiatrist R. Littlewood and MD Charles Douyon wrote.

They continue stating that because death certificates and other official niceties are rare in rural Haiti, and since burial generally occurs within a day of death, "it is not implausible for a retrieved person to be alive," the authors added. "The use of *Datura stramonium* to revive them, and its possible repeated administration during the period of zombie slavery, could produce a state of extreme psychological passivity."

## 1.4. The Living Walking Performing Dead

### 1.4.1 Name that Creole monster

As seen before, the word zombie is derived from *onzambi* and *nzambi*, terms of African origins. In the Congo, this term means "spirit of the dead". Due to slave trafficking in that area by the French in the 16<sup>th</sup> century, the language, consequently such word, suffered a variation: *jumbie*. In the Caribbean, more precisely in Haiti, the zombie character became a mythological figure (BERND, 2007, p. 687-688). Bernd (2007) adds that since Haitian Voodoo recognizes that every human being has a soul, which is made up by two elements, the great good-angel and the small good one, it is possible to become master of someone else's small good angel. This situation allows a priest to transform his victim in a zombie. Since the subject is devoided of his/her small good angel, therefore destitute of his/her control of conscious mind, he/she is no

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<sup>10</sup> Information available at: [http://www.thelancet.com/journals/lancet/article/PIIS0140-6736\(97\)04449-8/fulltext](http://www.thelancet.com/journals/lancet/article/PIIS0140-6736(97)04449-8/fulltext) accessed on November 6th, 2011.

more than an automaton who will act under the master's power and wishes, using him/her as labor force (p. 688).

The oldest zombie narrative, truly using the figure of zombies in its text, was published in French in 1697. After that, the zombie theme reappeared in French texts only in the second half of the 19<sup>th</sup> century (BERND, 2007, p. 689). In the first half of the 20<sup>th</sup> century, *The Magic Island* (1929), by William Seabrook, was published. It consists of a travel narrative to Haiti describing the practice of voodoo, which served as the basis for the Hollywood zombie (BERND, 2007, p. 689). This first appropriation originated the movies *White Zombie* (1932), *Revolt of the Zombies* (1936), *I Walked With a Zombie* (1943), *The Voodoo Man* (1944), *King of the Zombies* (1941), *Revenge of the Zombies* (1943), *Zombies on Broadway* (1945), and *Valley of the Zombies* (1946). Filled with hyperbolic (mis)representations of voodoo religion, imbricated with American prejudice, these films exploited much more than explore this theme. For lacking a literary background, zombies were tackled by movie makers with licenses regarding their religious origin, ignoring a whole culture that had these characters as their legend and part of their lore. These kinds of actions would have been unthinkable in regards to literary monsters as *Dracula* or *Frankenstein*.

The zombie as a result of black magic (pardon the pun), where the victim becomes a mindless slave, was dropped as years went by. Zombies started to acquire new characteristics, abandoning the Haitian folklore influences and its symbolic charge of dominated vs domineer, symbolism that portrays the slavery during French colonial period in the Caribbean. The modern zombie, a product of cultural industry, acquires a more gruesome and scary look, while adopting the practice of cannibalism. Zilá Bernd affirms that in narratives conceived outside Haiti, the zombie is a gloomy, evil character who spreads horror wherever he treads (2007, p. 690).

#### **1.4.2 The Hollywood Monster: zombies *À* us!**

The Western concept of zombies that remain still today originated from the book by William Seabrook, *The Magic Island* (1929), whose plot takes place in Haiti, being extremely racist, painting the Haitians in a very prejudicial light. Seabrook's book appeal to the readers, and it was taken as face value, because it was written as a



travel journal. The journalistic quality inferred an aura of truth. Shortly after the publication of that book, Haitimania and zombiemia took over America. Following the trail of this fever, there was a play called *Zombie*<sup>11</sup>, which had some success in The Biltmore Theater in New York.

*White Zombie*, a Victor Hugo Halperin American movie from 1932, shamelessly stole the plot from the play, making 8 million dollars at the box office, which was a huge success at that time. *White Zombie* had Béla Lugosi as a sorcerous zombie master, in control of legions of the undead who work on his sugar plantation until they are crushed in machinery or dispatched by the taste of salt or falls from great heights. The actor was in *Dracula* (a 1931 Universal Studios movie, directed by Karl Freund and Tod Browning) prior to that, capitalizing on the success of the other film, even though, Lugosi did not make a lot of money for his work. Starting with the *White Zombie* movie, the fear of white masses becoming zombies was made possible due to the fact that the white characters in the picture were the ones running the risk of turning into the ghouls.

The zombie that we all associate the appearance seen in Bernd's text comes from a so-called second wave of zombie movies starting with *Night of The Living Dead* (1968), from director George Romero, considered to be a touchstone in the genre. In this movie, zombies appear through corpses' contamination due to a probable extraterrestrial radiation by a satellite fall (only subtly implied in the narrative). With this movie as a starting point, there were numerous other movies exploiting this genre and the uprising of the living dead: nuclear waste, unknown pestilence, a virus, and so forth<sup>12</sup>.

Later on, Romero brought forth the capitalist metaphor with the 1978 film *Dawn of the Dead*, in which the main characters attempt to escape the zombie apocalypse by seeking sanctuary in a shopping mall. When the survivors feel safe, they resort to their consumerist ways and raid the mall for products, rather than sustenance. In a particular scene, while observing their counterparts and the trespassing zombies, one character remarks, "They're us." The zombies are banging on the store doors feverishly trying to enter in order to reach the living ones. Much

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<sup>11</sup> Information available at <http://www.playbillvault.com/Theatre/Detail/History/52/Samuel-J-Friedman-Theatre> accessed on January 13th, 2015.

<sup>12</sup> Information available at <http://www.forbes.com/2009/10/29/oreilly-godzilla-science-technology-breakthroughszombies.html> Accessed on: April 10, 2012.

like the living-dead in the movie, hordes of consumers attend stores in shopping malls throughout the US and many parts of Great Britain to splurge in the low sales prices of merchandise during the Black Friday (the day after Thanksgiving when one can purchase great deals on goods that may eventually become Christmas presents)<sup>13</sup>. The same frantic behavior, banging on doors, can be observed on such occasions, hence, “they are us”.

Differently from other monstrous enemies, zombies, according to Peter Dendle (2001, p. 3), “pass[ed] directly from folklore to screen, without first having an established literary tradition.” Zombies entered the US popular cultural imagination, and consequently the rest of the western world, as a result of its military occupation of Haiti (from 1915 to 1934). Travelogues like Seabrook’s depicted a very xenophobic take on the Haitian culture, thus, zombies became a representation of that prejudice.

From this point on, mostly American culture (since the greatest production of zombie products come from there) have taken the concept of the zombie, the drifter, mindless walking dead, and use it as a template for the rest. Peter Dendle (2001, p. 4) suggests that “the ’50s and early ’60s represent a strange transitional time for the screen zombie, as though the concept were ready to move beyond its stagnant, two decade-old paradigm, but experienced some confusion in exactly which direction to go.”

Throughout the decades zombies endured popularity in comic books and crime and pulp fiction spheres where they enjoyed greater production, especially after superhero comic books lost their mass appeal. Horror comics, such as *Vault of Horror*, *Crypt of Terror*, *Haunt of Fear*, and *Tales from the Crypt* turned the figure of the zombie into a rotten and putrefying corpse, being available, in the 70’s, even in Portuguese translations which my brother and I used to read with gusto and fear. In the cinema, the living dead became much more than scary creatures, gore and discussing. A few independent movies came out, where zombies had a role of social shockers rather than scary monsters, and this type included films like *Creature with the Atom Brain* (1955), *Invisible Invaders* (1959), *Plan 9 from Outer Space* (1959), *The Incredibly Strange Creatures Who Stopped Living and Became Mixed-Up Zombies* (1964), *Horror of Party Beach* (1964), and *Orgy of the Dead* (1965).

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<sup>13</sup> Information available at <http://www.businessinsider.com/meaning-of-black-friday-2014-11#ixzz3Reb6Z5jA> accessed on May 21st, 2014.

The movie *Resident Evil* (2002) has a different trajectory, because it comes not from literature or folklore, but from a *videogame*. This trans-medium follows the game's plot faithfully: Umbrella Corporation sponsors illegal genetic experiments in their facilities, under the fictitious city called Raccoon City. A virus called *T*, which was being tested in animals, contaminates the lab's staff and they become zombies. A special military team is sent to deal with that, so the virus will not reach the surface contaminating the locals. Alice, the protagonist, is a member of this crew. With subtle hints at the metaphor of consumerism due to capitalism, The Resident Evil saga (6 movies till this date) and many other films and books, where the zombie virus outbreak is, directly or otherwise, the consequence of unlawful business practices of faceless corporations start to spread on as fast as the fictitious virus. This idea of misleading and deceiving large corporations and governmental organizations stems from a dystopian<sup>14</sup> idea.

In Max Brooks's book *World War Z*, turned into a movie, a critique of capitalism is presented in the form of Phalanx, a vaccine manufactured to prevent rabies and commercialized as an answer to the zombie outbreak; Phalanx was pushed through the FDA (Food and Drug Administration) by the government (and the corporations that control it) despite a lack of testing and evidence of its efficacy combating the zombie virus, in order to keep the general public calm while earning record earnings at the expense of the terrified masses, "[...] and that bastard Breckinridge Scott, yes, the Phalanx king, still hiding like a rat in his Antarctic Fortress of Scumditude - Arthur Sinclair" (BROOKS, 2006, P. 276).

These films entirely stir away from social and hot topics such as voodoo, racism, colonialism, and utter xenophobia, replacing them with fears of invasion of national land, social homogenization, apocalypse (whether God or manmade), and just plain creepiness, paving the way for George Romero's landmark .

### 1.4.3. Romero's Legacy

Zombies have always had a somewhat bad reputation. Considered to be the ultimate exploitation genre, most zombie movies rank among the goriest in the movie

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<sup>14</sup> The roots of the word dystopia: dys – topos – are Ancient Greek for “bad” and “place”, and so the term is used to describe an unfavorable society in which to live, usually depicted as a futuristic, imagined universe in which oppressive societal control and the illusion of a perfect society are maintained through corporate, bureaucratic, technological, moral, or totalitarian control. Dystopias, through an exaggerated worst-case scenario, make a criticism about a current trend, societal norm, or political system.

industry. Nonetheless, it would not be fair to sentence all these films as mindless rubbish which aims mostly to show explicit violence and viciousness. Although many of the Italian 1980s gore films by directors, such as Lucio Fulci, deserve the label of brutal and explicit entrails displayer, the Living Dead series of Pittsburgh director/writer George A. Romero calls for a more discerned analysis.

According to the website <http://members.aon.at/frankenstein/zombies.htm><sup>15</sup>, Romero was born in Bronx in 1939, having cosmopolitan origins, and he made his first 8mm films while he was still a teenager. He studied art, design, and theater at the Carnegie-Mellon Institute of Art in Pittsburgh, and graduated in 1961. Afterwards, he formed his own company, Latent Image, to produce industrial films and television commercials. In 1967, he partnered up with another Pittsburgh advertising firm, Hardman Associates, to produce a low-budget feature-length horror film. No one expected that he was about to produce one of the most influential films in the history of horror: *Night of the Living Dead*.

In 1968, George A. Romero's debut *The Night of the Living Dead* laid the foundation for his reputation as one of the most important directors of horror films. It became the seminal zombie masterpiece. Curiously enough, no character in the movie ever says the word zombie. The zombies are not just reanimated corpses who must attack a Pennsylvania farmhouse. They symbolize Cold War paranoia, (homo)sexual repression, and mainstream tensions about the counterculture (such as hippie culture and Black Power) and Vietnam War anxieties. Regardless of Romero's motivations for the plot, his hippie-era zombies are undeniably the substance of nightmares. Though, Romero's creatures stumble, and drag their decaying bodies in a slow fashion, making them relatively easy to outrun, there is something unnerving, to say the least, about their unrelenting will and determination and their mob-like behavior. There is a tangible tension among the non-dead (unzombified) characters, an increasing realization that doom is unavoidable and the horde of undead will likely prevail. This movie was made on a shoestring budget and made use of black-and-white photography for atmospheric effect. There is no explanation why the dead rise and start attacking the living that becomes their favorite meal. Foreshadowing the tone of the movie, it begins in a cemetery, where Barbara and her brother Johnny are attacked by a strange man. While Johnny is killed by the dead man, Barbara escapes

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<sup>15</sup> Accessed on October 22<sup>nd</sup>, 2014.

to a nearby farm house, where she meets Ben, an African-American man, and she falls into a state of catatonia. The rest of the film takes place mostly inside this house and follows the small group of survivors who seek shelter from the undead.

The emphasis, however, does not seem to be on the flesh-eating monsters outside, but on a gradually escalating conflict among the group of living, especially between Ben and Harry Cooper, a white family man. While Cooper and his wife and daughter barricade themselves in the basement without regards for anyone else in the house, Ben makes plans for escaping. Unfortunately, the effort to escape the house in a truck fails, not to Ben's fault or lack of trying. At the end of the movie, Ben remains the single survivor; all the others have succumbed to the living dead due to their own or Cooper's fault.

The movie begins without any explanation, and ends the same way, with no resolution for the zombie plague. The depressing ending, perfectly in tune with the general dark atmosphere of the film, sees the only one to survive, being shot by a posse of militia members (all white men), while the battle of humans against the undead continues. The threat of the man-eating zombies is only a backdrop for a psychological study of people in an extreme situation, forced to co-exist in dire conditions.

At the time of its release, *Night of the Living Dead* shocked its audience with extreme depictions of violence. On screen, people were shot in the head, and the cannibalistic zombies were shown wolfing down pieces of human flesh (not brains). By today's standards such images might seem innocuous, but in 1968 they were as gruesome as Romero could do them. *Night of the Living Dead* inspired uncountable imitations and established the standards for most zombie movies released in the following years. It is not surprising that the New York Museum of Modern Arts considered it as worthy being protected, and included the movie in its collection.

Ten years after *Night of the Living Dead*, George Romero returned with another movie to follow his classic, this time in color and with financial support by Italian horror producer/director Dario Argento. *Dawn of the Dead* (1978) sees the masses of the undead spreading all over the US, while a national state of emergency has been declared. Four survivors, a soldier, a helicopter pilot, his girlfriend and an Afro-American man escape and take refuge in an abandoned shopping mall that is exclusively occupied by living dead. At first, everything goes as planned: the foursome manages to wipe out the zombies from the mall, and they hide inside, where

they have enough supplies and food to survive quite a long time. However, this blissful living is destroyed when a looting gang of bikers break into the mall. This also makes it possible for the zombies to come inside the mall and a dreadful fight on several fronts breaks out: the battle is of humans against humans and zombies against humans.

In the end, the only survivors of the carnage are Stephen, the African-American and Francine, who embark the helicopter to run away with no guarantee of a safe future. During the movie, Stephen, and in one occasion a priest on a TV broadcast, says that "When there is no more room in hell the dead will walk the earth". Just like the previous movie, *Night of the Living Dead*, *Dawn of the Dead* does not focus on the fight against the zombies, but on the relationships, values, and conflicts among the survivors.

Something characteristic of Romero's movies is that the ultimate catastrophe is not caused by budding outside forces (not the zombies, who could have been kept out of the mall) but instigated by the absurdity and stupidity of other humans, in the case of this film the bikers who invade the mall, thus opening the floodgates for the zombies. As a spectator, it is not difficult to empathize with the survivors and wish the demise of the gang of bikers. Like the movie *Night of the Living Dead*, *Dawn of the Dead* does not try to provide any scientific explanation of the source of the zombie epidemic. The only attempt of explaining the sudden onset of the undead is made by Peter, who cites religious superstition referring to his grandfather, a voodoo priest in Trinidad, who used to say, "When there is no more room in hell the dead will walk the earth." *Dawn of the Dead* is a small chapter in a global catastrophe, an exploration of conflict in a microcosm of the society, and not an end of the world apocalypse.

This analysis of a fraction of the world shows some characters killing the undead with some sort of joy. Besides that, the movie can be interpreted as a satire on consumerism, although Romero has never explicitly claimed it to be a social comment. In a dialogue from the movie, Fran asks Steven why the zombies come to the mall, he replies, "some kind of instinct. Memory of what they used to do. This was an important place in their lives." The mindless zombies occupying the empty mall on a first view do not behave and look a lot different from the usual masses of shoppers, as mentioned before, when they wander and aimlessly stroll around inside the mall, with muzak and lines of people on escalators. Even after death, zombies keep coming

back to the stores driven on some kind of consumerist drive, even though nothing there can be of any use to them. It is possible to wonder whether they really needed all those things they purchased when they were still alive.

Humans afflicted by this excessive consumerism might eventually come to a catastrophic end, brought upon by themselves, in a system that cannot continue to function, because either the covetous neighbor or the underprivileged masses will finally takeover the system and bring destruction and chaos. Society will end up eating itself. In *Dawn of the Dead*, Romero has heads been blown off, disemboweled people, limbs torn into pieces, screwdrivers used as weapons being thrust into people's skulls. Romero pushed gore to the point allowed by the American rating system (in action since 1968) and movie technology available, earning his movie an X-rating and it was censored in many countries.

In his next movie, *Day of the Dead* (1985), the third chapter of Romero's series, the living-dead have finally overrun mankind. In a military bunker, a group of survivors are hiding and desperately trying to control the situation. On the one hand, a group of soldiers keeps shooting zombies in the head, while a group of scientists tries to find the causes behind the epidemic of living dead. The lead scientist, Dr. Logan, also known as "Frankenstein" due to his gruesome surgical dissections of zombies, believes that zombies can be trained to become submissive, and compliant, and therefore has accumulated a collection of test subjects, which are kept in a large underground cage in the compound, in spite of the protests of the commander of the base, Captain Henry Rhodes. Logan's only success is Bub, a "domesticated" zombie, who likes listening to classical music before indulging on human flesh served to him in a bucket. The two groups, militaries and scientists, are in constant conflict, but it escalates, when Rhodes, the psychotic leader of the military group, finds out that Logan is also conducting experiments with dead soldiers. The scientists are slaughtered by the soldiers, who in turn fall prey to the zombies that finally manage to enter the military compound. At the end of the movie, there are only three survivors: Sarah, the only woman left, John, the only African-American in the group, and Bill, a pilot, who is an alcoholic, all of them, in a way, outsiders among the last (living) members of humankind. They manage to escape to an isolated island by helicopter, where they lastly can revel in peace and quiet on a tropical beach.

After 20 years of *Day of the Dead*, George Romero finally finished the fourth chapter in his zombie series: *Land of the Dead* (2005), backed by a major Hollywood

studio, Universal. The original title would be *Dead Reckoning*; and the movie is set in a city inhabited by a society divided in two classes: while a few, who can afford it, occupy the luxury high-rise tower "Fiddler's Green", the majority of the people dwell in falling-apart buildings and slums, which surround the tower, while the zombies are kept on the other side of heavily guarded fences and gates. The town is governed by Kaufman (Dennis Hopper), who allows only the rich to live in "Fiddler's Green".

Besides Kaufman, there are Riley (Simon Baker) and Cholo (John Leguizamo), who roam the zombie-infested city, searching for supplies and food in an steel-clad vehicle called "Dead Reckoning" (hence the original idea for the film name). Cholo, who in fact works for Kaufmann, dreams of buying his way into "Fiddler's Green", however never achieving that. In the meantime, one of the zombies has developed some intelligence and becomes the leader of the undead, trying to get into the city. They eventually overrun the city, killing everyone including the crooked Kaufman. Cholo is bitten and in a poetic justice becomes a living dead himself, and Riley takes the vehicle and flees to Canada with his group, hoping to find a place with no monsters.

Here, the zombies become more human and manage to organize themselves in their constant search for food, meaning human flesh. Their leader "Big Daddy" is an improved Bub from the *Day of the Dead*, but smarter without the help of science, at least not from a laboratory. While zombies are becoming organized and clever (at least less dumb), humans are depicted as increasingly losing their humanity. The *Night of the Living Dead* brought a charging lynch mob, *Dawn of the Dead* a posse of plundering bikers and *Day of the Dead* a disgusting crew of army soldiers, in *Land of the Dead* the human representative of this loss of what makes us human is Kaufman, who callously exploits the underprivileged underclass outside of the buildings and rules the town like an absolutist king. Besides that, many of the humans outside revel in a continuing downfall of civilization, where zombies (and by the way humans as well) are killed for enjoyment and greed and people betray each other on a daily basis.

