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The kind of monsters depends on the era. Frankenstein (1931) happens when somebody tries to make a more perfect human. Dracula (1931) is based on the fear of foreigners and disease. Newer movies like "Terminator," shows what happens when we place our trust in machines.

Monsters in America: Our Historical Obsession with the ...

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Amazon.com: Monsters in America: Our Historical Obsession

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Monsters arrived in 2011—and now they are back. Not only do they continue to live in our midst, but, as historian Scott Poole shows, these monsters are an important part of our past—a hideous

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obsession America cannot seem to escape. Poole's central argument in *Monsters in America* is that monster tales intertwine with America's troubled history of racism, politics, class struggle, and gender inequality.

Monsters in America: Our Historical Obsession with the ...

From our colonial past to the present, the monster in all its various forms has been a staple of American culture. A masterful survey of our grim and often disturbing past, *Monsters in America* uniquely brings together history and culture studies to expose the dark obsessions that have helped create our national identity. Monsters are not just fears of the individual psyche, historian Scott Poole explains, but are concoctions of the public imagination, reactions to cultural influences, social ...

9781602583146: Monsters in America: Our Historical ...

Monsters in America: Our Historical Obsession with the Hideous and the Haunting 1st (first) Edition by W. Scott Poole published by Baylor University Press (2011) Hardcover Hardcover 4.6 out of 5 stars 27 ratings

Monsters in America: Our Historical Obsession with the ...

Monsters in America: Our Historical Obsession with the Hideous and the Haunting. Salem witches, frontier wilderness beasts, freak show oddities, alien invasions, Freddie Krueger. From our colonial past to the present, the monster in all its various forms has been a staple of American culture.

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The book's subjects range widely and span Colonial times to the present. Readers will encounter everything from Salem witches to serial killers, Washington Irving, zombies, Cold War aliens, Twilight's vampires, racist eugenics, and New England sea monsters. Poole introduces nonspecialists--in grimoire-like fashion--to the dark corners of US history, while his references and source notes will give those wanting to dig deeper into specific subjects a good base from which to start.

Monsters in America : our historical obsessions with the ...

The Jersey Devil – One of America’s oldest mysteries, this legendary creature, described as a flying biped with hooves, is said to lurk in the Pine Barrens of Southern New Jersey. Minnesota Iceman – In the 1960s, a male, human-like creature was exhibited across America.

Monsters & Strange Creatures of America – Legends of America

Have You Heard Of These Terrifying American Monsters? South Carolina: The Lizard Man of Scape Ore Swamp. The Lizard Man of Scape Ore Swamp is said to be seven feet tall and... Kentucky: The Pope Lick Monster. Reports of the Pope Lick Monster claim that the creature is part man, part sheep, and... ...

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History can be fun—and W. Scott Poole’s book *Monsters in America: Our Historical Obsession with the Hideous and the Haunting* shows us how.

America's Past Is a Haunted House: 'Monsters in America ...

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Product Information. Monsters arrived in 2011--and now they are back. Not only do they continue to live in our midst, but, as historian Scott Poole shows, these monsters are an important part of our past--a hideous obsession America cannot seem to escape. Poole's central argument in *Monsters in America* is that monster tales intertwine with America's troubled history of racism, politics, class struggle, and gender inequality.

Monsters in America : Our Historical Obsession with the ...

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Monsters in America : Our Historical Obsession with the ...

In a way, that's the task W. Scott Poole sets for himself in *Monsters in America: Our Historical Obsession with the Hideous and the Haunting* when he deconstructs what scares us by looking at what was happening at a specific time in our history that hid beneath the particular monster du jour. The early portions of the book - those starting with ...

Amazon.com: Customer reviews: Monsters in America: Our ...

In *Monsters in America*, Scott Poole expertly weaves together folklore, media studies, and some of the more disturbing moments in American history to remind us of the vital roles monsters play in our culture. The new edition extends this analysis to shed light on some of the darker developments in recent American political culture.

Monsters in America: Our Historical Obsession with the ...

Monsters in America is an important contribution, and it will be enjoyed by literary and cultural historians alike., "Poole brings to life American horror stories by framing them within folk belief,

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religion, and popular culture, broadly unraveling the idea of the monster.

Monsters in America : Our Historical Obsession with the ...

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Monsters in America - Baylor University Press

A masterful survey of our grim and often disturbing past, *Monsters in America* uniquely brings together history and culture studies to expose the dark obsessions that have helped create our national identity. Monsters are not just fears of the individual psyche, historian Scott Poole explains, but are concoctions of the public imagination, reactions to cultural influences, social change, and historical events.

Monsters are here to stay.--Christopher James Blythe "Journal of Religion and Popular Culture"

Surveys America's long-standing obsession with monsters, looking at both historical and cultural perspectives.

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From pre-Columbian legends to modern-day eyewitness accounts, this comprehensive guide covers the history, sightings and lore

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surrounding the most mysterious monsters in America—including Bigfoot, the Jersey Devil, and more. Bigfoot, the chupacabra, and thunderbirds aren't just figments of our overactive imaginations—according to thousands of eyewitnesses, they exist, in every corner of the United States. Throughout America's history, shocked onlookers have seen unbelievable creatures of every stripe—from sea serpents to apelike beings, giant bats to monkeymen—in every region. Author, investigator, and creature expert Linda S. Godfrey brings the same fearless reporting she lent to *Real Wolfmen* to this essential guide, using historical record, present-day news reports, and eyewitness interviews to examine this hidden menagerie of America's homegrown beasts.

