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Nota di contenuto	Frontmatter -- Contents -- Acknowledgments -- Introduction: Ecohorror in the Anthropocene -- Part 1. Expanding Ecohorror -- 1. Tentacular Ecohorror and the Agency of Trees in Algernon Blackwood's "The Man Whom the Trees Loved" and Lorcan Finnegan's Without Name -- 2. Spiraling Inward and Outward: Junji Ito's Uzumaki and the Scope of Ecohorror -- 3. "The Hand of Deadly Decay": The Rotting Corpse, America's Religious Tradition, and the Ethics of Green Burial in Poe's "The Colloquy of Monos and Una" -- Part 2. Haunted and Unhaunted Landscapes -- 4 The Death of Birdsong, the Birdsong of Death: Algernon Charles Swinburne and the Horror of Erosion -- 5. An Unhaunted Landscape: The Anti-Gothic Impulse in Ambrose Bierce's "A Tough Tussle" -- 6. The Extinction-Haunted Salton Sea in The Monster That Challenged the World -- Part 3. The Ecohorror of Intimacy -- 7.

From the Bedroom to the Bathroom: Stephen King's Scatology and the Emergence of an Urban Environmental Gothic -- 8. "This Bird Made an Art of Being Vile": Ontological Difference and Uncomfortable Intimacies in Stephen Gregory's *The Cormorant* -- 9. The Shape of Water and Post-pastoral Ecohorror -- Part 4. Being Prey, Being Food -- 10 Superpig Blues: Agribusiness Ecohorror in Bong Joon-ho's *Okja* -- 11 Zoo: Television Ecohorror On and Off the Screen -- 12 Naturalizing White Supremacy in *The Shallows* -- Contributors -- Index

Sommario/riassunto

Ecohorror represents human fears about the natural world—killer plants and animals, catastrophic weather events, and disquieting encounters with the nonhuman. Its portrayals of animals, the environment, and even scientists build on popular conceptions of zoology, ecology, and the scientific process. As such, ecohorror is a genre uniquely situated to address life, art, and the dangers of scientific knowledge in the Anthropocene. Featuring new readings of the genre, *Fear and Nature* brings ecohorror texts and theories into conversation with other critical discourses. The chapters cover a variety of media forms, from literature and short fiction to manga, poetry, television, and film. The chronological range is equally varied, beginning in the nineteenth century with the work of Edgar Allan Poe and finishing in the twenty-first with Stephen King and Guillermo del Toro. This range highlights the significance of ecohorror as a mode. In their analyses, the contributors make explicit connections across chapters, question the limits of the genre, and address the ways in which our fears about nature intersect with those we hold about the racial, animal, and bodily "other." A foundational text, this volume will appeal to specialists in horror studies, Gothic studies, the environmental humanities, and ecocriticism. In addition to the editors, the contributors include Kristen Angierski, Bridgitte Barclay, Marisol Cortez, Chelsea Davis, Joseph K. Heumann, Dawn Keetley, Ashley Kniss, Robin L. Murray, Brittany R. Roberts, Sharon Sharp, and Keri Stevenson.