In this movie, the political agenda is not as clear as in *Dawn of the Dead*, but Romero still manages to deliver a genre film that works as a commentary on the present state of our society. Today's world is controlled by a few governments and multi-national businesses, while developing and undeveloped countries are deprived of their share of the world's riches, which they produce but cannot partake, just like the zombies and famished masses knocking on the doors of "Fiddler's Green".



The fifth movie of his series is *Diary of the Dead* (2007). For this movie, Romero went back to his independent origins and made it with his own production company on an extremely low budget of around \$ 2m. *Diary of the Dead* marks a new aesthetic approach for zombie movies. The movie poses as a fake documentary, reporting the ride of a group of film students who try to cope with a zombie epidemic while trying to reach home or a safe place to hide away. The mock documentary claims to be edited from several sources, such as security camera footage, TV news reports and videos downloaded from the internet. The movie starts with footage of a news camera crew, which we later find out that it was downloaded from the internet.

The idea of characters using a camera to register the story is not unique to this movie, however, this one uses material recorded by the students with hand-held cameras, with different points of view, besides other filmic input (already mentioned a few paragraphs above). Some film students are trying to make a mummy horror movie. It is a college assignment, where the professor is with the group supposedly to provide guidance, though he spends most of the movie drinking from a flask. Their filming is suddenly interrupted when they receive the news of the zombie epidemic on TV and start their journey to one of the girls' parents' home. Jason, the director and also a student, decides to record this occasion and in order to turn it into a documentary called "The Death of Death", because "if it is not on film it never happened".

This premise that life has to be on film, otherwise if the world has not seen it, it has not happened, goes in tune with the social-network, YouTube-watching, selfie-taker generation. During their journey the students and their professor run into numerous people: a group of African Americans who are gathered in a warehouse (similar to the characters in *Dawn of the Dead*), prowling militia members, an Amish death/mute man, and living dead who remain in a deserted hospital. The students are slowly being killed, and the last survivors are Debra (Jason's girlfriend) and the older professor. They lock themselves in a panic room with camera access of the whole house and surroundings and Debra promises to finish Jason's film.

Romero said in more than one occasion that he sees "something shitty happening in the world, and [I] slap some zombies on it." According to this motto, the director created a satire on the post-9/11 world of internet blogs, Instagram photos, Facebook network, and YouTube videos, where everybody feels compelled to record their whole lives on camera. Nowadays, there is always someone snapping pictures

right on your face, being intrusive and inappropriate, just like Jason in *Diary of the Dead*. In the beginning, Jason's documentary is more like a nuisance to the companions, when he interviews them in situations when they would prefer to be left alone. Later in the movie, this annoyance escalates to the point that Jason becomes a spectator and no longer actively intervenes to aid his friends.

Bringing back the theme of carnivalization, there is a humorous turn at the movie's climax, when a student who has turned into a zombie chases a classmate through the woods, while Jason films everything. The humor takes place because the chaser and the girl being chased are in the exact same scenario that was discussed by the very same actors at the beginning of the film, when they debated about the way a dead mummy walks and why girls in horror films always have to scream, trip, and get their dresses torn off.

*Diary of the Dead* also calls attention to the fact that the media create their own reality, when an edited TV broadcast about the outbreak of the zombie invasion is considerably different from footage available on the internet. This movie is much more about how reality is perceived, how it changes on film and how people are misled by the premise that everything that is on film must be true. Like with most internet bloggers, and writers, Jason's driving force is his belief that the media are mostly lying to the general public manipulating the news and he feels compelled to tell the truth. His documentary is supposed to be an impartial account of the facts and for that purpose he has to stand on the sidelines, watching, and not interfering. Nonetheless, his account of the truth is his perception of his truth, since he too edits and adds other video sources with their limited points of view, what he seems not to realize.

*Diary of the Dead* similarly satirizes the internet's potential to create celebrities. When Debra tries to persuade Jason to quit his documentary, he brags that his film in the last 8 minutes has had 72,000,000 people watching his footage on an internet site. Determined to continue his recordings, Jason eventually pays with his own life when he refuses to enter the panic room with the others.

Romero's typical mixture of gross-out gore, social satire and witty dialogue make his movies a unique experience. He traditionally makes African-Americans the true winners and superior characters in his films. In *Night of the Living Dead*, it is Ben (although he is paradoxically shot by apparently racist redneck militia members), in *Dawn of the Dead*, Peter survives all the carnages, and in *Day of the Dead*, there is

once again an African-American man, who behaves more reasonably than the white males, and consequently he manages to remain alive. In *Diary of the Dead*, there is a group of Black Panther-alike, of black men armed and suitably prepared for the crisis. They brag that they are the last ones left in their town and that for the first time they "have the power" and decide who they share their goods with. Therefore, Romero's films are also a metaphor on the rise of blacks in American society. Whereas in *Night of the Living Dead* the black hero ends up shot by a lynching crowd, 40 years later it is a group of African Americans who are finally in a power position. According to remarks made by researcher Zanini in an international symposium in Rio de Janeiro in 2014, Romero's movies invariably have the badass black guy, who saves the day.

Besides black men, Romero also presents women as strong and smart characters. Though in *Night of the Living Dead*, Barbara was weak, an almost catatonic damsel in distress, who depended on a vigorous man (at that time the traditional role for women in horror movies was the damsel who trips, and is made fun off by the characters in *Diary of the Dead*), the following movies depict increasingly strong, liberated women. Francine from *Dawn of the Dead* learns to shoot firearms and to defend herself during the movie. Sarah from the *Day of the Dead* starts the movie as a gun-toting, independent, strong woman, who opposes the leader of the military group, Rhodes, and she never hesitates when in face of zombies.

From Romero's standpoints presented in his movies, it is clear that his sympathy lies with the minorities, outsiders, women and African-American who stand up for their rights. The majority in his movies, the ones in power, are usually violent, reckless rednecks, who enjoy the killing as a sport. *Diary* ends with Debra asking the audience whether humankind is actually worth saving.

### 1.5 Zombies and their place in the postmodern world

"Fear is the most basic emotion we have.  
Fear is primal. Fear sells."  
(BROOKS, 2003, p.10).

The first contact with literary mash-up may cause a feeling of uncanny, after all it is a canonical text merged with elements, beliefs, representations and images of pop culture. However, the utmost uncanny image may not be a regency world plagued

with a horde of undead, which I will revisit later. To most people, the element of strangeness is to find such monsters as zombies in a XIX century novel. Nonetheless, monsters have been present in literature since the Romantic period. During that period, there was the birth, or perhaps, the boom of gothic literature, which was no stranger to monsters. As Moisés (2004) points out, in literature, the word *gothic* marks a kind of fictional prose that came out in the 18<sup>th</sup> century England with the novel by Horace Walpole, *The Castle of Otranto*, published in 1764, having as a subtitle: “A Gothic Story”.

Among novels, novellas and short stories that came out during that period, I highlight some that are representative of this genre: *Frankenstein* (1817), by Mary Shelley, where scientific exploration wrapped in the fear and wonderment of religion. The protagonist becomes a Godlike figure when he creates life from dead corpses. Man now has the ability to raise the dead leading the readers to question their dogmas on morality, social structure and conventions, questioning the essence of being human; *The Vampyre, A Tale* (1819), by John Polidori, setting the basis for the modern vampire, the Byronic antihero, aristocratic, brooding, and sinister, lurking at night, though seductive. Edgar Allan Poe’s *The Fall of the House of Usher* (1839) embodies the core of Gothic. A disintegrating house, symbolic of the decaying Usher family, standing, barely, on the edge of destruction. Secrets, jealousy, and the possibility of incest, these are all elements that set the scenery for this dark tale.

The Brontë sisters, with *Wuthering Heights* (1847), by Emily and *Jane Eyre* (1847), by Charlotte, are worthy of being included in this category. In the Victorian era, when these novels were written and published, England had already embraced Gothic literature. Emily Brontë’s main character is an outcast, socially, financially, and culturally, and he infects that quiet polite gentility with his monstrous behavior, changing the moors forever. Charlotte’s heroine, Jane Eyre, has to endure physical and psychological abuse, constantly haunted by memories of dead ones, ghosts of shady intentions, mad voices in corridors and stairs of melancholic mansions. Speaking of breaking mores of decency and social conventions, Oscar Wilde’s *The Picture of Dorian Gray* (1891) depicts vanity as the driving force in this story of madness, murder, and vampire-like immortality. Dorian Gray stays young forever, enjoying an empty life filled with unbridled lust, hedonism and decadence, of the painting, and of his soul. He becomes the monster, resorting to violence and finally death. *Dracula* (1897), by Bram Stoker, can be considered the seminal work on

vampires; Stoker's vampire works as a metaphor for the contamination of the English blood and the hunt for the monster is symbolic of the desire to end such corruption. Mina's purity is violated; however, reestablished in the end of the story, and the monster is no match for the determined Western brethren.

Henry James's *The Turn of the Screw* (1898) portrays the monsters disguised in a psychological horror, madness, and inference of the supernatural to fashion what is probably the perfect ghost story. All these gothic stories probed into the darkness of the human soul. They explored the ominous, hidden regions of our humanity. These authors bared those elements of ourselves that we wish to maintain concealed.

Entering the 20<sup>th</sup> century, after the Industrial Revolution, capitalism and the entertainment industry insidiously start to impose, so to speak, cultural materials, being one of those pop culture (CULLER, 1999, p. 51). The contemporary monsters are the result of these cultural materials. Every generation has its amalgamation of cultural features that compose its monster. The zombies are themselves a combination of different cultural products – the African-Caribbean folklore mixed with the threat of Cold War and radiation byproducts. Moreover, Grahame-Smith's unmentionables are the descendants of the aforementioned cultural elements, besides the ones from the film industry created by George Romero. Therefore, the picture of the zombies we read or see today are already the result of some sort of cultural mash-up.

These cultural hybrids, usually viewed only as corpses raised from the dead and instilled with a voracious instinct to wolf down the living, actually address fears that are both intrinsic to the human condition and specific to the time of their revival. From an evolutionary viewpoint, zombies provoke terror because of people's entrenched phobia of infectious contamination, loss of autonomy, and, ultimately, death. Regarding zombies from a cultural perspective, they could represent a monstrous (in both ways) *tabula rasa* whose construction displays existent social angsts. Contemporary zombie narratives usually present apocalyptic tales of societies collapsing where a few survivors find confining refuge from living dead throngs. The survivors' fleeting embankment disintegrates not because of the zombies but because of their own inability to unite and pull together in spite of their differences. Zombie stories time and again offer images of collective wretchedness and chaos, infected

people who become the *others*<sup>16</sup> (the undead), stacks of discarded dead human bodies, and nomadic gangs of vigilantes.

In the modern (or rather, post-modern) horror pantheon (such as *Resident Evil* and *28 Days Later*), zombies tend to be a bit goofy, stooges. They are always in stumbling incoherence; there are the targets of sick jokes, and the splatter equivalents of a slap or a pie in the face (like in a *Three Stooges*' movie). From *Dawn of the Dead* through *Shaun of the Dead* (British Edgar Wright's movie), zombie cinema has been as funny as horrifying. Horror and comedy are not strangers to one another, but beyond the parody, the comic relief, and black humor characteristic of *B* movies, there is something essentially funny about zombies. In *Day of the Dead*, which can be considered bleak, since humankind is reduced to three survivors, they can be ridiculous, gross, pathetic and absurd, which are all good reasons for being horrifying. Zombies "are all messed up", says a character in *Night of the Living Dead*.

Zombies are by "nature", grotesque. Well, monsters are grotesque by definition, since they are distortions or transgressions of the norm. Nevertheless, grotesque involves an ambiguous response, a mixture of revulsion and/or fear, when in the presence of the preposterous. Since Romero's zombies, they have been grotesque in all senses, in provoking in almost equal doses reactions of disgust, horror, and even laughter. In fact, some zombie movies capitalize in the latter, mostly. The idea of social allegory in the 60s and 70s has shifted to a slapstick comedy (or rather splatter slapstick) in the late 80s and early 1990s.

Zombie films are inherently laughable, due to their absurdly possible premises. The news report in *Night of the Living Dead* speculates that a Venus probe that fell on Earth was carrying radiation capable to bring back to life the dead. Years later, in *Dawn of the Dead*, the zombies are accounted for as a manifestation of the "excess in our culture", as the movie trailer announces. The reason they come to life is irrelevant and audiences do not know it, and the focus is on "they are us". Such premises are absurd and call attention to the absurdity of the zombies themselves, who are materializations of the biggest joke of all: we are all going to die. Zombie humor

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<sup>16</sup> This term was coined in the writings of Hegel (1770-1881), and later developed by Lacan, and it has several definitions according to the different fields of study. For the purpose of this dissertation, the definition applied here is the literary definition, according to the website of the University of Texas, available at <http://www.cwrl.utexas.edu/~ulrich/rww03/othering.htm>: "the social and/or psychological ways in which one group excludes or marginalizes another group. By declaring someone "Other", persons tend to stress what makes them dissimilar from or opposite of another, and this carries over into the way they represent others, especially through stereotypical images. Accessed on June 4<sup>th</sup>, 2004.

is tragicomic, based on a sense of the absurd, yet, there is more to it than existential laughter.

*Dawn of the Dead* used the living dead as slapstick, such as in a scene in which a zombie steps up on a box and the top of his head is cut off by a helicopter blade. According to the documentary *The American Nightmare* by Adam Simon (2000), the effect on the audience was of laughter and applause in the first viewings of the film. This kind of comic relief exists perhaps to function as a coping mechanism.

Zombies can be easily laughable, such as Bub in *Day of the Dead*. A clear homage to Boris Karloff's monster and probably the real hero of the movie, he becomes the clownish double of his military wardens, relearning how to shave (though he shaves off part of his skin), grunts to Beethoven's *Ode to Joy* playing on a Sony Walkman (it is impossible not to see the joke here, based on the pun), and he salutes and (mis)fires a gun. A French philosopher's theory (Henri Bergson, who wrote about movies and laughter) can account for the joke in zombie cinema. Bergson's theory is about laughter and how it can function as a social activity, it has a social meaning, and one can only laugh at something or rather someone, when there is a detachment from sensibility and emotion. Laughter takes place when one is not fully aware of the seriousness of a situation. Regarding zombies, laughter is a response to their mechanical behavior; these monsters that are unable to speak, capable only of moans and grunts, a lurching walk, and the repetitive compulsion of the death drive. They are oblivious to pain, reduced to basic drives, and represented as a horde; the living dead are susceptible to chopped off, exploding heads.

This mechanical behavior is a device for *Dawn of the Dead's* satire on the emerging post-modern consumer culture that was embodied in malls. Still in the same documentary mentioned above, Romero tells the director, Adam Simon, that "my zombies have tasted the good things in life and just can't figure out why that's not happening anymore", reanimated by the forces of consumerism advertising seeks to channel, they lend themselves to broad visual puns: they are "born to shop", "live to eat", and walk around with their insides literally falling out. Romero's zombies hanging out at the mall are from diverse range of ethnicities, tastes, ages, religions, making a point to show us that consumers are basically all alike, even though they might be different. After all, zombies are us, and we laugh at them uneasily, realizing that we are laughing at ourselves, our friends and our neighbors.

This film has a tremendous amount of violence compared to its predecessors, which serves as a counterpart to the capitalist culture of violence. Even this exacerbated violence can be seen as funny, as in the helicopter scene or in the part of bikers and zombies bloodbath. Although Romero is recorded saying that he wanted to “numb you to the violence”, a strategy he hoped would open people’s minds to the satire and ideas of the movie, he opened up the gates for other filmmakers to use humor (or slapstick) to push the limits not to scare so much, but to mortify with gore.

This gore, horror and hilarity fest could only work, in *Dawn of the Dead*, thanks to what makeup effects director, Tom Savini, calls “gags”. Savini, a Vietnam veteran photographer, authorized by Romero, was allowed to create as many ways of killing people. Savini, in the aforementioned documentary, found taking pictures and fabricating wounds to be a coping mechanism during the war. During the film, his job consisted in using his creativity to kill people and zombies. Besides that, he can be seen in the same movie as the leader of the bikers brandishing a machete, a materialization of his extradiegetic role as a gag and stunt coordinator. He plays his character with glee to depict the biker’s joy in gore mayhem. Led by his character, the other bikers use the zombies as a pretext to exercise their pleasure in killing.

This controversy of gore and laughter in this particular movie can be approached from a sociocultural perspective of Bakhtin’s concept of Carnival (1984) as a dialogic space, a temporary liberation from and comic inversion of high culture’s ritual fasts and feasts, and a space in which culturally constructed boundaries, especially those distinguishing death from life, become permeable. In the early Renaissance, Bakhtin observed, death was represented as “natural”, jolly, and even joyful, as Carnival diffused fear with a festive, nonspecific laughter that went beyond satire. The return of the “half-dead forms” of the outcast pagan gods could be considered as the precursor of Halloween rituals and horror movies.

Bakhtin’s concept of a “grotesque realism” that celebrates the open and lower body, taking pleasure in its gross functions as processes that connect the individual to the whole, can be applied very well to zombies. Bakhtin singles out certain Kerch terracotta figurines of three pregnant hags representing “a death that gives birth”, fusing “a senile, decaying and deformed flesh with the flesh of new life, conceived but as yet unformed” (BAKHTIN, 1984, p. 25). The final touch is that the hags are laughing. Thus, the grotesque body is laughing, anarchic, joyfully ambivalent, transgressing the modern canon that closes off and abjects: all is open, protruding,



secreting, oozing, decomposing, eating and being eaten. According to Julia Kristeva (1982) in the *Powers of Horror*, the abject is related to the human response (horror, gag reflex, vomit) to a threatened breakdown in meaning caused by the loss of the difference between subject and object or between self and other. The main example for what causes such a reaction is the corpse (which traumatically reminds us of our own corporeality); yet, other items can elicit the same reaction: an open wound, fecal matter, sewage, and to some people even the skin that forms on the surface of warm milk or cold cooking lard.

The abject marks what Kristeva calls a “primal repression”, one that precedes the establishment of the subject’s relation to his/her objects of desire and of representations, before even the establishment of the opposition, conscious/unconscious. The corpse, the undead, in the case of zombies, best exemplifies Kristeva's concept as it is literally the collapse of the distinction between subject and object that is vital for the establishment of identity and for our ingress into the symbolic order. What we are confronted with when we experience the distress of seeing a human cadaver (particularly the corpse of a friend or family member) is our own eventual death made tangibly real. As Kristeva puts it, “the corpse, seen without God and outside of science, is the utmost of abjection. It is death infecting life. Abject” (1982, p. 4).

It seems that these concepts of carnivalesque and abject became popular in the 1970s and early 1980s, exactly when the disgust, or the gross-out feelings, began to be embraced by the middle-class youth culture in everything from comedies to slash movies and the pleasure of the horror text was to become really scared. Hence, for many viewers, the carnivalesque elements in *Dawn of the Dead* superseded Romero’s implications. The film created a precedent in which zombie movies end in a version of “Feast of Fools,” an orgy of lewd violence that is perversely procreation (like the hags), as zombies cannibalistic behavior begets more zombies, the underclass dethrones the overlords, the lower body misrules, and we all end up becoming zombies. While the tone of the movie is ambivalent, the spectators’ response is low pleasure and inappropriate laughter, reminding that audiences laughed at when a zombie’s head is trimmed by the helicopter blades.

From this perspective, Tom Savini, as a biker overlord, a stuntman, a coordinator, and a makeup-effects director, becomes a trickster icon, a Lord of Misrule for this genre. In this movie, Savini commanded a space in which pagan rites

of dismemberment and cannibalism represented as a form of sharing are restored and life and death are continuous; body parts and fluids that normally remain hidden from the public become a spectacle, and the underclass prevails. Even the casting of this movie was carnivalesque, where great numbers of unpaid non-actors, who identified with horror films or wanted to play bikers because they were bikers, wore makeup masqueraded as zombies.