In the past decade, our rapidly changing world faced terrorism, global epidemics, economic and social strife, new communication technologies, immigration, and climate change to name a few. These fears and tensions reflect an evermore-interconnected global environment where increased mobility of people, technologies, and disease have produced great social, political, and economical uncertainty. The essays in this collection examine how monstrosity has been used to manage these rising fears and tensions. Analyzing popular films and television shows, such as *True Blood*, *Twilight*, *Paranormal Activity*, *District 9*, *Battlestar Galactica*, and *Avatar*, it argues that monstrous narratives of the past decade have become omnipresent specifically because they represent collective social anxieties over resisting and embracing change in the 21st century. The first comprehensive text that uses monstrosity not just as a metaphor for change, but rather a necessary condition through which change is lived and experienced in the 21st century, this approach introduces a different perspective toward the study of monstrosity in culture.

In this examination of the monster as cultural object, Judith Halberstam offers a rereading of the monstrous that revises our

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view of the Gothic. Moving from the nineteenth century and the works of Shelley, Stevenson, Stoker, and Wilde to contemporary horror film exemplified by such movies as *Silence of the Lambs*, *Texas Chainsaw Massacre*, and *Candyman*, *Skin Shows* understands the Gothic as a versatile technology, a means of producing monsters that is constantly being rewritten by historically and culturally conditioned fears generated by a shared sense of otherness and difference. Deploying feminist and queer approaches to the monstrous body, Halberstam views the Gothic as a broad-based cultural phenomenon that supports and sustains the economic, social, and sexual hierarchies of the time. She resists familiar psychoanalytic critiques and cautions against any interpretive attempt to reduce the affective power of the monstrous to a single factor. The nineteenth-century monster is shown, for example, as configuring otherness as an amalgam of race, class, gender, and sexuality. Invoking Foucault, Halberstam describes the history of monsters in terms of its shifting relation to the body and its representations. As a result, her readings of familiar texts are radically new. She locates psychoanalysis itself within the gothic tradition and sees sexuality as a beast created in nineteenth century literature. Excessive interpretability, Halberstam argues, whether in film, literature, or in the culture at large, is the actual hallmark of monstrosity.

Set against the tumultuous political backdrop of late '60s Chicago, *My Favorite Thing Is Monsters* is the fictional graphic diary of 10-year-old Karen Reyes, filled with B-movie horror and pulp monster magazines iconography. Karen Reyes tries to solve the murder of her enigmatic upstairs neighbor, Anka Silverberg, a holocaust survivor, while the interconnected stories of those around her unfold. When Karen's investigation takes us back to Anka's life in Nazi Germany, the reader discovers how the personal, the political, the past, and the present converge.

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Historian and Bram Stoker Award Nominee W. Scott Poole traces the confluence of military history, technology, and art that gave us modern horror films and literature. From Nosferatu to Frankenstein's monster, from Fritz Lang to James Whale, the touchstones of horror can all trace their roots to the bloodshed of the First World War. Bram Stoker Award nominee W. Scott Poole traces the confluence of military history, technology, and art in the wake of World War I to show how overwhelming carnage gave birth to a wholly new art form: modern horror films and literature. "Thoroughly engrossing cultural study . . . Poole persuasively argues that the birth of horror as a genre is rooted in the unprecedented destruction and carnage of WWI." —Publishers Weekly (starred review)

NOW A #1 NEW YORK TIMES BESTSELLER! An unflinching, darkly funny, and deeply moving story of a boy, his seriously ill mother, and an unexpected monstrous visitor. At seven minutes past midnight, thirteen-year-old Conor wakes to find a monster outside his bedroom window. But it isn't the monster Conor's been expecting-- he's been expecting the one from his nightmare, the nightmare he's had nearly every night since his mother started her treatments. The monster in his backyard is different. It's ancient. And wild. And it wants something from Conor. Something terrible and dangerous. It wants the truth. From the final idea of award-winning author Siobhan Dowd-- whose premature death from cancer prevented her from writing it herself-- Patrick Ness has spun a haunting and darkly funny novel of mischief, loss, and monsters both real and imagined.

Jack the Ripper. Jeffrey Dahmer. John Wayne Gacy. Locusta of Gaul. If that last name doesn't seem to fit with the others, it's likely because our modern society largely believes that serial killers are a recent phenomenon. Not so, argues Debbie Felton—in fact, there's ample evidence to show that serial killers stalked the ancient

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world just as they do the modern one. Felton brings this evidence to light in *Monsters and Monarchs*, and in doing so, forces us to rethink the assumption that serial killers arise from problems unique to modern society. Exploring a trove of stories from classical antiquity, she uncovers mythological monsters and human criminals that fit many serial killer profiles: the highway killers confronted by the Greek hero Theseus, such as Procrustes, who tortured and mutilated their victims; the Sphinx, or “strangler,” from the story of Oedipus; child-killing demons and witches, which could explain abnormal infant deaths; and historical figures such as Locusta of Gaul, the most notorious poisoner in the early Roman Empire. Redefining our understanding of serial killers and their origins, *Monsters and Monarchs* changes how we view both ancient Greek and Roman society and the modern-day killers whose stories still captivate the public today.

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