So beginning with Romero, zombie movies challenged fundamental concepts of autonomy and rationalism (consumerism, racial superiority, etc.), representing the revolution of the body from the head/mind. Therefore, *Dawn of the Dead* was carnivalesque also in its role in a revolution of taste. This cinema genre drew from graphically violent, though humorous, publications from E. C. Comics (American publisher of comic books specialized in horror fiction, crime fiction, satire, military fiction, and science fiction from the 1940s through the mid-1950s, notably the *Tales from the Crypt* series)<sup>17</sup>. To enjoy “mindless” zombie movies meant identifying with a youth culture that was positioned against the hegemonic higher, good taste, and expressed the disillusionment, rage and war trauma of a generation that had enough of that. This association between zombies and lowbrow culture (or culture with small caps) was firmed when *Dawn of the Dead* became the guidebook for splatterpunk<sup>18</sup>, a literary movement that inverted and cannibalized cyberpunk, which birthed a fanzine called *Fangoria* (in 1979). This magazine is still being published and available for purchase, and it is devoted to monsters, horror fiction and gore, with serious critiques of cultural products and deep reflections on society’s state. After Romero’s groundbreaking pictures that criticized from racial tensions to Cold War, the next earthshaking occurrence was terrorism, in a global scale.

It is debatable, but not impossible to argue that after “September 11”, such kind of stories of grotesque horror seem to make more sense. As Robert Wuthnow (1989, p. 3) states, “if cultural products do not articulate closely enough with their social settings, they are likely to be regarded as irrelevant, unrealistic, artificial, and

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<sup>17</sup> Information available at <http://www.collectorsweekly.com/articles/jack-davis-resurrects-the-crypt-keeper/> accessed on February 16th, 2014.

<sup>18</sup> A term coined in 1986 by David J. Schow at the Twelfth World Fantasy Convention in Providence, Rhode Island, and it refers to a movement within horror fiction distinguished by its graphic, often gory, depiction of violence and "hyperintensive horror with no limits. It is regarded as a revolt against the "traditional, meekly suggestive horror story". Splatterpunk has been defined as a "literary genre characterized by graphically described scenes of an extremely gory nature. Information available at: <http://www.nytimes.com/1991/03/24/books/the-splatterpunk-trend-and-welcome-to-it.html> accessed on March 1st, 2013.

overly abstract, or worse, their producers will be unlikely to receive the support necessary to carry on their work”. The modern, rather postmodern, manifestation of the zombie, as seen spread across pop culture horror movies, graphic novels, comics and novels, is increasing in numbers and one can easily recognize it with its grayish skin tone, decaying flesh, the void eyes, the unruly looks, the slouching walk, the mumbled moaning, and the insatiable hunger for living flesh. Nevertheless, the zombie goes beyond short-lived entertainment; zombies, as well as other monsters, represent a terror that permeates humanity as a whole, a communal disquiet fear of destruction at the hands of an apparently indestructible enemy.

According to Peter Dendle (2007), the author of *The Zombie Movie Encyclopedia*, in his essay, “The Zombie as Barometer of Cultural Anxiety,” the zombie has “[...] tapped into a deep-seated anxiety about society, government, individual protection, and our increasing disconnectedness from subsistence skills.” He goes on to say that the frequency of the zombie in pop culture relates to society’s fear that any sudden blow to the *status quo*, undead or otherwise, would result in mass chaos, and people would be powerless to protect themselves or to survive on their own. The matter urges to be further scrutinized in regards to the cause of this collective anxiety in order to detect the underlying causes to the general anxiety and the prevalent presence of zombies in films and literature. Perhaps due to the wars taking place in the world, all televised, acts of terrorism and even natural disasters do resemble so much the apocalyptic settings where zombie plague occurs, in movies, books and other media; the association between real life and fiction brings them closer creating in the public/audience/readers a feeling of verisimilitude and a plausible scenario.

This human attraction to monsters is at minimum very disquieting. Michel Foucault (2000) argued that monsters bring about the differences, they have no defined structure. The zombies could be living dead, former humans, “unmentionables”. The monster is the dark area, mobile, unsteady, where identity is no more than simple analogy, and they are the genesis of differences (p. 213-217). This difference is arbitrary, because it marks the otherness in the monster. Although the monster is a combination and remix of parts assembled by the cultural apparatus, it becomes the very menace to this apparatus that conceived it. This conflicting role makes it an offspring of society that comes to annihilate it.

Thus, the monster is dangerous, because it threatens the very existence of its creator. The fear of contamination by H1N1, avian, Aids and now Ebola viruses can move from the realm of abstraction and become embodied in the image of a zombie. No wonder there was (still is) a zombie renaissance not limited solely to cinema; it has transferred to a host of other popular culture forms including video games (e.g., *Resident Evil*, *House of the Dead*, *Dead Rising*, and *Plants vs. Zombies*), comic books (e.g., *The Walking Dead* and *Marvel Zombies*), novels (e.g., *The Zombie Survival Guide* (Brooks, 2003), *World War Z* (Brooks, 2006), a successful television series (e.g., *The Walking Dead*), a spin-off of the TV show, and the focus of this research, *Pride and Prejudice and Zombies* (Austen & Grahame-Smith, 2009), to name some.

While society fears zombies (even if it is only in a fictional realm), these monsters' main characteristic is the loss of the individual's sentience once becoming the undead, implicating in the lack of feelings, including fear. One could see a parallel in this loss of sentience in the walking dead in fiction and in the individual within a consumer capitalist culture, at the mercy of mass marketing and advertising. More than often, people seem to be jaded by the suffering of fellow men and a lot of times the only feeling arising from a situation of sorrow, accident or war is plain morbid curiosity. We stop at the highway to see the car accident, we turn on the news to see how many have died in the bombing attack, and we have become numb to others' pain. Television, cinema and other media have brainwashed these soulless people to fill their empty lives with consumption of goods, purchase or we die. I apologize to my reader to use the pronoun "we", but I could not consider myself above the masses, for I am guilty too. On the subject of the loss of free will, author Chuck Palahniuk, who is very critical of society, cleverly writes:

Experts in ancient Greek culture say that people back then didn't see their thoughts as belonging to them. When ancient Greeks had a thought, it occurred to them as a god or goddess giving an order. Apollo was telling them to be brave. Athena was telling them to fall in love. Now people hear a commercial for sour cream potato chips and rush out to buy, but now they call this free will. At least the ancient Greeks were being honest (2003, p. 12).

In this passage, Palahniuk's feelings are clearly anti-capitalist, and they can be converted to the equivalence between zombies and consumers, being both experiences a loss of sentience, and consequently of the self. The zombie is a monster of masses, differently from other monsters like the vampire and werewolf, for example. The

zombies embody those in our society who have succumbed to the consumerism, the shopping “instinct” (to parallel the feeding instinct zombies have). The ones who have surrendered to capitalism are the majority and the few who criticize capitalism from within it are mistreated and libeled in the way that zombies will horde and attack a non-infected person. Furthermore, the zombie is an instrument of extermination, while other monsters live as minority, hiding from day light and human society. The packs of zombies’ sole purpose in “life” is to aimlessly consume, eat or contaminate and, thus, transform humans into another one in the group, until all human species becomes extinct and the paradigm changes.

Monsters have changed with time, adapting to their new environments (cultural settings). The creature in Mary Shelley’s novel was almost tamed compared to current zombies (newer movies depict some with extra strength, speed, and intelligence). Dr. Frankenstein’s creation was mostly misunderstood. The zombie in the 1943 movie by Jacques Tourneur, *I Walked with a Zombie*, does not eat human flesh and is completely unthreatening to the living around her; the uncanny and horrifying aspect is the unnatural, unacceptable fact that she exists. Nevertheless, these monsters are not enough anymore, after all, the world has changed. The pumped, pimped and faster 21<sup>st</sup> century zombies keep on coming, inexorably, after you, horde after horde of mindless rotting ravenous corpses. These creatures are neither living nor dead, so these semi--beings can be any one of us, an old acquaintance, a friend, family or foe. This sort of creature is an extremely convenient monster because it is faceless, anyone can become one.

Due to their anonymity and vacant expression, they lack the sex appeal of the vampires and wolves, the inner struggles by feelings towards other humans from former lives. They do not have personalities. Christopher Golden, author and organizer of an anthology of zombie stories, *The New Dead*, admits in the foreword that he is puzzled by these creatures’ popularity and recent buzz:

I have never had any trouble understanding the fascination with vampires. Despite the myriad mythologies that have been invented over the past few decades, the thousand permutations created by authors hoping to present a fresh take on the material, the fundamentals have remained the same. Vampires are both beautiful and terrible [...] the erotic nature of the vampire seduction is unmistakable – the biting, the bleeding, the penetration. And, of course, they live forever [...] but zombies? Not so much. Eating brains, my friends, is not sexy. And yet in recent years the zombie story has become more and more popular and has evolved from the days of voodoo rituals into big business. The zombie’s presence in modern

pop culture [...] what fascinates me, however, is the twenty-first century surge in popularity that zombies have encountered” (2010, p. vii).

Undiscouraged, Golden has put together a substantial collection of zombie stories to be alongside other publications increasing in numbers just like the hordes of undead, including the odd best seller *Pride and Prejudice and Zombies*, by Seth Grahame-Smith. All literary products of this genre, or sub-genre, are, notwithstanding their literary value, worth reading, at least to understand the appeal of these books. Contemporary zombie stories are usually ensued from a plague, and its narrative shows a frightened population struggling to deal with such an overwhelming hazard, which is nonstop and seemingly out of control.

Within the past couple of years, we have seen zombies gain traction not just in media, but also in the field of public health. The Center for Disease Control and Prevention (CDC), in Atlanta, USA, in a spirited attempt to rouse interest in emergency preparedness, created an online “Zombie Apocalypse Survival Guide.” The online access was so intense, that the Web site crashed. In fact, the CDC website kept a zombie-related page due to the extreme popularity, having 614 different links (all belonging to the CDC) from podcasts (texts read from the articles “Preparing for Zombie Apocalypse” and “Zombies: a pop culture resource for public health awareness”) to articles about zombie movies. The CDC blog page dedicated to zombies is packed with information and presents the following disclaimer:

Wonder why Zombies, Zombie Apocalypse, and Zombie Preparedness continue to live or walk dead on a CDC web site? As it turns out what first began as a tongue in cheek campaign to engage new audiences with preparedness messages has proven to be a very effective platform. We continue to reach and engage a wide variety of audiences on all hazards preparedness via Zombie Preparedness.<sup>19</sup>

The same CDC, in a podcast recording, justifies the use of the “zombie icon” to draw attention to health issues related to epidemics, and natural disasters that would involve a great amount of population. The same recording continues saying that “we must also consider the possibility that zombies could very well be replaced by other popular culture icons in the future. To that end, we must continue to adapt and use these pop culture tools to increase interest in and awareness of notable public health

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<sup>19</sup> Available at: <http://www.cdc.gov/phpr/zombies.htm>. Accessed: September 27th, 2014.

issues affecting the world.”<sup>20</sup> Thus, building on the popularity of zombies to inform people of health issues and awareness to prepare them for epidemics and infectious diseases outbreaks may change as the vehicle in their blog and podcasts. Even the American government recognizes that this may be a passing fancy, so one has to wonder what the secret of their popularity is and for how long it may continue. In the case of zombie fiction and narratives, one has to marvel whether our 21st-century allure with these risen-from-the-dead monsters depicts a deep and grand general anxiety, chiefly in the West, regarding the planet’s diminishing resources and assets. The world’s population has reached over 7 billion inhabitants, and there is a sense that there are too many people, all with too many urgent needs, and not enough to provide for these masses, eventually leading to a collective hunger and unavoidable exposure to super strong deadly viruses.

Forget about the vampire’s sexiness, the cunning of werewolves and mobility of ghosts, the zombie is clearly the right monster for these gloomy times, though it is a bit worrisome to think that these undead, former human creatures, dragging their feet, slouching, jaws wide open drooling for nourishment, might be working as metaphors for real people, whoever the minority, underprivileged, underfed, underdeveloped, diseased group it is. Fear is a primal instinct, just as hunger and thirst, and because the goal of horror fiction is to bring to the surface the deepest fears, the genre tends to reinforce extremely uncivil ideas about self-preservation. For the 18<sup>th</sup> century Irish philosopher Edmund Burke<sup>21</sup>, terror functions as a linchpin to his notion of the sublime, which permeates the intensity of astonishment, awe, and wonder. He describes the sublime as a feeling of delight that comes from meeting the terrible and horrific, rooted in this so called primal instinct of self-preservation. In this sense, his sublime fits in the description of the aesthetics of destruction. Burke affirms that

whatever is fitted in any sort to excite the ideas of pain and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the *sublime*; that is, it is productive of the strongest emotion which the mind is capable of feeling (2005, ebook).

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<sup>20</sup> Reginald Tucker reads an abridged version of the Emerging Infectious Diseases Another Dimension, Zombies—A Pop Culture Resource for Public Health Awareness. Created: 4/24/2013 by National Center for Emerging and Zoonotic Infectious Diseases (NCEZID). Date Released: 4/24/2013. Series Name: Emerging Infectious Diseases.

<sup>21</sup> Information available at [http://www.gutenberg.org/files/15043/15043-h/15043-h.htm#Page\\_110](http://www.gutenberg.org/files/15043/15043-h/15043-h.htm#Page_110) accessed on May 22<sup>nd</sup>, 2013.

Terror and fear in horror movies and literature (mostly movies since there are the visual and audio elements to enrich the scary experience) arise from the recognition that we are forever tied to our primitiveness of our earthly bodies. Fear, in this case, stems from the future possibility that we may lose control and contact with our own bodies. Due to these fears, even the CDC showed concern regarding discrimination towards infected groups during outbreaks. In the present production and hype of zombie narratives, the predominant value for the stressed anxious survivors is a kind of a barricade mentality, stocking up goods and provisions, constant vigilance, which is borderline paranoia. This is definitely not the best frame of mind to bring out the best in humanity.

In the trail of horror that became extremely popular in the 21<sup>st</sup> century, there is the TV series *The Walking Dead*<sup>22</sup>. It is an American post-apocalyptic horror drama television series developed by Frank Darabont. It is based on the comic book series of the same name by Robert Kirkman, Tony Moore, and Charlie Adlard. It stars actor Andrew Lincoln as sheriff's deputy Rick Grimes, who awakens from a coma to find a post-apocalyptic world dominated by flesh-eating zombies. After waking up in the hospital, Rick sets out to find his family and encounters many other survivors along the way. To my knowledge, no character has ever said, in the five seasons, the word zombie, they have always used other terms, such as "walkers", "biters", "the dead", "rotten", "things", etc. *The Walking Dead* premiered on October 31, 2010, on the cable television channel AMC in the United States.

Already in the opening scene audiences are presented to a burial ground of icons. The protagonist comes to a halt in his police car at an intersection full of overturned and burned vehicles. He continues on foot, with an empty gas can in hand, towards a service station also filled with abandoned cars and tents. As he observes the surroundings of this desolate area, children's toys (stuffed animals and a scooter) stand out, along with the decaying corpses of drivers still behind the wheel. Rick is disturbed by the sound of dragging feet. He looks underneath one of the cars to see two little feet wearing bunny-slippers and a small hand reaching down to pick up a ragged teddy-bear. Rick goes around the car to talk to the little girl as she moves aimlessly. "Little girl, it's OK. I'm a police officer. Little girl, don't be afraid." She turns to look at him, and we see her gashed, distorted face and milky, undead eyes as

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<sup>22</sup> Information available at <http://www.amctv.com/full-episodes/the-walking-dead/4058916751001/them> accessed on June 21st, 2014.



she moans as she waddles rapidly towards Rick. We see the distress in Rick's face as he looks down the barrel of his gun and pulls the trigger.

According to philosopher Slavoj Žižek (2008), our stories about the undead are representative of the space between the symbolic death (the decay of meaning in one's life) and physical death. Though he does not name the monsters, one can perceive zombies functioning as a representation of the symbolic order that withstands the physical death of the individuals who participate in it. In this way, the zombie represents the no man's land between the social, symbolic, meaningful life and basic, biological existence. It is the space of the "neighbor with whom no empathic relationship is possible" (ŽIŽEK, 2008, p. 42). It is possible to apply Žižek's interpretation of violence and our relationships with others to many episodes of the series, in which the characters struggle, though briefly, with the humanity of the undead and the issue of their moral responsibility towards them.

The issue of the fundamental inhumanity of the zombie is established; the only responsibility left is how to kill it more efficiently. This interpretation, and narrative, becomes terrifying when we consider the "real world" implications of Žižek's open defense of political violence against the waning institutions of capitalist society. Inhumanity is a part of humanity, it is part of what we are, and therefore one should feel no qualm in using violence without regret in the fight against social conditions that reduce us to inhuman zombies. Even though Žižek is talking about other monsters ("Fear thy neighbor as thyself" chapter, 2008), it allows us to view, the zombie, the undead, as a fantasy indicative of the tensions within the subject in its relation to the symbolic network of reference and meaning in which he/she finds him/herself, and out of which it stems his/her sense of identity and purpose in life. The subject cannot be inferred merely from its biological or neurological dimensions, since subjectivity is established symbolically, through culturally specific roles, metaphors and narratives.

There is a difference, on Žižek's opinion on the subject, between the subject as participant in the symbolic network and as mere physical, biological life. The question here would inquire about what happens if or when we can no longer recognize ourselves, or be recognized by this symbolic network of our society. Can we become bodies without subjectivity, just plain life without a language to be understood or communicated? This very possibility can spring the fantasy of the undead. The connections we make about core philosophical conventions regarding good and evil and civilization and barbarity becomes open to speculation. Žižek quotes G.K.

Chesterton's insight about the appeal of detective novels when he says "based on the fact that morality is the most dark and daring of conspiracies" and that "civilization itself is the most sensational of departures and the most romantic of rebellions" (2008, p. 64). Imbued by Chesterton's thoughts, Žižek states that the "transgressions of burglars, footpads and murderers" are the transgressions of conservatives compared with the audacious conspiracy of civilization itself that imposes the standard and forms the background condition for the possibility of their trifling transgressions appearing as transgressions at all. On this point, Žižek writes:

when we perceive something as an act of violence, we measure it by a presupposed standard of what the normal non-violent situation is – and the highest form of violence is the imposition of this standard with reference to which some events appear as 'violent' (2008, p. 64-65).

The symbolic network, carrying in itself all the marks of civilization: "language, the medium of non-violence, of mutual recognition involves unconditional violence," Žižek declares (2008, p. 65). The idealized social roles and meanings out of which the world is intertwined "push our desire beyond proper limits [...] elevating it into an absolute striving that cannot ever be satisfied [...] an ethereal, undead object" (ibid). The Western canon of morality has linked immortality to the good (deeds, people, institutions, etc.) and mortality to evil:

what makes us good is the awareness of immortality (of God, of our soul, of the sublime ethical striving), while the root of evil is the resignation to our mortality (we shall all die, so it doesn't really matter, just grab what you can, indulge your darkest whims). What, however, if one turns this commonplace round and wages the hypothesis that the primordial immortality is that of evil: evil is something which threatens to return forever, a spectral dimension which magically survives its physical annihilation and continues to haunt us (2008, p. 66)

There is incongruity at the core of the zombie fantasy between our virtuous rage against a dying and alienating world and the fraught endeavor to preserve the threatened stereotypes, such as those that can be observed in the TV series in case: male authority (in the figure of police officers, who fought for leadership and a love interest), preservation of a heteronormative family (the only insinuation of a female homoaffective<sup>23</sup> couple was dismantled by the death of one of the characters,

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<sup>23</sup> I chose this term instead of homosexual or same-sex, because the main perception of this relationship is partnership, care, love, and the sexual tension was neither pervasive nor palpable. Although there is

however, last season 2014 presented a gay kiss), the self-sufficient brooding male (Daryl, a character who is taciturn, closed up, a bit misanthrope, who carries a crossbow, which can be interpreted as a primitive male weapon with phallic undertones). Considering these ideas on good and evil, maybe what is most terrifyingly evil in *The Walking Dead* show is not the zombies, but the resolute and grotesquely violent assertion of patriarchal authority, masculinity, and the leading characters attempt to overcome these by creating new configurations for the family, with addition of new surviving members, who play non-patriarchal standard roles.

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some usage of this term in the English language, it is more common in Portuguese. The term was initially used, and believed to have been coined by Federal Judge Maria Berenice Dias, in the work *União homoafetiva – preconceito e justiça* (2001), which is in its sixth edition, and where she discusses the Brazilian Supreme Court's (Supremo Tribunal Federal) voting on the same-sex civil union approval. Information available at: <http://www.uece.br/posla/dmdocuments/JoseRaymundoFigueredoLinsJunior> accessed on February 17<sup>th</sup>, 2015.

## 2. The phenomena of Austen and *Pride and Prejudice*

### 2.1. Austen and the fans

Before I start this section, I shall elaborate what I mean by phenomenon, especially regarding Austen's novel. The enormous amount of adaptations, sequels, prequels, spin offs and mash-ups, from paper dolls to video games is plenty to consider Jane Austen and her *oeuvre*, as well as her most beloved novel *Pride and Prejudice*, sheer phenomena. Acquiring a cult-like status, the author and this novel have an almost ubiquitous character.

The remarkable cultural history of this novel is impossible to tell succinctly. Entire books have been written to describe the twists and turns in its afterlife. Whether these trends (mentioned above, e.g. mash-ups) come to be transitory, it is still worth examination. It is unknown why this novel enjoys the status of global phenomenon; however, it has been translated into more than thirty languages, from Arabic and Bengali to Tamil and Thai (GILSON, 1982).

Even though *Pride and Prejudice* is so popular, it has been known as “chick lit” (a derogatory label indicating that such literature is made by and for women, with lesser value among literature in general, much more among canonical one). Nevertheless, this novel was not always considered as such. At one point, Austen was once very well considered among the elite of male readers.

This stigma was attributed to Austen's novels from the late nineteenth century to the mid twentieth century, mostly due to what G. K. Chesterton wrote about her fiction saying that it covered an “infinitely smaller field than any of her later rivals [...] but have done so to perfection” (GILSON, 1982, p. 287). Jane Austen was once the idol of educated men, who wished to find one of her heroines, often describing them as living people. Gilson (1982) calls attention to critic George Saintsbury, who believed that there were several female protagonists with whom it might be a pleasure to fall in love, but to live with and marry, none ranked for him above Elizabeth Bennet. Gilson brings forth another critic, Arnold Bennet, who wrote in 1927 that:

the reputation of Jane Austen is surrounded by cohorts of defenders who are ready to do murder for their sacred cause. They are nearly all fanatics. They will not listen. If anybody ‘went for’ Jane, anything might happen to

him. He would assuredly be called on to resign from his clubs<sup>24</sup>; I do not want to resign from my clubs. I would sooner perjure myself (p. 68).

Arnold Bennet, not willing to label Austen great but calling her “a great little novelist”, admits that he had thought of *Persuasion* as her masterpiece, but decided that he was inclined to join the general population and claim *Pride and Prejudice* to be her best.

This high esteem from critics, whether jocose or not, can be observed through the words of many who have lost their hearts to her. Her first editor, R. W. Chapman, along Oxford fellow Lord David Cecil, came to like Austen so much while writing a biography of her that he wrote that he wanted very much to please her.

Not all famous or well-regarded men found her to be of their taste. American novelist Mark Twain wrote in a private letter, “every time I read *Pride and Prejudice* I want to dig her up and beat her over the skull with her won shin-bone!”<sup>25</sup> Perhaps foreshadowing the rise from the dead associated to the author and her novel, so I digress. Nonetheless, the general feeling was that Austen’s trademark novel was admired by educated men from before the turn of the century until after the WWII.

Another well-established writer, Rudyard Kipling, wrote a short story, which was first published in 1926, called *The Janeites*,<sup>26</sup> and it wholly represents this phenomenon, as a fictional soldier recalls his past exploits during the First World War. The third-person narrator describes his indoctrination by his superior officer into a secret society, *The Janeites*. The soldier read all of Austen’s novels and he was quizzed on them. He has to defend why he named their unit’s guns after Lady Catherine de Bourgh (he called De Bugg) and Reverend Collins. When an enemy bomb kills all of the Janeites, with the exception of the narrator, he tells how his knowledge of Austen and her work provided him with better treatment among the survivors. The author was so highly considered by the female nurses that the narrator was privileged. The narrator says about his special attention: “there’s no one can

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<sup>24</sup> Gentlemen’s clubs – A gentlemen's club is a members-only private club of a type originally set up by and for British upper class men in the 18th century, and popularized by English upper-middle class men in the late 19th century and early 20th century. Today, some clubs are more accommodating about the gender and social status of their members. However, in their creation they were exclusive places for men only to converse, drink, play cards, discuss politics, close business deals, and often a place to read a novel. Information available at: <http://journals.cambridge.org/action/displayAbstract?fromPage=online&aid=8752581&fileId=S0021937100006572> accessed on Aug, 2014.

<sup>25</sup> Letter by Mark Twain (13 Sep. 1898), quoted in Robert Morrison’s *Jane Austen: a sourcebook* (2005).

<sup>26</sup> Available at: <http://www.jasna.org/membership/janeites.html> accessed on January, 2014.

touch Jane when you are in a tight place". These lines can be interpreted as an indication of how Austen had become a male hallmark to help them endure war ailments and keep their good spirits and humor.

Because of that story, many people believe that Rudyard Kipling invented the word when he wrote his short story *The Janeites*. However, the first appearance of the word in print (with the somewhat different spelling of "Janite") was a preface to an 1894 edition of *Pride and Prejudice* (HANAWAY, 1994). That preface was written by George Edward Bateman Saintsbury, who used the term to refer to Austen's devoted fans. Those early Janeites, such as Saintsbury himself, jealously safeguarded the image of Jane Austen disseminated by Henry Austen and James Edward Austen-Leigh: the reserved, proper spinster who lived quietly in the country while writing her "bits of ivory"<sup>27</sup>. From the late twentieth century on, Austen scholars have become more critical, especially due to a trend of new film adaptations, and literary appropriations, showing an exploding popular interest in her work and person.

As Kipling would write, "every 'dam' thing about Jane is remarkable to a pukka Janeite!" This idea of *Pride and Prejudice* and Jane Austen to be some sort of relief in times of war shows echoes in Winston Churchill's words. When he had pneumonia during the Second World War and could not leave his bed or work by doctor's orders, the Prime Minister requested someone to read *Pride and Prejudice* out loud to him. While listening to the reading, he reflected on the novel's characters. He came to the conclusion that they had a calm life, without worries about the French Revolution or the Napoleonic Wars, only manners controlling natural passion as far as they could, together with cultured explanations of any mischances.<sup>28</sup> Churchill emphasizes that the novel has an escapist feel, rather than realist.

These few examples demonstrate that Austen's novel had, at least for a time, special allure for real and literary male readers. Claudia Johnson, Austen scholar, states that "Austen's novels appear often to have facilitated rather than dampened conversation between men" (1988, p. 93). She continues analyzing emergent undercurrent of these conversations that contextualizes the male "Austen-haters," such as seen before, e.g. Mark Twain, who could imply that enjoying Austen is "an un-manly activity that marks one out as a pansy" (p. 150). At least among the early

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<sup>27</sup> Information available at: <http://www.jasna.org/persuasions/printed/number16/hanaway.pdf> accessed on July 3rd, 2012.

<sup>28</sup> CHURCHILL, W. *Closing the Ring*, The Second World War. Houghton Mifflin: Boston, 1951.

twentieth century elite this was a point of view shared by a minority. Some might believe this novel to be a first wave of feminists, even before the suffragettes' movement. Perhaps Austen can be viewed as a proto-feminist, though there were other women writers publicly on the cause of women, such as Mary Wollstonecraft, who wrote *A Vindication of the Rights of Woman* in 1792, in which she advocates that women are only perceived inferior to men not due to nature, but lack of education.

Austen's satire, social criticism and her professional writer status, besides her craft, brought her to the attention of the first feminists. Virginia Woolf, novelist and critic, thought that Austen was "the most perfect artist among women, the writer whose books are immortal" (1953, p. 149). Woolf, in her *A Room of One's Own*, presents her theory:

when the middle-class woman took to writing, she naturally wrote novels [...] one may go even further, I said, taking *Pride and Prejudice* from the shelf, and say that they wrote good novels. Without boasting or giving pain to the opposite sex, one may say that *Pride and Prejudice* is a good book. At any rate, one would not have been ashamed to have been caught in the act of writing *Pride and Prejudice* [...] Here was a woman about the year 1800 writing without hate, without bitterness, without fear, without protest, without preaching [...] If Jane Austen suffered in any way from her circumstances it was in the narrowness of life that was imposed upon her. It was impossible for a woman to go about alone. She never travelled; she never drove through London in an omnibus or had luncheon in a shop by herself. But perhaps it was the nature of Jane Austen not to want what she had not. Her gift and her circumstances matched each other completely (1957, p. 70-1).

Jane Austen's fandom goes beyond the scholarly academic group. There are also the true Janeites, who revel in all things Austen, from pins and buttons to mash-ups. Besides the novels, there are novels turned into films to sequels, prequels, spin-offs to merchandise such as t-shirts, pens, mugs, stationery, and many other items, which fans can purchase online at various websites, at book stores throughout the world, at Jane Austen Society meetings (there is one even in Brazil that started in Belo Horizonte, <http://www.jasbra.com.br/p/sobre-jasbra.html>), or even at book club meetings. Jane Austen ceased to be just an author; she has become a cultural icon, safe to say, she has become a commodity. The website *Jane Austen Fan Fiction Index* compiles fanfics<sup>29</sup> that have been published since 1997, contemplating appropriations

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<sup>29</sup> I am going to devote a whole section on Austen's fanfics, including definitions, works and repercussions.

of all her novels. The characters that are most used as inspiration by the fans are Elizabeth Bennet and Fitzwilliam Darcy.

While Austenmania is specially concentrated in English speaking countries, mostly the United Kingdom and the United States, in Brazil, there has been an increase in commercialization of Austen products, especially Jane Austen's novels, which have been translated in Portuguese and sold in different editions in English and DVDs of the latest film and TV productions. The mash-ups *Pride & Prejudice & Zombies*, by Seth Grahame-Smith and *Jane Bites Back*, by Michael Thomas Ford can be already found translated into Portuguese for a similar price as the ones in English. Lately, there has also been an increased interest in Jane Austen in the academy. Her academic status has become popular perhaps due to her commercial success, and this arouses curiosity about her iconic status<sup>30</sup>. In the words of Lynch:

[...] acknowledging that the cultural Jane Austen has been a crossover phenomenon and acknowledging that Austenmania straddles the divides between high and low culture, and between the canon and the Cineplex, can be humbling experiences (2000, p. 5-6).

According to Rolf Breuer, in a text where he attempts to specify the terminological and aesthetics of a literary work, there are almost “400 completions, sequels, adaptations and pastiches of Jane Austen's finished and unfinished work, as well as fictionalizations of her life”<sup>31</sup>. However, he has stopped cataloguing in 2000, due to the great numbers of continuous adaptations, sequels, and now mash-ups. Keeping in mind that Jane Austen wrote only six novels, the numbers are astounding. Possibly, the lack of new material by Austen is what fosters other writers to maintain her work alive and kicking, so to speak, through prequels, sequels, alternative points of view, spin-offs and mash-ups. Not only can it make Austen's popularity going on a while longer, but it also lends to these new works a type of approval seal among other Janeites.

The world is and has been always interested in Jane Austen. Last year alone, several groups celebrated the 200th anniversary of *Pride and Prejudice*; a twelve-foot statue of Colin Firth/Mr Darcy now emerges out of the Serpentine in Hyde Park (why

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<sup>30</sup> At this very university, there have been a few scholars researching different aspects of Austen's work, and her appeal as a source to other writers and literature, even as a character in narratives. See RAMGRAB, Ana and MULLER, Luciane, and FREITAS, Patrícia at UFRGS.

<sup>31</sup> Available at: <<http://webdoc.sub.gwdg.de/edoc/ia/eese/breuer/essay.html>>. Accessed on November 21<sup>st</sup>, 2010.



such location was chosen escapes me); and after much discussion, a Victorian image (again this choice of Victorian image alludes me) of Jane Austen is to appear on the new £10 note, starting in 2017. The newspaper *The Guardian* delivers the news with the starting statement: “Jane Austen has been confirmed as the next face of the £10 note in a victory for campaigners demanding female representation – aside from the Queen – on the country's cash”<sup>32</sup>. Besides the portrait of Austen, the new note will include images of her writing desk and quills at Chawton Cottage, in Hampshire, where she lived; her brother's home, Godmersham Park, which she visited often, and is thought to have inspired some of her novels, and a quote from Miss Bingley, in *Pride and Prejudice*: "I declare after all there is no enjoyment like reading!"

Jane Austen has permeated the 21<sup>st</sup> century book market, mostly due to readers/fans who became writers using Austen as a character or as the inspiration through her characters. This need to keep Austen's characters alive stems from her fandom, branded as Austemania. Marjorie Garber (2002) has coined the term “the Jane Austen syndrome” to describe how “‘Jane Austen’ (the sum total of her language, plots, biography, and landscape) is marketed, consumed, and disseminated” (p. 228). The six-part adaptation of *Pride and Prejudice* by Andrew Davies was eventually bought up by the BBC and, beginning on 24 September 1995, screened on Sunday nights with a repeat the following Saturday. There followed a period of what was variously called ‘Austenmania’, ‘Austenfever’, ‘Austenitis’ and, perhaps the most frequently used description of all, ‘Darcymania’. Some commentators with longish memories claimed that there had been nothing quite like it since the Beatlemania of the 1960s.

Although there are conflicting ideas in how to capitalize Austen, her name has come to be a brand. A few examples of adaptations and spin-offs of her novels illustrate the diversity within the brand: a novel exploring a love affair between Jane Austen and Mr. Darcy, a mystery series that stars Jane Austen as an astute detective, a Christian Romance series that overlays 21<sup>st</sup> century characters onto Austen's plots, an inventive interpretation of *Pride and Prejudice* set in a Jewish retirement home in Florida, and a novel whose storyline centers on characters reading Austen's novels. The popularity of these adaptations corroborates the readers' need to have Austen

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<sup>32</sup> <http://www.theguardian.com/business/2013/jul/24/jane-austen-appear-10-note> accessed on July 31st, 2013.

their way, whether through popular genres or through the re(de)construction of Austen's life and work to fulfill their fantasies of the unfathomable Austen.

Wolfgang Iser's theory on readers' response sheds some light on the inherent imbalance between a text and its reader and the need readers, who become writers, have to create new Austens or new versions of her novels. Iser says that a reader's comprehension of a text is helped by his or her ability to mitigate the "blanks," or gaps, in a text by making connections and closing those gaps. He argues that blanks "are present in the text, and they denote what is absent from the text and what must and can only be supplied by the reader's ideational activity" (1978, p.27). Iser calls attention to the fact that to achieve a feasible mitigation of these gaps, readers must be "controlled in some way" (p. 28). However, the new plethora of works all Austen, all the time, suggests that readers have become writers, producing a multitude of texts to fill in the gaps, in her novels as well as in her life.

As seen before, Austen has been customized or pimped, as Foster (2008) calls it, in order to suit the needs of market and fandom alike. There is a sense of ownership of Austen and her characters among Austen's fans/readers. One could argue that Austen exhibits qualities that attract fans through a feeling of nostalgia for what they have only experienced through fiction, which is the main theme in *Lost in Austen* (a four-part 2008 British television series for the ITV network, written by Guy Andrews as a fantasy/time/space travelling adaptation of *Pride and Prejudice*. Amanda, a woman from modern London, enters the plot of the novel through a portal in her bathroom, to join the Bennet family and affect events almost disastrously). Nonetheless, this hypothesis of people wishing for a stable, recognizable world does not seem to be appropriate explanation for the boom in Austen-everything-related, especially considering that quite a few adaptations take place in America during the 20<sup>th</sup> and 21<sup>st</sup> centuries, besides how to accommodate the fandom from other corners of the world besides the English speaking ones?

Therefore, an examination of contemporary popular and consumer culture may be a more suitable investigation into this phenomenon, perhaps via sociology or anthropology fields. These adaptations and derivative works do not connect themselves to Austen simply through intertextuality (as in the case of Helen Fielding's *Bridget Jones's Diary*); they actually seek to exploit Austen's name to sell their books: thus, *Jane Austen in Boca*, *The Man Who Loved Jane Austen*, *Fifty Shades of Mr. Darcy: A Parody* (by Emma Thomas, and this admits right from the

title to be a comedy take), etc. Fans have created many different versions of Jane Austen too. In his writings on readers' enthrallment with authors, Roland Barthes postulates that to greatly esteem the "person of the author" is the "epitome and culmination of capitalist ideology," and that "the image of literature [...] found in ordinary culture is tyrannically centered on the author, [her] person, [her] life, [her] tastes" (2000, p. 148).

## 2.2. *Pride and Popular: Propagation and Appropriation*

Its popularity, besides being one of the favorite among Men's clubs and the first feminists, started still in the nineteenth century. During the 1890s, there were many dramatizations of scenes and dialogues from *Pride and Prejudice*. Rosina Filippi obtained some success by adapting and publishing, in 1895, *Duologues and Scenes from the Novels of Jane Austen, Arranged and Adapted for Drawing Room Performance*. It was so well received that it had a second edition in 1929.<sup>33</sup> Another author who worked with scenes and dialogues from Austen's novel was Phosphor Mallam. He wrote *Mr. Collins Proposes* (1912), and *Lady Catherine is Annoyed with Elizabeth Bennet*, from 1912 as well.

Still in the beginning of last century, more precisely in 1906, *Pride and Prejudice* was made into a full-length play called: *Pride and Prejudice: A Play*. The author was Mary Medbery Mackaye, who published a new edition in 1928, having the play on stage for nearly two decades in Britain as well in the US. Such play caught the attention, becoming a favorite, of many university professors and students of literature and theatre. However, British and American soils were not the only places that plays about this novel were written, published and acted. Gopal Chimanji Bhate wrote the story in Marathi as a five-act play in 1912, publishing in India, adapting the story to its local culture.

According to Joan Ray (2012), in 1936, A. A. Milne was not only writing about Winnie the Pooh, he also wrote another dramatic version of *Pride and Prejudice* called *Miss Elizabeth Bennet*. Johnson (1988) states that in the early twentieth century it was increasingly possible to gain exposure to *Pride and Prejudice*'s plot and characters not through Austen's novel itself but through other

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<sup>33</sup> Information available in David Gilson's book, *Bibliography*, p.406.

popular media, mostly the theater. She goes on to say that most of these early dramatizations strove for a fidelity to the original.

In the beginning of the 20<sup>th</sup> century, Austen's novels started being the inspiration for novels that provided continuation to events and characters' stories. *Old Friends and New Fancies* by Sybil Brinton, from 1913, takes characters not only from *Pride and Prejudice* but also from other Austen's novels and sends them to a visit at the Darcy's home (Elizabeth and all). This could be considered a continuation to the original novel, and also a prelude to the mash-up idea.

The need for sequels after the happy ending sprung a trend on imitating Jane Austen's writing style, something that Seth Grahame-Smith declared in an interview that he tried to emulate in his insertions to the mash-up in study. These kinds of texts fulfil the reader's desire to find out what happens next, in an attempt to keep Austen's narrative alive. They wondered whether Darcy and Elizabeth had children, whatever happened to the other sisters, and so forth. This curiosity meant an untapped market and possibly the opportunity for many to cash on Austenmania. Numerous continuations in theater and novels became recurrent (for a list of the works produced following this line, see list in the annex portion of this dissertation).

In the late 1930s and early 40s, the world saw *Pride and Prejudice* on screen. First, a UK television version in 1938, and in 1940, it went to the cinema. This trans-media adaptation was written by no other than Aldous Huxley. He had the partnership of Jane Murfin, and the actors starting the film were Greer Garson (Elizabeth) and Laurence Olivier (Darcy). The director was Robert Z. Leonard and the production was American. The film was release by Metro Golden Meyer (MGM) on July 26, 1940 in



the United States, and was critically well received. *The New York Times* film critic acclaimed the film as "the most deliciously pert comedy of old manners, the most crisp and crackling satire in costume that we in this corner can remember ever having seen on the screen"<sup>34</sup>.

As we can see in the movie poster<sup>35</sup>, the approach was to make the adaptation with a funny tone, since they announce

<sup>34</sup> Information available at <http://www.nytimes.com/movie/review?res=9C04E7DC133EE432A2575AC0A96E9C946193D6CF> accessed on October 26, 2014.

<sup>35</sup> Available at: <http://latimesblogs.latimes.com/.a/6a00d8341c630a53ef0133f237f4b6970b-pi> Accessed on: 20 Feb 2015.

it as a “gay comedy”. Olivier portrays a very-much-in-love character, emphatically more than in the novel. And they kiss in the film.



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After that, there were several BBC mini-series versions (1952, 1958, 1967) and an NBC adaptation (1949). In 1980, a BBC2 mini-series of *Pride and Prejudice* went to the small screen at the same time in the UK and in the United States. In the US, it aired on *Masterpiece Theatre*, which went on, over its forty-year history, to feature Austen adaptations on a regular basis. In 2008, *Masterpiece Theatre* presented *The Complete Jane Austen*, which encompassed adaptations of the six novels and a biopic, *Miss Austen Regrets* from the same year. It also produced a guide for teachers’ interested in working with Austen’s novels in class (see Annexes for *Masterpiece Theatre’s The Complete Guide to Teaching Jane Austen*).

Throughout the decades, reaching the late 1990s and entering the 2000s, Austen’s and *Pride and Prejudice* popularity and visibility has not diminished. According to Sarah Caldwell (2007), *Pride and Prejudice* became the “novel with the greatest number of sequels” (p.186). The first adaptations and sequels focused on Elizabeth or on the Darcy couple, creating futures for the characters, including births, deaths, marriages and other plots. Several novels and even a handful of pseudo self-help books came out, for example, Laura Henderson’s *Jane Austen Guide to Dating* (2005), Patrice Hannon’s *Dear Jane Austen: A Heroine’s Guide to Life and Love* (2005), and William Deresiewicz’s *A Jane Austen Education: how six novels taught me about love, friendship, and the things that really matter* (2011). By the mid 1990s, the cinema gave way for contemporary settings for the old plotline. This is the case of several blockbusters as the aforementioned *Bridget Jones’s Diary* (2001), *Bridget Jones: The Edge of Reason* (2004), and many others.

By the end of the 90s and the beginning of the 21<sup>st</sup> century, Elizabeth (though still popular) ceases to be as appealing as her counterpart, or at least Darcy becomes the most alluring of the pair, and a kind of Darcymania starts. What I believed was the

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<sup>36</sup> Available at: <https://relativelyentertaining.files.wordpress.com/2013/01/pride-and-prejudice-1940.jpg>  
 Accessed on: 20 Feb. 2015.

trigger for this mania was the 1995 six-part BBC adaptation of *Pride and Prejudice* starring Colin Firth. Darcy's Firth jumps into the lake at Pemberley (a scene that is not in the original novel), etching forever in audiences' minds as a sex-appeal icon. His white shirt clinging to his chest was probably more enticing than many erotica products to date. Hence, the 12ft fiberglass sculpture of Mr. Darcy with the likes of Colin Firth was placed in the Serpentine Lake in Hyde Park, London, and it was scheduled to be transported to several locations for viewing. On a 2013 survey conducted by the British "The Drama Channel", this scene was considered the most memorable of television at all times.<sup>37</sup> This particular less than four-minute scene has been available on You Tube since 2008, and has had almost 4 million views.

This has made Darcy larger than all Austen's characters; leading to what Caldwell calls "Darcy's escape to iconicity," noting how it prompted his "cutting himself away from the source novel."<sup>38</sup> From that moment on, Darcy became the central figure in the novel. This change in perspective also brought about a boom in works where Darcy takes the lead.

As prevalent as Mr. Darcy may have become, this mania is only one aspect of *Pride and Prejudice*. In the last few years, there has been even a British musical version of the novel, what had happened before in the US (1959) and in South Africa (1964). There has been a new production in every kind of medium, in every genre, from novels, to games, musicals, plays, etc., to other different literary subgenre, from Christian to pornographic novels (one of them being: *Pride and Promiscuity: The Lost Sex Scenes of Jane Austen*<sup>39</sup>, a rated-R novel written by Arielle Eckstur and Dennis Ashton). The authors pretended to have found missing manuscript pages that Austen would have kept out of the book, for being too lewd. The missing pages attributed to Austen were to give airs of truthfulness in order to bring the Austen's readership on board.

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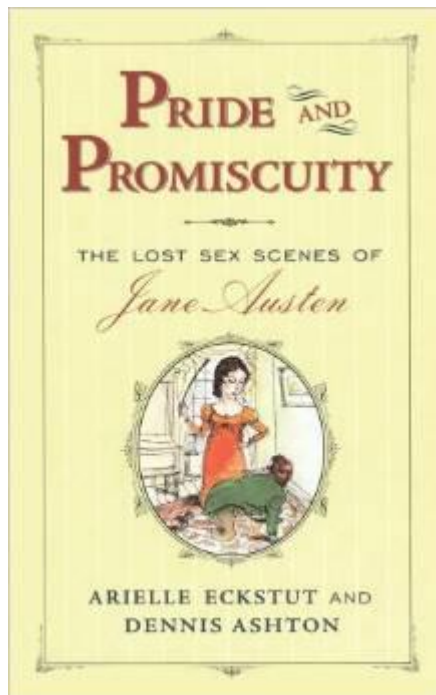
<sup>37</sup> Information available at <http://www.independent.co.uk/arts-entertainment/tv/features/from-mr-darcys-lake-scene-to-brooksides-lesbian-kiss-the-top-ten-tv-moments-in-pictures-8688696.html> accessed on May 13th, 2013.

<sup>38</sup> Quote available from [https://www.academia.edu/657532/Darcys\\_Escape\\_An\\_Icon\\_in\\_the\\_Making](https://www.academia.edu/657532/Darcys_Escape_An_Icon_in_the_Making) accessed on September 8th, 2013.

<sup>39</sup> Book cover available at: <http://d.gr-assets.com/books/1280333103/370678.jpg> accessed on: 20 Feb. 2015.

The cover illustration shows Charlotte Lucas dressed as Lady Catherine and flogging Mr. Collins into a sadomasochist erotic phantasy. When Elizabeth Bennet is visiting Pemberley, upon meeting Mr. Darcy unexpectedly, it is not a wet shirt that salutes her but: “Darcy [...] reached beneath her undergarments and began to touch her most sensitive part” (ECKSTUR, 2011, p. 40).

According to Joan Klingel Ray<sup>40</sup>’s *Jane Austen for Dummies* (2012, 2<sup>nd</sup> edition), there have been around 130 *Pride and Prejudice* adaptations, versions and inspired novels in print, during the period from 2009 to 2011. This proliferation has been internet-based as well. There are a wealth of websites dedicated to Austen fandom, appreciation, and love for all Regency like themes. There are Jane Austen



Societies on both sides of the Atlantic. Very often, there are available on You Tube video clips from movies with different soundtracks, dubbed, and even *Fight Club* Jane Austen style (2010). There are also accessible video or blog stories, such as *The Lizzie Bennet Diaries* (<https://www.youtube.com/user/LizzieBennet>) that present, adapted to contemporary days, the same characters from the novel, with similar conflicts, told through a *vlog* (video log).

Moreover, there are the mash-ups of *Pride and Prejudice* (not that a few books already mentioned do not fit into this category, such as the erotic one, however, I bring here the ones that follow Quirk Books formula, new text inserted into Austen’s novel). Among the realm of mash-ups (better explained in the following chapter), there is *Pride and Prejudice, or The Jewess and the Gentile* (2011), a digitally published mash-up (available on Kindle), that brings the Bennet family as Jews struggling against their society’s anti-Semitism. The author, Lev Raphael, who by the way is not Jewish, adds Hebraic touches to Austen’s novel, right from the start. The novel opens with an extra clause inserted in the opening sentence: “it is a truth universally acknowledged, not least by a Jewish mother, that a single man in possession of a good fortune must be in

<sup>40</sup> Ray is the president of the Jane Austen Society of North America.

want of a wife". Mrs. Bennet spends her life with "visiting, news, and *kugel*". Raphael drops, here and there throughout his novel, some Yiddish phrases, especially from Mrs. Bennet, who goes "Oy!" and "I could *plotz!*" every time she has a nervous fit.

Mr. Bennet, in the same mash-up novel, has a wittier side to his character, which is attributed to his religion, such as in the passage that he says: "why should a Jew *not* answer a question with a question?" Besides his normal countenance of disdain, Mr. Darcy receives an extra layer of reason to be so snobbish. Though at first sight, Mr. Darcy seems to be prejudiced against Jews, after all he slights Elizabeth at the ball, saying to Bingley that she has a "Levantine cast" to her features; he falls for her the same way. Lady Catherine cannot fathom why her nephew would marry a Jew, when she declares: "No Darcy has ever disgraced the family name by marrying even a Catholic." This novel actually shows the devastating effects of intolerance and religious prejudice. Again, with the majority of words by Austen, Mr. Bennet could have asked "why not a Jewish Lizzie"? Elizabeth, an Anglo-Jew, has some Jewish attitude, and lots to say about Mr. Darcy. On his turn, he has some serious attitude problems of his own when it comes to "Hebrews", as he says. When these two proud young people meet, it is still love at first sight; nevertheless, they end up bridging the gap between Jew and Gentile. Lev Raphael has written other books, which received positive critique from public and peers.



### 3. Mash-up, so who is the author anyway?

#### 3.1. Literary Mash-up

In 2008, Brett Gaylor, who is a Canadian documentary filmmaker, made a movie/documentary called *Rip: A Remix Manifesto*, where he explains the term mash-up. There are many different kinds of mash-ups, and the one he defends in the documentary regards electronic media and specially music: bands like Girl Talk spin tracks stitched together from hundreds of samples drawn from numerous artists. In fact, disc jockeys have been mixing songs for party effects since the 1960's. Information Technology also adopted the name and the action of combining different computational languages in order to achieve better results.

In literature, it represents a new kind of text, one born of a generation intimately familiar with the possibilities of the Internet and the Age of Information in which it was brought up. A literary mash-up seems to have become a reality because of the internet revolution that came along with the post-modern era.

This is possible due to the advent of the World Wide Web, which is essentially the product of many users of computer applications, according to Henry Jenkins (2006). It is wise to notice, which is brought to our attention by Brazilian researcher Bianca D. Rossato (2010), that the sources of information and basis for research regarding literary mash-ups are located on the internet, on websites dedicated to its analysis and development, since it is, originally, a product of the internet (p. 14). Therefore, it sprung basically from the internet and the theories regarding it (concepts, definitions, critique, etc.) are also available on the internet.

This is a new way of telling a story, using the very texts that inspired it; it is a tactic of showing readers the way that a number of texts have been absorbed and internalized, and the way in which those texts have come together to tell a new story. One can argue that there is nothing inherently innovative in the creation of a work sewn together from portions of other texts. As a matter of fact, many writers make use of such strategy (hence the quote from Joyce in the beginning of the work); even in academic papers and research it is standard to quote from varied sources to enhance, illustrate, and uphold the academic's point of view. Lessig (2004, p. 52) states that from lawyers to writers, they all "have an entire palette of derivative, intertextual techniques at hand, including allusion, quotation, and pastiche".

In fact, when considering quotations and derivations, one could even recall Roland Barthes's when he said that a text is a multidimensional space in which a variety of writings, none of them original, blend and clash, and that a "[...] text is a tissue of citations" (2000, p. 279). Even though it is possible to say that a literary mash-up is a neologism, the practice is not new, considering that every text created is a compilation of all texts the writer has come across his or her life, as a by-product of his/her culture and era. Regardless of one accepting such ideas as a justification for the existence of a literary mash-up, novels as *Pride and Prejudice and Zombies* require a new approach to its contents mostly as a by-product of its era. So far, this new genre, or sub-genre, of literature has not clashed with laws and ethics regarding intellectual property, once the works being used have been in public domain for quite some time.

Though having an appropriation as a starter point, mash-ups and derivative works can be creative works in their own right, going well beyond their source. As Barthes writes in *The Death of the Author*, a text unity lies not in its origin but in its destination (p. 280). To emphasize this point, it is interesting to observe Marcel Duchamp's words in a 1961 lecture:

[...] in the chain of reactions accompanying the creative act, a link is missing. This gap, representing the inability of the artist to express fully his intention, this difference between what he intended to realize and did realize, is the personal 'art coefficient' contained in the work<sup>41</sup>.

If we consider this to be true, it is also possible that each one who reads a work of literature will or might fill that gap with his/her own interpretation, which agrees with Barthes's premise. Thus, if there is room for each reader to understand and interpret a literary work, it is plausible to say that one might seem feasible to include, and insert passages and characters to fulfil its unity (of the text, that is). Following this reasoning, it is also possible to imagine why Seth Grahame-Smith saw it fitting to include zombies and such in Austen's novel.

Nonetheless, Duchamp continues in his lecture about art saying that the art produced by the artist is still "[...] in a raw state, which must be 'refined' as pure sugar from molasses by the spectator," and the "creative act takes another aspect when the spectator experiences the phenomenon of transmutation: through the change from

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<sup>41</sup> Lecture available at <http://www.iaaa.nl/cursusAA&AI/duchamp.html> accessed on February 19<sup>th</sup>, 2015.

inert matter into a work of art". At this point, Duchamp believed that "an actual transubstantiation" would take place, and the "role of the spectator is to determine the weight of the work on the esthetic scale". Even if Ms Austen were alive, by these assertions, one can conclude that she would not be responsible for her reader's response to her work. She would most likely sue the publishing company and the author (Grahame-Smith), but she would not be able to prevent readers from imagining different scenarios, prequels and sequels to her beloved characters. Notwithstanding, the amount of sales Quirk Classics attained, its publications may never receive the status of refined sugar, such as in Duchamp's analogy.

Therefore, the mash-up, whether valid or not as a literary work, has a conceivable viability. Lawrence Lessig, unapologetic in favour of mash-ups, simply states that "[t]he remix is meant to do something new" (p. 52). Despite their geneses being from preceding texts, mash-ups and other derivative works (prequels, sequels, spin offs, etc.) have their own readership, and they are not destined to their origins. So far, writers of such works have not encountered legal obstacles, as I mentioned before, simply because they have been using works that have been available to public domain; however, one thing is certain, the mash-up is a highly contentious work, and their creators must consider the legality of their work wisely. The novel *Pride and Prejudice and Zombies* can be considered the pioneer in this practice, being a best seller in its first edition, which opened the flood gates for a number of other novels of the sort.

Some theorists might consider this venture as a parody. Samuel Johnson states that a parody is "[...] a kind of writing, in which the words of an author or his thoughts are taken, and by a slight change adapted to some new purpose" (apud HUTCHEON, 2000, p. 36). According to his definition, one could consider Grahame-Smith's mash-up to be a parody, since the author and publishing company announced when launching the book that almost 80% of the text was from Austen. Linda Hutcheon provides more concepts for parody, such as the one from Susan Stewart, who declares that "parody consists of substituting elements within a dimension of a given text in such a way that the resulting text stands in an inverse or incongruous relation to the borrowed text" (p. 36). Hutcheon herself, after analyzing the various definitions she brings out in her text, presents her own definition: "parody is repetition, but repetition that includes difference; its imitation with critical ironic distance" (2000, p. 36, 37).

David Shields (2010) refuses this idea of parody, especially for the comedic aspect that one usually attaches to this nomenclature. He considers such cultural productions (whether in music, art, or literature) as mash-ups or appropriation art. He goes on to say that this kind of work takes place “when you steal but make a point of stealing, because by changing the context you change the connotation” (2010, p. 90).

Genette provides another definition for parody arguing that it takes place when there is the least transformation of another text (*Palimpsestes*, Seuil, Paris, 1982, p.33), which might be more suited for the definition of pastiche. Pastiche preserves the most possible part of the source text. This view seems to be more akin to our Austen mash-up.

According to the novel’s author, Grahame-Smith<sup>42</sup>, in an interview available at The Varsity website<sup>43</sup>, his work is a kind of YouTube mash-up or remix, combining music, and images from distinct sources reorganized in a new format made available by users of the application. The publishing company of the novel emphasized at the time of launching campaign (and even the author declared in this same interview) that the majority of the text was Austen’s creation, most likely to draw Austen’s fans.

One could argue, including the author himself, that a literary mash-up creates a third text, with new meaning and even new readership. John Ladd (2010), when commenting on mash-ups, affirms that

a literary mash-up is a hybrid: half creative fiction in its own right, and half criticism or commentary on the original work. Besides producing a very enjoyable new work of fiction, Grahame-Smith is providing us with his own critical interpretation of Jane Austen’s classic. And his interpretation is a radical one: he’s telling us that the original *Pride and Prejudice* is about zombies. Instead of proving it by traditional critical means, a mash-up shows us what a text is about by altering the text itself.<sup>44</sup>

Taking this assertion into account, the zombie insertion in Austen’s regent setting can be considered as criticism, or even a sort of analysis of her novel. Ladd continues saying that such criticism in “*Pride and Prejudice and Zombies* is an extended interpretation. This kind of re-interpreting through remixing is only possible in light of a postmodern context”. Therefore, this sort of criticism is not of the

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<sup>42</sup> For practical purposes, I shall consider Seth Grahame-Smith the author of *Pride and Prejudice and Zombies*, since Ms. Austen had no say in this enterprise.

<sup>43</sup> Available at: <http://thevarsity.ca/articles/24868>. Accessed on March 2<sup>nd</sup>, 2011.

<sup>44</sup> Available at: <http://www.escapeintolife.com/essays/literary-mashup/> accessed on July 3rd, 2013.

traditional kind. The criticism is done via manipulation of the text itself, exposing the author/critic's points of view through the changes and remixes done to the primal work.

This novel is, as far as my research has shown, the first publication that could be really categorized as a literary mash-up. Others followed, presenting an element of uncanny mashed up in a canonical work. Among them, there is *Abraham Lincoln: Vampire Hunter*, also Grahame-Smith's work; *Sense and Sensibility and Sea monsters* and *Android Karenina*, both by Ben H. Winters. There are other titles that have not achieved the sales number or the popularity of the aforementioned, such as *Queen Victoria: Demon Hunter*, by A.E. Morrat; *Jane Slayre*, by Sherry B. Ervin and, what one could call a prequel to Grahame-Smith's mash-up: *Pride and Prejudice and Zombies: dawn of the dreadfuls*, by Steven Hockensmith, where he provides the intricacies of living among the dead and the hardship of the Bennet sisters' training. These publications are just the tip of the countless works published either on print or online.

In Brazil, there was also a considerable number of publications that fits into this genre. In 2010, Machado de Assis, Bernardo Guimarães and José de Alencar had their work mashed up, in Portuguese of course. The results are *Memórias desmortas de Brás Cubas*, by Pedro Vieira; *Dom Casmurro e os discos voadores*, by Nathalia Klein; *O alienista caçador de mutantes*, by Lucio Manfredi; *A escrava Isaura e o vampiro*, by Joane Nunes; and *Senhora, a bruxa*, by Angélica Lopes. Such an outburst of Brazilian mash-ups, which in their original forms were as canonical, at least to Brazilians, as Austen's work, seems to rely upon the need of young readers to approach the classics.

These mash-ups may have been conceived as a mitigating tool to bridge that gap. According to the head publisher at Editora Lua de Papel, the company that has made available to this younger generation (Net Gen) such titles, teenagers must read novels written by adults from a very distant era, which becomes an obstacle for their understanding. Therefore to revisit the classics through a mash-up or a parody is a way to make them interesting and to establish a contact with the author (this information is available in the dust jacket of the books by Lua de Papel).

Regarding this popular appeal, John Ladd sates that "with the popularity of mash-ups, we are moving ourselves into the next stage of literary criticism, a post-postmodern world in which virtually anything is possible" (2010). Revisiting the

notion that there is a need for new literary criticism, especially through mash-ups, it is possible to note that Ladd's ideas seem to undermine more conservative scholars who see contemporary society solely focused on consumerism and instant gratification.

Change in adaptation, appropriation, or call it mash-up is essential and unavoidable. Regardless of the result, in terms of literary quality, the two works (of art) must be seen as separate entities. Nearly all of the works of classic literature students study in high school have been adapted to film; some so many times and in multiple languages, settings, or formats. For example, there are over 200 film versions of Sherlock Holmes, from a silent film made in 1916 by William Gillette to the reimagined 2010 eye-candy version starring Benedict Cumberbatch. There are approximately 50 film versions of *Romeo and Juliet*, from a 1900 French version called *Roméo et Juliette* to the 2011 animated American film *Gnomeo and Juliet*, a Brazilian version from 2005 directed by Bruno Barreto, called *O Casamento de Romeu e Julieta*, starring Luana Piovani, and the plot of enemy families is centered on enemy football cheering groups, and *Tromeo and Juliet*, (1996) trash movie version, where Romeo is a zombie.

As soon as the cinema began to see itself as a narrative entertainment, the idea of plundering the novel, an already established wealth of narrative fiction, as a source material became a commonplace practice. This process has continued more or less relentless for ninety years. Film-makers' reasons for this continuing phenomenon appear to move between the paradigms of crude commercialism and lofty respect for literary works. No doubt there is the enticement of a pre-sold title, the expectation that propriety or acceptance achieved in one medium might contaminate, pardon the pun again, the work created in another. The notion of a potentially lucrative commodity has clearly been at least one major influence in the filming of novels.

Though I am talking here about a different medium, cinema, the appropriation and insertion of other texts, like a screenwriter's text, director's decisions, acting choices, movie sets, soundtrack, etc; works in a very similar way to the literary mash-ups. As to audiences and also readers, whatever their complaints about this or that violation of the original, they have continued to want to see what the novels look like, whether in a silver screen or in a mash-up. Assuming that the novel has been the most popular narrative mode of the nineteenth and twentieth centuries, it is perhaps not surprising that movie makers and publishing companies have tried to exploit the sorts of response aroused by them. Novels, perhaps more accurately canonical works

(already in public domain), have been an endless source of ready-made material, since its stories and characters have already been pre-tested.

Fidelity criticism from viewers, and readers in the case of my object of study, depends on a notion of the text as being sacred, thus the word canonical, having and rendering up to the (intelligent) reader a single, correct meaning and interpretation, and when the work goes through an appropriation or a mash-up there is a sense of the work being violated or tampered with. When considering zombies and Austen's novel, it is possible to say that deconstruction and reception theories permit the existence of a world where an undead-hunting Elizabeth Bennet is not only possible, but perfectly acceptable (LADD, 2010). Ladd still ponders on the fact that last century many changes occurred in the literary production and criticism, from the form and contents of poetry to the approach of criticism, and changes are still going to happen. In this new high-tech world, where there is a tendency towards desacralization and anything goes, Ladd may have come to a conclusion that defines this age: "in this literary landscape" of mash-ups, "it's very difficult to prove anything, and so we can allow ourselves to embrace anything [...] as with everything else in this new technological landscape, the Power to form our world is, perhaps for the first time, in the hands of everyday people" (2010).

### **3.2. Lizzy and the Brains**

"It is a truth universally acknowledged that a zombie in possession of brains must be in want of more brains" opens the *Pride and Prejudice and Zombies*<sup>45</sup> story. A mysterious plague has fallen upon the discreet English village of Meryton and the dead are coming back to life! Fierce heroine Elizabeth Bennet is determined to eliminate the zombie perils; nevertheless, she becomes sidetracked by the arrival of the conceited and arrogant Mr. Darcy. The whole of England has been teeming with zombies, which in the novel are called "unmentionables" for "five and fifty years". The Bennett girls (thanks to their training with a Shaolin master) are the best zombie slayers in Hertfordshire.

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<sup>45</sup> For practical purposes, all the references regarding this book will present only the page number in this section.

The mention of such monsters right off the bat indicates the presence of an element one would see more easily in a gothic narrative. These narratives are usually set in medieval times or use elements from such era. Gothic narrative typically presents horror stories that take place in castles or old mansions in ruins filled with secret passages, trap doors, gloomy rooms, and dark corridors, inhabited by ghosts of dead uncles, scared governesses, blood-sucking creatures, disturbed scientists. Moisés (2004) states that at least some of these elements are necessary for fiction to be considered gothic.

Austen's *Pride and Prejudice*, despite being published during the height of gothic novels, does not follow that genre. Actually, it seems that the author sought the opposite. In *Northanger Abbey*, 1817, published posthumously, it is possible to observe this more clearly, because the author seems to belittle such novels, implying, through her characters, that such genre belongs to naive, foolish, inconsequential young girls with feverish imaginations, and such novels are not worthy of concern or to be considered of real literary value.

Still considering the gothic in the novel, one can notice the lack of its elements, especially in scenes such as Lizzy's visit to Pemberley. Elizabeth, her uncle and aunt enjoy the visitation at the property as one goes to a museum or art exhibit. She is not the impressed girl, influenced by the atmosphere in the mansion, running lost through the chambers and stairs of the house. She is probably considering how foolish for a girl in her financial situation to have turned down a marriage proposal of that caliber.

In *Pride and Prejudice and Zombies*, there is a connection to the realm of gothic with the insertion of the living dead themselves, as the monsters in the story. However, zombies come from African and Creole cultures, which have no relation whatsoever to the gothic world. Grahame-Smith's monsters are the result of our post-modern era, and they descend from the movie cultural industry of so-called trash monsters. They are void of conscience being completely different from literary gothic monsters found in the canon. Dracula, Dr Jekyll/Hyde, and the Creature are charged with symbolism, alterity, otherness and identity issues that we cannot find in Grahame-Smith's "unmentionables".



According to Zilá Bernd (2007)<sup>46</sup>, “it is necessary to observe that even if the entertainment industry insists in drawing attention to the unsettling side of the zombie as a character, it is not always used to frighten, but also for fun when it is used to manufacture derivative products” (my translation, p. 690). Grahame-Smith’s zombies seem to fit into this category.

In his story, the Bennett sisters are considered the best zombie slayers in Hertfordshire. Mr. Bennet, being a concerned parent – this might be a sarcastic point the author is trying to make, as this character could be considered aloof, since he did not prevent his daughter Lydia from running away out of wedlock – provided training to the girls with a Shaolin master. Then, one day, Mr. Darcy comes to their town, and he

drew the attention of the room by his fine, tall person, handsome features, noble mien - and the report which was in general circulation within five minutes after his entrance, of his having slaughtered more than a thousand unmentionables since the fall of Cambridge” (p. 5).

At the ball, where Mr. Darcy first appears in the original novel, the dialogue with Bingley remains the same in Grahame-Smith’s mash-up:

[...] ‘Which do you mean?’ and turning round he looked for a moment at Elizabeth, till catching her eye, he withdrew his own and coldly said, ‘She is tolerable, but not handsome enough to tempt me; I am in no humour at present to give consequence to young ladies who are slighted by other men’. As Mr. Darcy walked off, Elizabeth felt her blood turn cold. She had never in her life been so insulted. The warrior code demanded she avenge her honor. Elizabeth reached down to her ankle, taking care not to draw attention. There, her hand met the dagger concealed beneath her dress. She meant to follow this proud Mr. Darcy outside and open his throat (p.6).

However, Elizabeth’s state of mind is quite different from the original one. Lizzy was prevented from carrying out her violent intentions due to a sudden attack to the ball by a horde of unmentionables. When Grahame-Smith presents us with this vindictive Lizzy, there is no doubt that the reader has left the realm of Austen’s gentry’s country side. Lizzy, in Austen’s novel, has a sharp tongue, a boldness in her thoughts and even in her actions by turning down two marriage proposals, when she clearly was of a lower rank, socially and financially. In the zombie version, Lizzy

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<sup>46</sup> From the original in Portuguese: “é necessário assinalar que mesmo onde a indústria do divertimento insiste sobre o lado inquietante do personagem do *zombi*, ele não é sempre utilizado para assustar, mas também para alegrar quando serve para fabricar produtos derivados”.

seems to be much more inclined to use the sharpness of her katana steel, than of her tongue and wits. If she had not been stopped on her tracks by the unmentionables' attack, the readers may have never experienced the love story between her and Mr. Darcy. One has to wonder whether this view of a post-modern heroine, even though she is in a Regency setting, is shared by the masses. Must a contemporary woman be fierce and feisty to be praised and loved?

Since unmentionables poured in the ball, stopping Lizzy to attack Mr. Darcy, she had to slaughter the monsters:

their movements clumsy yet swift; their burial clothing in a range of untidiness. Some wore gowns so tattered as to render them scandalous; others wore suits so filthy that one would assume they were assembled from little more than dirt and dried blood. Their flesh was in varying degrees of putrefaction; the freshly stricken were slightly green and pliant, whereas the longer dead were grey and brittle – their eyes and tongues long since turned to dust, and their lips pulled back into everlasting skeletal smiles. A few of the guests, who had the misfortune of being too near the windows, were seized and feasted on at once. When Elizabeth stood, she saw Mrs. Long struggle to free herself as two female dreadfuls bit into her head, cracking her skull like a walnut, and sending a shower of dark blood spouting as high as the chandeliers (p. 7-8).

By describing the unmentionables' appearance as putrefied and "scandalous", the text sets the tone of decay. The whole society is collapsing right in front of their eyes, or perhaps just for the ones who had "the misfortune" to be "feasted on". When zombies attack the ball at Meryton, none of the gentlemen in the party are armed and a general panic arises as the guests try to run away. The Bennet sisters are the only ones armed; yet again they only carry ankle daggers, which keep their ladylike appearances intact, since the weapons can be concealed under her petticoats:

As the guests fled in every direction, Mr. Bennet's voice cut through the commotion. "Girls! Pentagram of Death!" Elizabeth immediately joined her four sisters, Jane, Mary, Catherine, and Lydia in the center of the dance floor. Each girl produced a dagger from her ankle and stood at the tip of an imaginary five-pointed star. From the center of the room, they began stepping outward in unison—each thrusting a razor-sharp dagger with one hand, the other hand modestly tucked into the small of her back (p. 8).



**Figure 1.** Philip Smiley

Even though the novel is filled with zombies, it is inevitable to think of verisimilitude in this particular scene. Having being plagued for “five-and-fifty years” (p.81), why did the guests sit near unguarded, not secured windows? Maybe this is an opportunity to show the sisters’ mastery, and no one cares about the late eaten Mrs. Long.

Time and time again, Lizzy has opportunities to showcase her slaying skills. Though she entertains ideas of directing such force and killing skills to living creatures, she manages to slain only the rising dead. Mr. Darcy is a fine zombie slayer as well, but the Bingley sisters can’t even carry a sword or knife. At a neighborhood ball, Elizabeth, Darcy, and Bingley come upon unmentionables feeding on some slaughtered servants. Mr. Darcy says: “I don’t suppose...that you would give me the honour of dispensing of this unhappy business alone. I should never forgive myself if your gown were soiled” (p. 80). Miss Bennet replies, “the honour is all yours, Mr. Darcy”

In the second ball, after having danced, Mr.Darcy and Lizzy talk about amenities and Mr. Wickham. Then, there is an insertion regarding “Orientals”:

‘Orientals - oh! No. I am sure we never met the same, or had the same feelings toward them.’

‘But if that be the case, we may compare our different opinions. I think them a strange lot-both in appearance and custom, though having studied solely in Japan, I admit that the opinion may be incomplete. I should be most interested to hear of your time in the company of Chinamen.’

‘No-I cannot talk of Orientals in a ball-room; my head is always full of something else.’

‘The present always occupies you in such scenes-does it?’

‘Yes, always,’ she replied, without knowing what she said, for her thoughts had wandered far from the subject-to the pain of Master Liu’s glowing brand searing her flesh; to sparring matches with her sisters atop a beam no wider than their swords, as pikes waited to punish an ill-placed foot below. Her mind returning to the present, she suddenly exclaimed, ‘I remember hearing you once say, Mr. Darcy, that you hardly ever forgave, that your resentment once created was unappeasable. You are very cautious, I suppose, as to its being created!’

‘I am,’ said he, with a firm voice.

‘And never allow yourself to be blinded by prejudice?’

‘I hope not.’

‘It is particularly incumbent on those who never change their opinion, to be secure of judging properly at first.’

‘May I ask to what these questions tend?’

‘Merely to the illustration of your character,’ said she, endeavouring to shake off her gravity. ‘I am trying to make it out.’

‘And what is your success?’

She shook her head. ‘I do not get on at all. I hear such different accounts of you as puzzle me exceedingly’ (p. 48 – 49).

Upon analyzes of such conversation, it is intriguing why Lizzy still has not made her mind regarding the character of Mr. Darcy. When he says they are a “strange lot”, for contemporary audiences there is no doubt that he is a bigot. Besides that, he asserts his supremacy as a white rich man, emphasizing that his training had been with the Japanese “lot”, who in the novel are suggested to be better trainers than “Chinamen”. Whether Lizzy shares his point of view, regarding the best masters or of racial superiority, is not clear, because at this point she goes into a daze thinking of her extremely brutal training, what can come across to the hero as a scatterbrained woman (speaking of brains!). Regardless, she has no inkling of his character, allowing the story to continue along the path of the original one.

One who clearly states her considering Japanese ninjas as superior to the Chinese masters is Lady Catherine de Bourgh. In the mash-up, she is a renowned zombie killer, and her social status as a noblewoman and financial position are translated in the quality and amount of a personal army she has. She has working for her fulltime an army of ninjas. The infamous dinner party where Lizzy plays piano against her will coerced by Lady de Bourgh is replaced by ninja battles. Lady Catherine de Bourgh is shocked when Lizzie, upon the Lady’s pressing questions, answers that her and her sisters had no ninjas, nor governess: “no ninjas! How was that possible? Five daughters brought up at home without any ninjas! I never heard of such a thing. Your mother must have been quite a slave to your safety (p. 126).

During the fancy dinner, Lizzie is called upon to demonstrate her skills as a fighter, instead of piano playing, as a mark of an accomplished young lady:

[...] the entertainment of dining at Rosings was repeated about twice a week; and, allowing for the loss of Sir William, and there being only one card-table in the evening, every such entertainment was the counterpart of the first. On one such occasion, Elizabeth was solicited to spar with several of her ladyship's ninjas for the amusement of the party. The demonstration took place in Lady Catherine's grand dojo, which she had paid to have carried from Kyoto, brick by brick, on the backs of peasants. The ninjas wore their traditional black clothing, masks, and *Tabbi* boots; Elizabeth wore her sparring gown, and her trusted Katana sword. As Lady Catherine rose to signal the beginning of the match, Elizabeth, in a show of defiance, blindfolded herself (p. 84).

All of the Bennet sisters and most of the gentlemen in the novel are well-versed in the handling of firearms, daggers, swords and martial arts and they are able to protect themselves from the "unmentionables" rambling the English countryside. Instead of gardens, which are a constant feature in Austen's original novel, here there are dojos and boot camps, needed for training and keeping the skills in the art of zombie slaying. Lady Catherine de Bourgh is not only respected for her prosperity and power, she is also in the high esteem of her subjects, like Mr. Collins, for her entourage of ninjas and her impressive dojo. The scene where Lady Catherine de Bourgh requests Lizzy to play the piano is replaced by a challenge proposed by the skeptical Lady, who wants to test Lizzy's bravery and skills by inciting her ninja warriors on her. Elizabeth proves to be a fierce fighter and dispatches the lady's ninjas swiftly. What is interesting to remark is what follows:

she delivered a vicious blow, penetrating his rib cage, and withdrew her hand-with the ninja's still-beating heart in it. As all but Lady Catherine turned away in disgust, Elizabeth took a bite, letting the blood run down her chin and onto her sparring gown.  
 "Curious," said Elizabeth, still chewing, "I have tasted many a heart, but I dare say, I find the Japanese ones a bit tender" (p. 85).

Apparently eating your contenders, even the living ones, is not frowned upon, neither considered a crime. What strikes as a criticism to the oxymoron in this situation is that the 'unmentionables' are expendable as well as the living, breathing human beings, as long as they are not of English blood. Elizabeth Bennet shows to be no different from her counterparts, the unmentionables, since she, herself, engages in cannibalism. The zombies are acting upon some sort of survivor principle, to eat human flesh and brains in order to continue existence. Lizzy eats her enemy's heart as

a display of prowess, resembling those customs of some Native American tribes in the past, who were once considered “savages”. While so concerned to keep her lady mannerisms and dress code, even while fighting, she behaves in a totally contradictory way when resorting to such acts. She shows also that racism is not a demeaning quality, because she has “tasted many a heart” of Japanese people, behaving in a less acceptable manner according to civilized standards, even beneath the zombies.

Despite of racism not being part of Austen’s social criticism, her novel views on society apply in Grahame-Smith's work. The zombies are mostly referred to as "unmentionables," on other occasions as “Satan’s soldiers,” and only in the first lines as zombies. Such terms are in tune to their low rank and social undesirability. The reader is left to infer the origin of these unmentionables, as their origins are indeterminate; one finds out about it only through the prequel from 2010 by Steve Hockensmith (*Pride and Prejudice and Zombies: Dawn of the Dreadfuls*, also by Quirk Classics). The issues of wealth and class in Austen’s novel are, here, of heightened importance, as only the very wealthy are able to dedicate their time to training for battle.

Besides that, marriage also continues to be a crucial point. Charlotte Lucas marries Mr. Collins, in the mash-up, not only because she is afraid he is her best and last chance at marriage, but also because she has been infected and is becoming one of the ‘unmentionables,’ and hopes Mr. Collins is too simple-minded to notice. The question of women's equality is also a theme in this novel. Even warrior women hope to find a most advantageous marriage, even if it is for love, as in Elizabeth’s case.



**Figure 2.** Philip Smiley

The fact that no one, besides Lizzy, notices Charlotte's descent to putrefaction is indicative of the invisibility of women. Notwithstanding the achievements of women today, societies still favor a patriarchal model. Charlotte has nothing relevant to say or contribute to that society, neither to the 19<sup>th</sup> century nor to the contemporary one. She slowly succumbs to the infection, losing her ability to perform everyday tasks, and eventually her ability to speak. Her slurred speech seems to bother only her friend and not even her husband acknowledges her gradual loss of brain function. Eventually, when she is no longer herself, Mr. Collins kills her and after writing a farewell letter to his noble and admired relations, commits suicide. One has to wonder about his motivations. Since his marriage was of convenience, his patroness was insisting on him becoming a family man, his motivation was certainly not the demise of his loved one. Keeping up with his character, it is feasible to infer that he might have taken his life in order to avoid the shame of having married someone so much inferior than her ladyship would have expected, after all she became an "unmentionable".

Still in regards of women equality, Lizzy and Darcy frequently engage in combats, both verbal and physical, with each other as well as with the zombies (in the latter case, only physical, of course), only to learn that they are equally matched in skill and intelligence. Their differences remain the same ones from the original novel, social and financial position; it is a question of birth. Austen's novel criticized society's customs and women's lack of options. Many of the limiting expectations for women are no longer an issue today, nonetheless, it is not uncommon for our contemporary society to expect women to wed and have children, even while pursuing and establishing a professional career.

The higher classes place a great deal of importance on the ability to defend one's self and country estate, while still upholding genteel manners and skills. The Bennet sisters, while recognized for their astonishing combat capabilities, are still brought up to be "accomplished" young women, being trained in music playing, dancing, and embroidering. In the occasion they are discussing the ideal accomplished woman, Mr. Darcy declares "a woman must have a thorough knowledge of music, singing, drawing, dancing, and the modern languages; she must be well trained in the fighting styles of the Kyoto masters and modern tactics and weaponry of Europe" (p. 34). Mr. Darcy believes a female must be equally a skilled warrior and refined lady to be truly accomplished. Elizabeth, who is the best warrior among her sisters, provides

the following rebuttal: “in my experience, a woman is either highly trained or highly refined. One cannot afford the luxury of both in such times” (p. 34). She is blatantly rejecting the traditional female role and feminine refinement and accomplishments expected by a woman in that period, which is striking in Grahame-Smith’s Elizabeth and sets her apart from her original character.

All other women in *Pride and Prejudice and Zombies*, whether female warriors, like Elizabeth’s sisters, or non-warrior women, such as Charlotte Lucas and Caroline Bingley, think and behave completely different. Even when commenting on the pros and cons of carrying a musket, their main concern is not if it provides safety, but whether it can be considered “unladylike” (p. 16). Perhaps this was an attempt from the part of the contemporary author to depict a heroine more like the taste of his readership, but she is still the only female character to overtly express this point of view.

Unfortunately, Grahame-Smith seems to have missed an opportunity to plunge into a deeper social commentary. Perhaps, the best literary criticism in *Pride and Prejudice and Zombies* is the fake Reader's Discussion Guide at the end of the book. In it, the author asks several questions as if it were a study guide for the novel, maybe mocking himself and his work as to make it light and not to be taken so seriously (him and the novel). One of the questions is not related to the mash-up version, leading one to speculate the theory of literary criticism via mashing up the novel. The specific question is: "Does Mrs. Bennet have a single redeeming quality?" This is clearly geared to contemporary readers in order to reflect on the original character. Though for present readers, Mrs. Bennet may seem a tad, to say the least, ridiculous, since she is so eager to have her daughters marry, that she is in fact a much better parent than her aloof husband, because she is painfully aware of the female condition in her society. For their social class, the only desired survival skill was to find a good marriage, meaning, with a well off husband. While her daughters are extremely busy training karate and the likes, and slaying monsters throughout the land, she knows that the best redeeming quality they need is to make themselves available to a profitable marriage.

A different issue in the new novel is violence, though one may argue that the verbal exchanges between Lady Catherine and Lizzy were pretty violent, here, the idea is physical violence. Interesting enough is that the greatest violence comes from the characters interacting to each other and not when encountering the zombies. This



aspect is in consonance to the zombies in the movies. While gruesome decaying fleshed hungry monsters, the biggest threat always comes from the other human beings, trying to strip characters from their possessions, shelter, and eventually lives. In the text, Elizabeth appears to be the most violent one, at least in her thoughts, because she imagines decapitating her sister Lydia because she is so incredibly annoying.

Elizabeth presently drew her Katana and cut off Lydia's head, which fell into the open hatbox. The others looked on in a state of silent shock as a torrent of blood sprang forth from Lydia's neck, staining their dresses. Elizabeth sheathed her blade, and in a most delicate tone, said 'I beg you all forgive me, but I could stand her prattling no longer.' However, when she spared another glance toward Lydia, she was surprised to see her head very much attached. 'Lord! How I laughed!' continued her younger sister. 'And so did Mrs. Forster. I thought I should have died.'

Elizabeth sighed. If only she could really cut off Lydia's head. With such tireless drivel did Lydia, assisted by Kitty's hints and additions, endeavour to amuse her companions all the way to Longbourn. Elizabeth listened as little as she could, but there was no escaping the frequent mention of Wickham's name (p. 112).

Another character who suffers the violence inflicted by other character is Wickham. The original guy is the epitome of a bad boy who is perhaps coveted by many of Austen's fans. Although he is a scoundrel, he appeals to readers as a possibility of setting this man straight. For the sorrow of Wickham's fans, Grahame-Smith turns him into a shadow of a man. As payback for his indecent immoral behavior, he is beaten by Mr. Darcy, who is clearly his superior in every way - including combat, until he becomes this invalid diaper-wearing handicapped man.

The terms were as follows: Wickham's debts were to be paid, amounting, I believe, to considerably more than a thousand pounds, plus another thousand per annum to sustain him. In return, he would marry Lydia, thus restoring her honour, and that of the Bennet family. Second, he would allow Mr. Darcy to render him lame, as punishment for a lifetime of vice and betrayal, and to ensure that he would never lay another hand in anger, nor leave another bastard behind. To spare what little of his reputation remained, the injuries would be attributed to a carriage accident. Finally, he would pursue the priesthood, in hopes that the teachings of Christ would improve his general character. Darcy personally saw to it that all of this was attended to with the greatest expedience. (I dare say he took particular pleasure in beating Mr. Wickham lame.) (p. 163).

Although the violence had been done to Wickham, rendering him lame, Lydia has a burden for life, which is to tend to her invalid foul smelling husband: "Oh! Wretched

Lydia! To be a nurse for the rest of her days! And they must marry! Yet he is a cripple!” (p. 153). Wickham is now an incontinent pathetic man, because he “was redolent of stale piss” (p. 159) destined to Ireland for priesthood under the care of Lydia who “was Lydia still; untamed, unabashed, wild, noisy, and fearless” (p. 159). Similar to the Lydia from Austen’s original pages, this Lydia seems to be unaware of the repercussions of her actions and the development of her situation. This plot twist provides hints that Grahame-Smith did not take into account the appeal Mr. Wickham could have over Austen’s fans. Perhaps this violence that led Wickham to his crippled state is more of a gratuitous display of force to please readers who are more used to zombie flicks, and not to punish him with any other agenda.

The plot itself teeming with zombies is not so different from the original one, as mentioned before. Even though Elizabeth responds in a violent way towards Darcy and her feelings for him turn into hatred when she learns that Darcy plotted to separate Bingley from her sister Jane, the marriages and the social expectations remain the same. The scene where Darcy first confesses his love for Elizabeth has the additional upsurge of violence from the part of the leading lady, when the entire conversation takes place while Elizabeth is pounding Darcy ruthlessly. As a suitable gentleman, in love to make matters worse, he takes his blows and only protects himself from further injury. Though unjustly accused, he never strikes the lady, showing that regardless of time period an English gentleman remains a gentle man. After Darcy is wounded, he leaves and manages to write Elizabeth his long letter explaining his actions. However, the reason given to keep Jane and Bingley apart was due to his fear that Jane had contracted the "mysterious plague" and could turn into a zombie at any time.

Elizabeth and Darcy’s relationship in Austen’s novel is a battle of spirits, where one due to pride has prejudice towards the other, and readers follow the couple’s developments hoping for the differences to be settled. In the famous 1995 BBC TV version, Mr. Darcy oozes sexuality mostly due to the added lake scene. Elizabeth is clearly disturbed by Darcy’s wet clinging shirt, which is not present in Austen’s novel. Seth Grahame-Smith chose not to add the sensuous lake dip, nevertheless, he included some sexual overtones, as seen during the visit to Pemberley, when Lizzy and her uncle and aunt, Mr. and Mrs. Gardiner, happened to meet him.

Elizabeth and Darcy merely looked at one another in awkward silence, until the latter reached both arms around her. She was frozen-"What does he mean to do?" she thought. But his intentions were respectable, for Darcy merely meant to retrieve his Brown Bess, which Elizabeth had affixed to her back during her walk. She remembered the lead ammunition in her pocket and offered it to him. "Your balls, Mr.. Darcy?" He reached out and closed her hand around them, and offered, "They belong to you, Miss Bennet." Upon this, their colour changed, and they were forced to look away from one another, lest they laugh (p. 205).

By the characters' reaction, blushing, it is safe to infer that they are totally aware of the sexual tension between them, and they explore this, in this scene, through language, thus the reference to "balls". It seems like a crude joke that would belong in a beer soaked gathering, rather than in a dialogue between these two icons of the literary world.

In the same visit, when Lizzie's aunt first meets Mr. Darcy, she remarks that in spite of Lizzie's prejudice towards Mr. Darcy's wealth and snobbish ways that "on the contrary, there is something pleasing about his mouth when he speaks. And there is something of dignity in the way his trousers cling to those most English parts of him" (p. 206). A most inappropriate observation when one considers the period and society where the story takes place. Mrs. Gardiner seizes the occasion of the vacation with her husband and niece to visit an old suitor prior to her marrying Mr. Gardiner. The mash-up novel leaves no doubt that she acts unfaithfully and explores residual feelings for her old fling.

Fatigued as she had been by the morning's attack, they had no sooner dined than she set off in quest of her former acquaintance, and (unbeknownst to the sleeping Mr. Gardiner) her evening was spent in the satisfaction of intercourse renewed after many years' discontinuance. The occurrences of the day were too full of interest to leave Elizabeth much attention for her aunt's dalliances [...] (p. 207).

The rest of the story line follows as expected, with the added zombie appearances and Wickham's accident described above. Darcy and Bingley return to the countryside, and Bingley proposes to Jane. Elizabeth secretly wishes to rekindle her relationship with Darcy, but his aunt, Lady Catherine, interferes, claiming that her daughter Anne is a better suit for her nephew.

At this point there is another twist; Lady Catherine challenges Elizabeth to a fight to the death. Lady Catherine de Bourgh is so sure to eliminate her adversary, and spares neither blows nor ninjas, saying: "Miss Bennet," replied her ladyship, in an

angry tone, ‘you ought to know, that I am not to be trifled with. But however insincere you may choose to be, you shall not find me so. My character has ever been celebrated for its sincerity and frankness, just as my killing powers have been celebrated as having no equal’ [...] ‘Miss Bennet, do you know who I am? Have you not heard the songs of my victories over legions of Satan's slaves?’” (p. 181). Elizabeth spares Lady Catherine's life: “‘for the rest of your days, you shall know that you have been bested by a girl for whom you have no regard, and whose family and master you have insulted in the harshest possible manner. Now, I beg you take your leave’” (p. 185). Darcy, upon finding out how the young lady had been generous towards his aunt, proposes again this time to be accepted.



**Figure 3.** Philip Smiley

The twosome, while strolling in the meadow, merrily slain a pack of zombies (their first battle as a couple) and start their new life in the direction of the happily ever after with a few zombie killings here and there. As readers who are well acquainted with *Pride and Prejudice* know that characters live and eventually marry at the end, there is no doubt whether a zombie will kill them or not. Even if a death resulting from a zombie attack, such as in the case of Charlotte, it would be difficult

to empathize, since Grahame-Smith's characters are one-dimensional, violent, and lacking depth.



**Figure 4.** Philip Smiley

## FINAL CONSIDERATIONS

As a literature student, I was immediately drawn to the name Jane Austen in the book cover with the image of a decaying woman. To my astonishment, it was not Austen's novel, but a mash-up by Quirk Classics through the pen of Seth Grahame-Smith. The first question that came to my mind was whether it was possible to do such a deed. Since Austen's *oeuvre* has been public domain for quite some years, legally there was no impediment. However, this kind of work presents a conundrum, is not the literary canon safe from such liberties? Who is the author anyway? After much consideration, I declare that for me, Austen's name is in the cover, her words are in the book, but she is no longer the author, at least artistically. For obvious marketing reasons, her name is in the book to sell it. Nevertheless, those characters that so many readers have come to love, though enduring the same social obligations, are no longer the ones in the matrix novel. Mr. Darcy is still proud, taciturn, almost brooding (not quite a Byronic hero, but solemn, nonetheless), and he still falls in love with Elizabeth, but he plays with words with sexual overtones, becoming an awkward man. Elizabeth Bennet, Lizzie, does not rely only on her wits and smart quick banters; she takes hand of her sword, tucking her skirts and gowns, to kick some zombies' skulls. She interacts with Darcy with violence, including a sparring moment between the two, when all her cleverness gives way to muscle strength and speed and weaponry skill. She becomes an equal to Darcy, not for their sameness of minds, but for their dexterity and expertise in the battlefield.

Hence, my decision to consider *Pride and Prejudice and Zombies* as an appropriation (mash-up) of Austen's original, and attributing to Seth Grahame-Smith the sole authorship. I did not recognize in the mash-up novel the world-wide adored Jane Austen's characters. Therefore, it still puzzled me why Jane Austen and her novels, especially *Pride and Prejudice*, and zombies would entice so much attention

and sales success. The zombies one can find in the novel are the ones with conventions created by Romero in his movies. Such conventions, in a way, rule the following cultural production pertaining to these monsters. Virology, fears of viral infection and contamination are the key elements in the modern and post-modern zombie narratives; they are no longer a product of black magic, but viruses. Cannibalism is a taboo that disgusts, that is revolting and abject, which repels and attracts at the same time, so the audience cannot turn away from seeing it. They are the ultimate movie creature, because they do not think, they just function after primal instincts. They just do it, but they are us.

Contemporary fears, and a general sense of complacency, become the substance of horror movies, as vicarious fear. The zombies entered the Western culture first with the US interventionism in Haiti, in the early 1930s. The “White Zombie” was a definite threat for Americans who did not know whether Haitians would fight back. In the 50s, the fear was of nuclear war; one should fear his neighbor, because if you had supplies your neighbor would fight you for them. In the 60s, racial issues were in discussion, were on the streets, and were on the movies. The 70s brought awareness to the shallow consumerism of the Western civilization, and the 80s, the Reagan years, made us fear militarism. The 90s arrived with a different new fear of bio war and terrorism (from weapons of bio mass destruction to envelopes mail-delivered filled with Anthrax). The idea of mass contagion, pandemic outbreaks of various diseases instilled in people, worldwide, a lot of fear. These fears are at times so abstract and unworldly that some people do not even realize that these are what they are really scared of instead of the zombies.

Sometimes, the afflicted are not technically dead (for example in the 2002 British movie directed by Danny Boyle, *28 Days Later*), however, it is a homicidal maniac trying to kill you, and it is not your mother anymore, it is a being with no free will. We may not be able to name those fears, but the unease we have watching these films is because we are viewing our own worries and horror. Nowadays with the concentration of population in big cities, we live in a perfect scenario for viruses’ outbreaks, of pandemic proportions. Another element that might scare us is that places and workers that are supposed to be a safe haven, such as hospitals, police stations, and others, would become the focus of contagion.

These monsters, the zombies, are effective and scary because they present a simulacrum of what a real emergency situation would require, hence the CDC

gimmick. They work as a social commentary through horror, because they tap into our fears; and the ultimate insult upon your person is that we will ingest you and you will become a part of us. Zombies are ravenous, always trying to quench their primeval hunger, and to add insult to injury you become one too. We can be eaten and eat it too. The worst thing one could ever be reduced to as a human being is an automaton with no recollection of his/her humanity, and to not recognize the humanity in the other to the point of eating another. You cannot surrender to zombies, you cannot negotiate with them.

The zombies are not only a subjective fantasy that reveals tensions within a symbolic system, they also function as de-subjectivized humans, reduced to basic life, with no language in which their experience could be understood. There is no room for the empathic relationship with the dehumanized, de-subjectivized Other; and their stories and narratives cannot be told.

The Otherness of a human being reduced to inhumanity, and this Otherness represented by the scary figure of the living dead, means that individual lives are rendered disposable and insignificant in the face of a broad historical narrative that transforms our vulnerability into an evil that we can project outside of ourselves and, hence, eradicate once and for all. The zombie fantasy is one of many ways in which this externalization is represented. The study of the genre calls attention to the structure of our anxieties and how these anxieties can be mobilized for acts of appalling political violence. The object of all this violence is our own mortality, our fundamental vulnerability; the very things that might bring us together in a more human world. Therefore, this creature was designed, in a manner of speaking, to arouse our macabre fascination and whose likeness adjusts to contemporaneous turmoil, apprehensions about manmade and natural disasters, conflicts and wars, and crime and violence.

As mentioned before, cultural productions do reveal something about the societies that created them, and patterns emerging from the content of cultural productions partly uncover underlying structural patterns of those same societies. Zombies not only textually respond to discerning social conflict but numerically as well. It seems that war, or the possibility of it, and social disturbance cause spikes in zombie cultural production. Zombies and horror texts are not the only vehicle to play off cultural and social fears; however, zombies seem to represent very well our collective cultural anxiety. Perhaps the zombie's lack of visibly defined boundaries



allows for the visceral absorption of contemporaneous disquietude into the monster's texts. Zombies, therefore, provide keys to how we collectively dealt with past (and present) social issues, since products containing zombie (or their likeness) are produced as consumer goods. We are even more haunted by the social world when it has lost its norms and civility, and participation in it becomes anonymous and alienating. According to Žižek (2008), this is the condition in which we find ourselves in late capitalist society. He claims that we are "living in the end times" in the dusk of a decaying symbolic order in which we no longer find a vital sense of purpose. We are becoming (or have already become) de-subjectified, reduced to mere life, into an anonymous formless mass.

On the other side of the spectrum of the mash-up mixture is Jane Austen. Her popularity has always been strong, and since the 1940s, full-length movies of her novels have been produced at a steady rate of three to seven per decade. Today, Austenmania is everywhere, from Hollywood pictures inspired by her life and works, to Austen's image on the cover of *Newsweek*, in MySpace blogs and YouTube videologs. Besides her own *oeuvre*, books about her novels pack the bestseller lists.

Over two hundred years after the publication of *Pride and Prejudice*, Jane Austen and this particular novel still exert enormous appeal on contemporary readers and viewers. What accounts for the continuing popularity of Jane Austen is difficult to pinpoint. She wrote about the problems and pressures of 19th century courtship and marriage. Action and adventure are limited to a walk in a storm or a ride in an open carriage without a chaperone; powerful feelings, sentiments and desires are not directly expressed, if at all; conversation is a high art, seasoned with ironic wit and the discussion about the weather. Her characters' behavior and life choices are dictated by principles and values that can seem absolutely alien in a world as quickly changing as our own.

Perchance, contemporary readers and viewers continue to be drawn to Austen's work because of the very limitations that may push us away at first. The physical and social setting within her work is constrained, but the field of themes, emotions, and even desires she explores are profound and wide. Another great appeal is that spending time in Austen's world is enjoyable; which reminds me of the protagonist from *Lost in Austen*, Amanda, when she says in the beginning of the four-part TV series:

it is a truth generally acknowledged that we are all longing to escape. I escape always to my favorite book "Pride and Prejudice". I've read it so many times now the words just say themselves in my head and it's like a window opening, it's like I'm actually there. It's become a place I know so intimately I can see that world, I can touch it. I can see Darcy.

Her world is different from ours, and the movies and novels take us there. We can travel through Regency England (around 1800–1820) as tourists, free to relish on what is gleaming and entertaining. Thanks to Austen's skilled sense of humor, we take pleasure in her characters, with all their faults, such as pride and prejudice. We, readers, return home, remembering the niceties of her world and think about how that world reflects upon our own, with its severe differences and its subtle and perhaps unexpected similarities.

Jane Austen first made her way onto bestselling lists because she is a great novelist. She remains there, because she has proven to be an everlasting one. Each generation in a way rediscovers Austen. Probably, at the end of the 21st century, people will still be asking about Jane Austen's timeless popularity.

The mash-up and Austen's *Pride and Prejudice* bring us early 19th-century England. Mr. and Mrs. Bennet have five unmarried daughters, and though the Bennets have means well enough to live a gentility life, at Mr. Bennet's death, his estate will go to a cousin, Mr. Collins, due to the law (fee tail or entailment), and upon whose pity Mrs. Bennet and the girls will be forced to depend unless the daughters can marry well off suitors. When rich and attractive Mr. Bingley rents Netherfield Park, the transparent Mrs. Bennet works to ensure a marriage for her daughter Jane. Bingley's snobbish friend, Mr. Darcy, rouses hatred in Elizabeth Bennet through his coldhearted nature and past ill-treatment of Elizabeth's friend, Mr. Wickham. Complications follow, reversals are themselves reversed, Bennet sisters jeopardize their reputations, and in the end, three Bennet sisters have found husbands. And there are some zombies, and ninjas.

This is the basic plot of Seth Grahame-Smith's *Pride and Prejudice and Zombies*, and, taking away zombies and ninjas, of Jane Austen's *Pride and Prejudice*. The similarity is possibly not surprising, but it is substandard. Grahame-Smith's mash-up fails to thoroughly reimagine Austen's work. What you see is what you get, as the saying goes; the title page admits: "The Classic Regency Romance—Now with Ultraviolent Zombie Mayhem." With ninjas!

The derivative work's premise is that by the time Elizabeth and Darcy meet England has been fighting off a plague of unmentionables for more than five decades. An infection that causes the dead to rise from their graves and the living bitten to become zombies, making unsafe to travel the roads requiring military protection from London, should have altered English society way more significantly than Grahame-Smith portrayed. The novel plays with exploring the implications of this fundamental change.

Perhaps it is unfair to ask a book that clearly aims to be appealing and goofy for a rigorous reexamination of Regency society under pressure from zombie attacks. Seth Grahame-Smith's work does not come close to the level of quality of some other literature also based on a canonical work, like *Wide Sargasso Sea* by Jean Rhys (1999), for example. The book never reaches a glimpse of the quality level of works such as J. M. Coetzee's *Foe* (1986) or even Tracy Chevalier's *Girl with a Pearl Earring* (2005), but in a side plot, Grahame-Smith gives a glimpse of what the book might have accomplished without becoming overly cerebral or cumbersome. As in Austen's original, in *Pride and Prejudice and Zombies*, Elizabeth Bennet rejects the advances of her cousin, Mr. Collins, even though marrying him would help secure the future for her mother and sisters. In the original and derivative works, Mr. Collins's attention then turns to Charlotte Lucas, who nurtures his affection. In both works, Charlotte is driven by the practical concerns that drive marriage in her culture: she must secure the best marriage she can manage, notwithstanding of romantic designs. While Charlotte's actions may seem mercenary and cold in contrast to Elizabeth's passionate feelings, they reflect a realistic reaction to her cultural context. Since Charlotte is considered to be plain and aging, her pursuit of Mr. Collins is reasonable. When Grahame-Smith adds to this Charlotte's awareness that she has been infected and will eventually turn into a zombie, he incorporates the zombie plague into the already existing social pressures that guide the characters' decision making. As the story and Charlotte's descend into 'zombiness' progress, her infection takes its place alongside sex, love, and money as things not talked about in polite society, even when they are undeniable. These matters are the actual unmentionables, which Seth Grahame-Smith failed to point out. Charlotte's subplot suggests at what might have been if the zombies, and the idea of 'zombiness', were fully intertwined into the text as more than justifications for action scenes as characters go from one Austen scene to another. Elizabeth and Darcy's relationship remains mostly oblivious to the zombies

coming to their door. Notwithstanding their repeatedly mentioned martial dexterity, Grahame-Smith's Bennet sisters marry at the end, just as Jane Austen's characters are.

Zombie literature is still precarious, and it needs powerful and continuing works; the history of zombie narratives is ruled by movies, in special Romero's, and influential computer and video games. Novels featuring zombies are scarce and without expression, with few texts that successfully explore (or exploit) the power of the zombie as metaphor. Max Brooks's 2006 novel *World War Z* (which history may regard as the zombie genre's onset) demonstrates that it is possible to create a full-length narrative (novel) with redeeming value. Zombie narratives can make social commentary without losing a sense of humor, as in some of the films mentioned in this study, for example *Shaun of the Dead* (2004), and *Day of the Dead* (1985), one implicitly likens the routinized lives of the urban working class people with the lumbering zombies invisible among them, and the other showing the zombie Bub, being trained, satirizing the military mindset in the process. *Pride and Prejudice and Zombies*, coming in the heart of a zombie renaissance, does not present a metaphorical critique of today's society. It has, though, the most striking cover image, probably Elizabeth Bennet, half regency gentility, half "unmentionable" monster. Such image was probably responsible for enticing Austen's fans' curiosity.

*Pride and Prejudice and Zombies* is more likely to interest Jane Austen fans than zombie enthusiasts. The plot, characterization, and much of the description is Austen's work, therefore, the book would be more accurately named *Pride and Prejudice with Some Zombies and Ninjas, and Dress Tucking*. The zombie killing interims implanted by Seth Grahame-Smith do not undermine Austen's work; instead, they highlight those well-written scenes in which characters "fight" with words and not weapons, and react to intricacies of manners. Although this could seem like the words of a loyal Austen reader to dismiss a derivative work, it is not. I have given close attention to the mash-up text, and it fell short to amuse and entertain me. A more aspiring work would have been of interest both to Austen scholars examining the pliability of her work in the hands of succeeding authors, and to scholars of derivative narratives interested in the strategies used to create such reinvented and reimagined narratives, exploring the zombie and monster grotesque and metaphors.

Unfortunately, I contradict myself, for I am at the end of a research inspired by such work, and I must confess that after reading the novel, I was more interested in the book's remarkably successful viral marketing campaign and its sales success than

in the text itself. The novel is part of Quirk Books' Classics line, which comprises literature no longer protected by copyright considered apt for enhancement or tweaking by the insertion of zombies, cyborgs, aliens, slayers, vampires and other assorted features and monsters. Mash-ups may have room in the literary world, however, such appropriations should be considered of the source work, and whatever insertions and mixing taking place, they should bring something new, creative that would reflect on the original plot and in this case on the decay of society's values. This mash-up tremendous success comes to show us that not only Jane Austen, but also the undead have become commodities. Austen sells. Zombies sell. They give readers something they crave for, perhaps gentle manners, romance, mores and values long gone, and in the case of the undead, they explore themes that transgress and threaten our sense of cleanliness and propriety particularly referencing the body, our identities, and our mortality. The book's wild success is a tribute to the power of viral marketing, long lasting and continuous interest in Jane Austen, and the current zombie *zeitgeist*.

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## **ANNEXES**

## ANNEX 1. List of Jane Austen, etc. The Completions, Continuations and Adaptations of Her Novels compiled by Rolf Breuer

Available at: <http://webdoc.gwdg.de/edoc/ia/eese/breuer/biblio.html>. Accessed on 10 Sep. 2014.

### Pride and Prejudice

- 3.1 Risdon, Davis, (i.e. Filla Maria Risdon) (adapter): *Pride and Prejudice* (Copyright Gallup, NM, 1895)
- 3.2 Filippi, Rosina, (adapter): *The Bennets* (Court, March 29, 1901, unpublished)
- 3.3 Foglesong, Hortense, (adapter): *Pride and Prejudice* (Copyright Dayton, OH, November 11, 1901, unpublished)
- 3.4 Bensley, Martha S., (adapter): *Pride and Prejudice* (Copyright Chicago, October 26, 1903, unpublished)
- 3.5 MacKaye, Mrs. Steele, (i.e. Mary Keith Medbery MacKaye) (adapter): *Pride and Prejudice - A Play Founded on Jane Austen's Novel* (New York: Duffield, 1906)
- 3.6 Brinton, Sybil G.: *Old Friends and New Fancies - An Imaginary Sequel to the Novels of Jane Austen* (London: Holden and Hardingham, 1914)
- 3.7 Walkley, Arthur Bingham: "Lady Catherine and Mr. Collins", in: *Pastiche and Prejudice* (1921); (repr. Freeport/NY: Books for Libraries Press, 1970), pp. 39-44
- 3.8 Barrington, E., (i.e. Lily Adams Beck): "The Darcys of Rosings", in: *The Ladies! A Shining Constellation of Wit and Beauty* (Boston: The Atlantic Monthly Press, 1922) pp. 235-268
- 3.9 Headland, A. R., and H. A. Treble (adapters): "Pride and Prejudice," in: *A Dramatic Reader - Book IV*, pp. 69-141 (Oxford: Clarendon, 1924)
- 3.10 Squire, Eileen Harriet Anstruther, and John Collins Squire (adapters): *Pride and Prejudice - A Play in Four Acts* (London: Heinemann, 1929)
- 3.11 Johnson-Jones, Anne, (adapter): *Pride and Prejudice - A Play Adapted from Jane Austen's Novel* (London: Macmillan, 1930)
- 3.12 Hartley, Dorinda, (adapter): *Pride and Prejudice* (British Library MS 1930/58, submitted December 19, 1930, unpublished)
- 3.13 Piper, Warrene: *New Lives* (London: Hurst and Blackett, 1932)
- 3.14 White, T(erence) H(anbury): *Darkness at Pemberley* (London: Gollancz, 1932)
- 3.15 Piper, Warrene: *Full Flower* (London: Hurst and Blackett: 21933)
- 3.16 Jerome, Helen, (adapter): *Pride and Prejudice - A Sentimental Comedy* (Garden City, New York: Doubleday, 1935)
- 3.17 Macnamara, Margaret, (adapter): *I Have Five Daughters - A Morning-Room Comedy in Three Acts Made from Jane Austen's Novel Pride and Prejudice* (Boston: W.H. Baker, 1927/ London: French, 1936)
- 3.18 Milne, A. A., (adapter): *Miss Elizabeth Bennet - A Play from Pride and Prejudice* (London: Chatto & Windus, 1936)
- 3.19 Anon. (adapter): *Pride and Prejudice* (British Library MS 1937/10, submitted February 7, 1937, unpublished)
- 3.20 Longford, Christine, (adapter): *Pride and Prejudice* (British Library MS 1937/14, submitted February 27, 1937, unpublished)

- 3.21 Barry, Michael, (adapter): *Pride and Prejudice* (BBC TV, May 22, 1938)
- 3.22 Houseman, John, (director): *Pride and Prejudice* (Helen Hayes Theatre/CBS, November 24, 1940)
- 3.23 Leonard, Robert Z., (director), Aldous Huxley and Jane Murfin (adapters): *Pride and Prejudice* (USA: MGM, 1940)
- 3.24 Phelps, Pauline, (adapter): *Pride and Prejudice - A Comedy Adapted from Jane Austen's Book of the Same Name* (Sioux City, IA: Wetmore Declamation Bureau, 1941)
- 3.25 Kendall, Jane, (i.e. Anne Louise Coulter Martens) (adapter): *Pride and Prejudice - Adapted from Jane Austen's Novel* (Chicago: Dramatic Publishing Company, 1942)
- 3.26 Holloway, Jean, (director): *Romance #57: Pride and Prejudice* (CBS, June 13, 1944)
- 3.27 Wells, Frank, and Virginia Wells (adapters): *Pride and Prejudice* (University of the Air/NBC, November 8, 1944)
- 3.28 Anon. (adapter/director): *Pride and Prejudice* (Theatre Guild of the Air/ABC, November 18, 1945)
- 3.29 Anon. (adapter/director): *Pride and Prejudice* (CBC, April 20, 1948)
- 3.30 Anon. (adapter/director): *Pride and Prejudice* (Columbia Playhouse/CBS, July 8, 1948)
- 3.31 Taylor, Samuel, (adapter) and Fred Coe (director): *Pride and Prejudice* (Philco Playhouse/NBC, January 28, 1949)
- 3.32 Anon. (adapter/director): *Pride and Prejudice* (University Theatre/NBC, February 20, 1949)
- 3.33 Bonavia-Hunt, Dorothy Alice: *Pemberley Shades - A Novel* (London: Allan Wingate/ New York: Dutton, 1949)
- 3.34 Kaye-Smith, Sheila, and Gladys Bronwen Stern: "Seven Years After," in: *More about Jane Austen* (New York: Harper, 1949) pp. 141-176
- 3.35 Russell, Anne, and Arthur Russell: *The Wedding at Pemberly - A Footnote to Pride and Prejudice - A Play in One Act* (London: Deane, 1949)
- 3.36 Box, H. Oldfield, (adapter): *Pride and Prejudice* (BBC Home Service, May 28 - August 13, 1950)
- 3.37 Newman, Deborah, (adapter): "Pride and Prejudice", *Plays, Drama Magazine for Young People* 10, March 6, 1951, pp. 67-79
- 3.38 Depew, Ollie, (adapter): *Pride and Prejudice* (New York: Globe, 1951)
- 3.39 Wallis, Cedric, (adapter) and Campbell Logan (producer): *Pride and Prejudice* (BBC, February 2 - March 8, 1952)
- 3.40 Kennett, John, (adapter): *Pride and Prejudice - A Play* (London and Glasgow: Blackie, 1955)
- 3.41 Wallis, Cedric: *The Heiress of Rosings - A Play in Three Acts* (London: French, 1956)
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## ANNEX 2. Alabama zombie expert Sean Hoade fleshes out truths of the undead



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 Email the author | [Follow on Twitter](#)

On October 27, 2010 at 11:58 AM, updated October 27, 2010 at 12:12 PM



Photo by Ben Flanagan

### **University of Alabama English professor Sean Hoade, center, leads students in a zombie walk.**

Tuscaloosa resident and author Sean Hoade is an internationally renowned zombie expert. No, seriously. Folks in Canada, Germany and Brazil have all knocked on the doorstep of his temple of undead knowledge, he says.

In summer 2007, Hoade began teaching his class "Zombies! The Living Dead in Literature, Film and Culture" at the University of Alabama, in which, as part of the final exam, students dress themselves as zombies and stalk an unsuspecting campus. Hoade took a break from the class but will soon, ahem, revive it possibly next spring.

His iTunes U podcast of the same name is getting 90,000 hits per week and is frequently in the top 10 worldwide most downloaded podcasts. He previously recorded the podcasts for the movie website FilmNerds.com.

Hoade is now working with Alpha Books to produce "The Complete Idiot's Guide to Zombies" and will be featured in the upcoming documentary, "Zombocalypse Now! A Journey Into the Heart of Dorkness."

Just in time for Halloween, he talks to us about all things zombies, including what you do if your husband or wife suddenly turns undead.

Ben Flanagan: How about a little word association. When I say, "BRRAAAAAAAINNNSS!!!!" what first comes to mind?

Sean Hoade: The "Tar Man" from 1985's "Return of the Living Dead." It was in that movie that the concept of zombies eating brains started. It just caught on, even though killing zombies by brain injury, zombies wanting to eat brains of the living, and "zombiism" being transmitted from zombie to living victim are all mutually exclusive ideas.

BF: As a living zombie, you must know what brains really taste like. Do tell.

SH: Scrambled eggs, in both texture and flavor. Seriously.

BF: What about flesh. That's on the menu as well, isn't it? I've heard it's like chicken.

SH: More like sweet pork. In fact, some Pacific-island cannibals referred to human flesh as "long pig." I've tried the recipe with faux meat. It's quite tasty and harrowing.

BF: It's the zombie apocalypse. What's your weapon and why?

SH: I follow my mentor, "Zombie Survival Guide" author Max Brooks, in this (as in many things): A machete, with sharpening stop. You never have to reload, it works in close quarters, and it doesn't make any undead-attracting noise.

BF: What's the key difference between your average slow-walking zombies and your foaming-at-the-mouth sprinter zombies?

SH: Ah, yes. The fast ones - "Zoombies" -- are great with producing the psychological terror of "I'm gonna get you right now!" but slow zombies can persevere for much longer, wearing down even the most robust of humans, because their dead muscles don't break down nearly as quickly as those of the fast ones.

BF: If our spouses, kids, best friends or pets go undead on us, what do we do?

SH: Shoot them in the head. Don't wait or feel sorry for them. I would rather be a dead human than a reanimate zombie.

BF: Why don't we ever stop to listen to the zombie? Any chance they spare our brains and just need someone to talk to?

SH: Of course! In fact, while I'm running away, why don't you lean your ear in really close to the zombie's mouth and "hear" what it has to "say." You'll soon be repeating it to others!

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Sean Hoade

### ANNEX 3. Pictures



**Fugu fish or Puffer fish**

Image available at:

<http://rt.com/files/news/fugu-fish-mass-poisoning/fugu.jpg> accessed on October 2014.



**Hyla tree frog**

Image available at:

[https://www.google.com.br/search?newwindow=1&hl=pt-BR&biw=1366&bih=642&site=imghp&tbn=isch&sa=1&q=hyla+tree+frog+from+Haiti&oq=hyla+tree+frog+from+Haiti&gs\\_l=img.3...180069.182065.0.182377.11.9.0.0.0.390.1046.2-lj2.3.0...0...1c.1.53.img..11.0.0.6DSwVO2CyiI#facrc=&imgdii=&imgrc=ex0agsiLFsG-1M%253A%3B4VMwcHkazjxnBM%3Bhttp%253A%252F%252Fwww.wildherps.com%252Fimages%252Fherps%252Fstandard%252Fcommon\\_treefrog.jpg%3Bhttp%253A%252F%252Fsites.duke.edu%252Fginalisgh323%252Fzombie-project%252F%3B400%3B600](https://www.google.com.br/search?newwindow=1&hl=pt-BR&biw=1366&bih=642&site=imghp&tbn=isch&sa=1&q=hyla+tree+frog+from+Haiti&oq=hyla+tree+frog+from+Haiti&gs_l=img.3...180069.182065.0.182377.11.9.0.0.0.390.1046.2-lj2.3.0...0...1c.1.53.img..11.0.0.6DSwVO2CyiI#facrc=&imgdii=&imgrc=ex0agsiLFsG-1M%253A%3B4VMwcHkazjxnBM%3Bhttp%253A%252F%252Fwww.wildherps.com%252Fimages%252Fherps%252Fstandard%252Fcommon_treefrog.jpg%3Bhttp%253A%252F%252Fsites.duke.edu%252Fginalisgh323%252Fzombie-project%252F%3B400%3B600) accessed on October 2014.



*Datura stramonium* or Devil's Cucumber

Image available at:

[http://www.google.com.br/imgres?imgurl=&imgrefurl=http%3A%2F%2Fes.wikipedia.org%2Fwiki%2FDatura\\_stramonium&h=0&w=0&tbnid=nEnVIVpjbZh\\_JM&zoom=1&tbnh=225&tbnw=225&docid=1sF6n-9iU-MR3M&hl=pt-BR&tbm=isch&ei=twIfVOazH9C1sQThz4DQCQ&ved=0CAoQsCUoAg&biw=1366&bih=642](http://www.google.com.br/imgres?imgurl=&imgrefurl=http%3A%2F%2Fes.wikipedia.org%2Fwiki%2FDatura_stramonium&h=0&w=0&tbnid=nEnVIVpjbZh_JM&zoom=1&tbnh=225&tbnw=225&docid=1sF6n-9iU-MR3M&hl=pt-BR&tbm=isch&ei=twIfVOazH9C1sQThz4DQCQ&ved=0CAoQsCUoAg&biw=1366&bih=642) accessed on October 2014.



**Twelve-foot statue of Colin Firth/Mr Darcy now emerges out of the Serpentine in Hyde Park, London, UK.**

Image available at:

[https://www.google.com.br/search?q=statue+of+Colin+Firth/Mr+Darcy+now+looms+out+of+the+Serpentine+in+Hyde+Park&newwindow=1&tbm=isch&imgil=I8e63BMucXb6QM%253A%253Blv2c6OFTw8opjM%253Bhttp%25253A%25252F%25252Fwww.dailymail.co.uk%25252Ffemail%25252Farticle-2358180%25252FColin-Firth-statue-Mr-Darcy-wet-shirt-emerges-Londons-Serpentine-lake.html&source=iu&pf=m&fir=I8e63BMucXb6QM%253A%252Clv2c6OFTw8opjM%252C\\_&usg=\\_\\_tLs8V1rvhKq17Stfezhr9DCg6lk%3D&biw=1366&bih=642&ved=0CCgQyjc&ei=kvQhVlIrNH4-UsQSih4H4Bw#facrc=&imgdii=I8e63BMucXb6QM%3A%3B\\_fw1t5NbuJ7ijM%3BI8e63BMucXb6QM%3A&imgcr=I8e63BMucXb6QM%253A%3Blv2c6OFTw8opjM%3Bhttp%253A%252F%252Fi.dailymail.co.uk%252Fi%252Fpix%252F2013%252F07%252F08%252Farticle-2358180-1AB6B31D000005DC-765\\_634x437.jpg%3Bhttp%253A%252F%252Fwww.dailymail.co.uk%252Ffemail%252Farticle-2358180%252FColin-Firth-statue-Mr-Darcy-wet-shirt-emerges-Londons-Serpentine-lake.html%3B634%3B437](https://www.google.com.br/search?q=statue+of+Colin+Firth/Mr+Darcy+now+looms+out+of+the+Serpentine+in+Hyde+Park&newwindow=1&tbm=isch&imgil=I8e63BMucXb6QM%253A%253Blv2c6OFTw8opjM%253Bhttp%25253A%25252F%25252Fwww.dailymail.co.uk%25252Ffemail%25252Farticle-2358180%25252FColin-Firth-statue-Mr-Darcy-wet-shirt-emerges-Londons-Serpentine-lake.html&source=iu&pf=m&fir=I8e63BMucXb6QM%253A%252Clv2c6OFTw8opjM%252C_&usg=__tLs8V1rvhKq17Stfezhr9DCg6lk%3D&biw=1366&bih=642&ved=0CCgQyjc&ei=kvQhVlIrNH4-UsQSih4H4Bw#facrc=&imgdii=I8e63BMucXb6QM%3A%3B_fw1t5NbuJ7ijM%3BI8e63BMucXb6QM%3A&imgcr=I8e63BMucXb6QM%253A%3Blv2c6OFTw8opjM%3Bhttp%253A%252F%252Fi.dailymail.co.uk%252Fi%252Fpix%252F2013%252F07%252F08%252Farticle-2358180-1AB6B31D000005DC-765_634x437.jpg%3Bhttp%253A%252F%252Fwww.dailymail.co.uk%252Ffemail%252Farticle-2358180%252FColin-Firth-statue-Mr-Darcy-wet-shirt-emerges-Londons-Serpentine-lake.html%3B634%3B437) accessed on October 2014.

Annex 4. The Jane Austen Teacher's Guide: