

Apocalypse And Post Politics The Romance Of The End

The end of the world may be upon us, but it certainly is taking its sweet time playing out. The walkers on *The Walking Dead* have been "walking" for nearly a decade. There are now dozens of apocalyptic television shows and we use the "end times" to describe everything from domestic politics and international conflict, to the weather and our views of the future. This collection of new essays asks what it means to live in a world inundated with representations of the apocalypse. Focusing on such series as *The Walking Dead*, *The Strain*, *Battlestar Galactica*, *Doomsday Preppers*, *Westworld*, *The Handmaid's Tale*, they explore how the serialization of the end of the world allows for a closer examination of the disintegration of humanity--while it happens. Do these shows prepare us for what is to come? Do they spur us to action? Might they even be causing the apocalypse?

The imagination of the early twenty-first century is catastrophic, with Hollywood blockbusters, novels, computer games, popular music, art and even political speeches all depicting a world consumed by vampires, zombies, meteors, aliens from outer space, disease, crazed terrorists and mad scientists. These frequently gothic descriptions of the apocalypse not only commodify fear itself; they articulate and even help produce imperialism. Building on, and often retelling, the British 'imperial gothic' of the late nineteenth century, the American imperial gothic is obsessed with race, gender, degeneration and invasion, with the destruction of society, the collapse of modernity and the disintegration of capitalism. Drawing on a rich array of texts from a long history of the gothic, this book contends that the doom faced by the world in popular culture is related to the current global instability, renegotiation of worldwide power and the American bid for hegemony that goes back to the beginning of the Republic and which have given shape to the first decade of the millennium. From the frontier gothic of Charles Brockden Brown's *Edgar Huntly* to the apocalyptic torture porn of Eli Roth's *Hostel*, the American imperial gothic dramatises the desires and anxieties of empire. Revealing the ways in which images of destruction and social upheaval both query the violence with which the US has asserted itself locally and globally, and feed the longing for stable imperial structures, this book will be of interest to scholars and students of popular culture, cultural and media studies, literary and visual studies and sociology.

Explores the post-Enlightenment obsession with apocalyptic endings.

Visions of the American city in post-apocalyptic ruin permeate literary and popular fiction, across print, visual, audio and digital media. *American Cities in Post-Apocalyptic Science Fiction* explores the prevalence of these representations in American culture, drawing from a wide range of primary and critical works from the early-twentieth century to today. Beginning with science fiction in literary magazines, before taking in radio dramas, film, video games and expansive transmedia franchises, Robert Yeates argues that post-apocalyptic representations of the American city are uniquely suited for explorations of contemporary urban issues. Examining how the post-apocalyptic American city has been repeatedly adapted and repurposed to new and developing media over the last century, this book reveals that the content and form of such texts work together to create vivid and immersive fictional spaces in ways that would otherwise not be possible. Chapters present media-specific analyses of these texts, situating them within their historical contexts and the broader history of representations of urban ruins in American fiction. Original in its scope and cross-media approach, *American Cities in Post-Apocalyptic Science Fiction* both illuminates little-studied texts and provides provocative new readings of familiar works such as *Blade Runner* and *The Walking Dead*, placing them within the larger historical context of imaginings of the American city in ruins.

The possibility of a new emancipatory and democratizing politics, explored through the lens of recent urban insurgencies. In *Promises of the Political*, Erik Swyngedouw explores whether progressive and emancipatory politics is still possible in a post-political era. Activists and scholars have developed the concept of post-politicization to describe the process by which "the political" is replaced by techno-managerial governance. If the political domain has been systematically narrowed into a managerial apparatus in which consensual governance prevails, where can we find any possibility of a new democratic politics? Swyngedouw examines this question through the lens of recent urban insurgencies. In *Zuccotti Park*, *Paternoster Square*, *Taksim Square*, *Tahrir Square*, *Hong Kong*, and elsewhere, he argues, insurgents have gathered to choreograph new configurations of the democratic. Swyngedouw grounds his argument in urban and ecological processes, struggles, and conflicts through which post-politicization has become institutionally entrenched. He casts "the city" and "nature" as emblematic of the construction of post-democratic modes of governance. He describes the disappearance of the urban polis into the politics of neoliberal planetary urbanization; and he argues that the political-managerial framing of "nature" and the environment contributes to the formation of depoliticized governance—most notably in the impotent politics of climate change. Finally, he explores the possibilities for a reassertion of the political, considering whether—after the squares are cleared, the tents folded, and everyday life resumes—the urban uprisings of the last several years signal a return of the political.

This Handbook engages the reader in the major debates, approaches, methodologies, and explanatory frames within political anthropology. Examining the shifting borders of a moving field of enquiry, it illustrates disciplinary paradigm shifts, the role of humans in political structures, ethnographies of the political, and global processes. Reflecting the variety of directions that surround political anthropology today, this volume will be essential reading to understanding the interactions of humans within political frames in a globalising world.

The concept of 'peak oil' - the moment when global oil production peaks and a train of economic, social and political catastrophes accompany its subsequent decline - has captured the imagination of a large number of Americans and created a quiet, yet intense underground movement. This book delves deep inside the world of 'peakists', showing how their hopes and fears about the postcarbon future led them to prepare for the social breakdown they foresee. By exploring their worldview, and the unexpected way that these fears transformed many members of this left-leaning group into survivalists, it builds a larger analysis of the rise of libertarianism, the role of oil in modern life, the political impact of digital technologies, racial and gender dynamics of post-apocalyptic fantasies and the social organisation of environmental denial.

Heffernan uses modernist and post-modernist novels as evidence of the diminished faith in the existence of an inherently meaningful end.

Apocalypse and Post-politicsThe Romance of the EndLexington Books

Our age is celebrated as the triumph of liberal democracy. Yet it is also marked by a narrowing of party differences, a decline in voter participation, a rise in nationalist and religious fundamentalisms and an

explosion of popular protests that challenge technocratic governance and the power of markets in the name of democracy itself. This book seeks to make sense of this situation by critically engaging with the influential theory of 'the post-political' developed by Chantal Mouffe, Jacques Ranciere, Slavoj Zizek and others. Through a multi-dimensional and fiercely contested assessment of contemporary depoliticization, 'The Post-Political and Its Discontents' urges us to confront the closure of our political horizons, and to re-imagine the possibility of emancipatory change.

This book combines political theory with media and communications studies in order to formulate a theory of post-truth, concentrating on the latter's preconditions, context, and functions in today's societies. Contrary to the prevalent view of post-truth as primarily manipulative, it is argued that post-truth is, instead, a collusion in which audiences willingly engage with aspirational narratives co-created with the communicators. Meanwhile, the broader meta-framework for post-truth is provided by mediatisation—increasing subjection of a variety of social spheres to media logic and the primacy of media in everyday human activities. Ultimately, post-truth is governed by collective efforts to maximise the pleasure of encountering the world and attempts to set hegemonic benchmarks for such pleasure.

Romantic Revelations shows that the nonhuman is fundamental to Romanticism's political responses to climatic catastrophes. Exploring what he calls "post-apocalyptic Romanticism," Chris Washington intervenes in the critical conversation that has long defined Romanticism as an apocalyptic field. "Apocalypse" means "the revelation of a perfected world," which sees Romanticism's back-to-nature environmentalism as a return to paradise and peace on earth. Romantic Revelations, however, demonstrates that the destructive climate change events of 1816, "the year without a summer," changed Romantic thinking about the environment and the end of the world. Their post-apocalyptic visions correlate to the beginning of the Anthropocene, the time when humans initiated the possible extinction of their own species and potentially the earth. Rather than constructing paradises where humans are reborn or human existence ends, the later Romantics are interested in how to survive in the ashes after great social and climatic global disasters. Romantic Revelations argues that Percy Shelley, Mary Shelley, Lord Byron, John Clare, and Jane Austen sketch out a post-apocalyptic world that, in contrast to the sunnier Romantic narratives, is paradoxically the vision that offers us hope. In thinking through life after disaster, Washington contends that these authors craft an optimistic vision of the future that leads to a new politics.

"For all of its current popularity, contemporary apocalyptic fiction-novels set during or after events that devastate the world as we know it-is part of a long tradition that includes the Biblical story of Noah, the epic of Gilgamesh, and the Works and Days of the ancient Greek poet Hesiod, as well as the vast array of modern examples. In this short, essayistic book, the author focuses on twentieth- and twenty-first-century fiction in which new forms of life emerge from catastrophe, how the survivors adapt to the altered conditions of existence, and the various ways in which the past asserts its claims on them-both the immediate past of the world that was lost, and the deep past of prehistory and imagination that returns with this loss. In Payne's view, "post-apocalyptic fiction is political theory in fictional form. Instead of producing arguments in favor of a particular form of life, it shows what it would be like to live that life." In a world in which there is no more capitalism and no more nation state, characters have to relearn basic survival skills and return to earlier forms of social life. They acquire new capabilities, which bring new satisfactions they could not have anticipated in the world that is gone. In the post-apocalyptic world, they disentangle themselves from old ways of thinking and their misconceptions of human happiness. In this way, Payne argues, post-apocalyptic fiction is the pastoral of our time. The individualism and small-scale social relations of post-apocalyptic fiction are not naïve, but instead the necessary ground for choosing the freedoms and capabilities readers would want to see preserved in any future collective that might emerge from them"--

The apocalypse's triumph is witnessed in the arts, literature, music, film, TV, and digital media thereby enabling us to view the very essence of Apocalypse as a cultural phenomenon.

As disciplines, Politics and International Relations remain dominated by ideas drawn from traditions of liberal internationalism and political realism in which political imagination is preoccupied with command and order, rather than with disruption and emancipation. Yet, they have failed to offer adequate answers to why political action is foreclosed in contemporary times. Proposed through a historically informed engagement with seminal thinkers, including Walter Benjamin, Friedrich Nietzsche, Gilles Deleuze, and Michel Foucault, and examples from films and contemporary events, Ali R?za Ta?kale presents an original and much needed new perspective to interpret politics in our contemporary societies. He argues that post-politics is a counterrevolutionary logic which aims to create a society without conflict, struggle and radical systemic change. Post-Politics in Context serves as seminal intervention upon the debate over the depoliticised conditions of contemporary neoliberal society as well as functioning as an introduction to the core theoretical frameworks of alternative tradition of social and political thought in a manner that is lacking in current debates about Politics and International Relations.

This book examines the arguments made by political actors in the creation of antagonistic discourses on climate change. Using in-depth empirical research from Sweden, a country considered by the international political community to be a frontrunner in tackling climate change, it draws out lessons that contribute to the worldwide environmental debate. The book identifies and analyses four globally circulated discourses that call for very different action to be taken to achieve sustainability: Industrial fatalism, Green Keynesianism, Eco-socialism and Climate scepticism. Drawing on risk society and post-political theory, it elaborates concepts such as industrial modern masculinity and ecomodern utopia, exploring how it is possible to reconcile apocalyptic framing to the dominant discourse of political conservatism. This highly original and detailed study focuses on opinion leaders and the way discourses are framed in the climate change debate, making it valuable reading for students and scholars of environmental communication and media, global environmental policy, energy research and sustainability.

Housing is no longer about having a place to live – but about state pressures to conform, norms and policies regarding citizenship, and practices of surveillance and security. Breaking new ground in the field of urban politics and international relations, Securitization of Property Squatting in Europe examines and critiques legislative initiatives and examines governmental attempts to reframe urban property squatting as a crime and a threat to domestic security. Using examples from France, Netherlands, Denmark, and Great Britain, Mary Manjikian argues that developments within the European Union – including terrorist attacks in London and Madrid, the rise of right wing extremist parties, and the lifting of barriers to immigration and travel within the EU – have had effects on housing policy, which has become the subject of state security policy in Europe's urban areas. In Denmark, squatting has often had an ideological, anti-state character. In Paris, housing policy can be viewed as a type of identity politics with squatters as transnational actors who pose a transnational security threat. In Great Britain, the role of the press has created a drive to criminalize squatting. Events in the Netherlands present two competing notions of what housing is – a human right, or an economic good produced by the free market.

Now thoroughly revised and updated, this concise text offers a deeply knowledgeable and balanced history and overview of political geography since its inception in the late nineteenth century. Rather than trying to impose a single "fashionable" theory, leading geographers John Agnew and Luca Muscarà consider the underlying role of changing geopolitical context for understanding the evolution of the discipline. The authors focus especially on reinterpretations of the post-Cold War period, exploring the renewed questioning of international borders, the emergence of the Middle East and displacement of Europe as the center of global geopolitics, the rise of China and other new powers, the reappearance of environmental issues, and the development of critical geopolitics. Offering more flexibility than a traditional core text, this book will be a valuable resource for all courses in political geography.

Bringing together scholars from English literature, geography, politics, the arts, environmental humanities and sociology, Imagining Apocalyptic Politics in the Anthropocene contributes to the emerging debate

between bodies of thought first incepted by scholars such as Mouffe, Whyte, Kaplan, Hunt, Swyngedouw and Malm about how apocalyptic events, narratives and imaginaries interact with societal and individual agency historically and in the current political moment. Exploring their own empirical and philosophical contexts, the authors examine the forms of political acting found in apocalyptic imaginaries and reflect on what this means for contemporary society. By framing their arguments around either pre-apocalyptic, peri-apocalyptic or post-apocalyptic narratives and events, a timeline emerges throughout the volume which shows the different opportunities for political agency the anthropocenic subject can enact at the various stages of apocalyptic moments. Featuring a number of creative interventions exclusively produced for the work from artists and fiction writers who engage with the themes of apocalypse, decline, catastrophe and disaster, this innovative book will be of great interest to students and scholars of the politics of climate change, the environmental humanities, literary criticism and eco-criticism.

? Do you find yourself contemplating the imminent end of the world? Do you wonder how society might reorganize itself to cope with global cataclysm? (Have you begun hoarding canned goods and ammunition...?) Visions of an apocalypse began to dominate mass media well before the year 2000. Yet narratives since then present decidedly different spins on cultural anxieties about terrorism, disease, environmental collapse, worldwide conflict and millennial technologies. Many of these concerns have been made metaphorical: zombie hordes embody fear of out-of-control appetites and encroaching disorder. Other fears, like the prospect of human technology's turning on its creators, seem more reality based. This collection of new essays explores apocalyptic themes in a variety of post-millennial media, including film, television, video games, webisodes and smartphone apps.

"Twenty-first century American television series have depicted a variety of doomsday scenarios. The author analyzes these speculative futures in terms of gender, race and sexuality, revealing the fears and ambitions of a patriarchy in flux, exemplified by the "return" to a mythical American frontier and crafts a new world order based on the old"--

In our urban world, cities are where most of us experience how our economies and societies are organised and the inequalities which result. This textbook introduces ideas, theories, concepts and examples to help us understand the political and policy challenges of governing cities, centred on the principal challenge of how to make our cities more equitable. It poses critical questions – about how cities are governed, by whom, according to what values, and for whom – and draws from a wide range of urban scholarship. The 'how' covers urban politics and the policy instruments which result. The 'by whom' addresses power relations within and beyond the city and the tensions between different priorities and values. The 'for whom' centres equity and the role of citizens and collective action in how we are governed. In addressing these questions, the book provides an overview of the core theories of urban politics and governance, thinks about what happens at different scales, and examines new forms of citizen activism which herald alternatives for cities. It is a unique introduction to students, policymakers and practitioners who want to understand and seek to improve urban politics and policy.

This Companion provides scholars and graduates, serving and retired military professionals, members of the diplomatic and policy communities concerned with security affairs and legal professionals who deal with military law and with international law on armed conflicts, with a comprehensive and authoritative state-of-the-art review of current research in the area of military ethics. Topics in this volume reflect both perennial and pressing contemporary issues in the ethics of the use of military force and are written by established professionals and respected commentators. Subjects are organized by three major perspectives on the use of military force: the decision whether to use military force in a given context, the matter of right conduct in the use of such force, and ethical responsibilities beyond the end of an armed conflict. Treatment of issues in each of these sections takes account of both present-day moral challenges and new approaches to these and the historical tradition of just war. Military ethics, as it has developed, has been a particularly Western concern and this volume reflects that reality. However, in a globalized world, awareness of similarities and differences between Western approaches and those of other major cultures is essential. For this reason the volume concludes with chapters on ethics and war in the Islamic, Chinese, and Indian traditions, with the aim of integrating reflection on these approaches into the broad consideration of military ethics provided by this volume.

How the political violence of modern jihad echoes the crises of western liberalism In this authoritative, accessible study, historian Suzanne Schneider examines the politics and ideology of the Islamic State (better known as ISIS). Schneider argues that today's jihad is not the residue from a less enlightened time, nor does it have much in common with its classical or medieval form, but it does bear a striking resemblance to the reactionary political formations and acts of spectacular violence that are upending life in Western democracies. From authoritarian populism to mass shootings, xenophobic nationalism, and the allure of conspiratorial thinking, Schneider argues that modern jihad is not the antithesis to western neoliberalism, but rather a dark reflection of its inner logic. Written with the sensibility of a political theorist and based on extensive research into a wide range of sources, from Islamic jurisprudence to popular recruitment videos, contemporary apocalyptic literature and the Islamic State's Arabic-language publications, the book explores modern jihad as an image of a potential dark future already heralded by neoliberal modes of life. Surveying ideas of the state, violence, identity, and political community, Schneider argues that modern jihad and neoliberalism are two versions of a politics of failure: the inability to imagine a better life here on earth.

How can those who seek to protect the "right to life" defend assassination in the name of saving lives? Carol Mason investigates this seeming paradox by examining pro-life literature—both archival material and writings from the front lines of the conflict. Her analysis reveals the apocalyptic thread that is the ideological link between established anti-abortion organizations and the more shadowy pro-life terrorists who subject clinic workers to anthrax scares, bombs, and bullets. The portrayal of abortion as "America's Armageddon" began in the 1960s. In the 1970s, Mason says, Christian politics and the post-Vietnam paramilitary culture popularized the idea that legal abortion is a harbinger of apocalypse. By the 1990s, Mason asserts, even the movement's mainstream had taken up the call, narrating abortion as an apocalyptic battle between so-called Christian and anti-Christian forces. "Pro-life violence of the 1990s signaled a move away from protest and toward retribution," she writes. "Pro-life retribution is seen as a way to restore the order of God. In this light, the phenomenon of killing for 'life' is revealed not as an oxymoron, but as a logical consistency and a political manifestation of religious retribution." Mason's scrutiny of primary sources (direct mail, internal memoranda, personal letters, underground manuals, and pro-life films, magazines, and novels) draws attention to elements of pro-life millennialism. Killing for Life is a powerful indictment of pro-life ideology as a coherent, mass-produced narrative that does not merely condone violence, but anticipates it as part of "God's plan."

The novel provides a portrait of the boomers by following the lives of a zany, idealistic couple and their growing family through the '50s, '60s, '70s and on to the present. Beginning in the Midwest on a honeymoon motorcycle trip the couple sets the goal of putting down roots in California, the land of wild beauty, abundance, and political activism. After a stint on the East Coast, they settle in the West. The music, art, science, and politics of the era are palpable throughout the book.

In Mary Manjikian's *Apocalypse and Post-Politics: The Romance of the End*, apocalypse-themed novels of contemporary America and historic Britain are affirmed as a creative luxury of development. Manjikian examines a number of such novels using the lens of an international relations theorist, identifying faults in the logic of the American exceptionalists and showing that the apocalyptic narrative provides both a counterpoint and a corrective to the narrative of exceptionalism."

? From the beginning, both Robert Kirkman's comics and AMC's series of *The Walking Dead* have brought controversy in their presentations of race, gender and sexuality. Critics and fans have contended that the show's identity politics have veered toward the decidedly conservative, offering up traditional understandings of masculinity, femininity, heterosexuality, racial hierarchy and white supremacy. This

collection of new essays explores the complicated nature of relationships among the story's survivors. In the end, characters demonstrate often-surprising shifts that consistently comment on identity politics. Whether agreeing or disagreeing with critics, these essays offer a rich view of how gender, race, class and sexuality intersect in complex new ways in the TV series and comics.

EXCERPT: FROM KIMBERLY BETHUNE TOMLINSON'S JOURNAL JUNE 19th, 2024 I'm glad you are reading this. It is a record of what we did when all the gods were dead. We live in the aftermath of the HEDV retrovirus outbreak. The effects of the virus were catastrophic. Billions died. Some people had immunity to the virus: the small percentage of the population that carried one abnormal copy of the hemoglobin gene, the gene that causes sickle cell disease. You see where I'm going, don't you? More people of color have survived, immune, than whites. The usual demographics of the US are now inverted. With the correlation of survival with darker skin color, it has become all race. It always was. Most white people were all right with this change. But you can guess who isn't. White supremacists. MAGA hat wearing, confederate flag waving, tiki torch bearing white people. You can guess why: their whole worldview has been flipped. Health, wealth, beauty—all that was attractive and desirable—is now associated with blackness. Poverty, illness, criminality, the breakdown of family and civility—these are white things now. And the supremacists—in full and utter denial that it is their obscure genetic connection to Africans that has granted them immunity—are apoplectic. They've declared war. They're out to exterminate all people of color. And thanks to their persistent lobbying efforts of the NRA to ensure semi-automatic rifles, high-capacity magazines, and bump stocks were never regulated (even while things such as cars, nasal decongestants, milk, and happy meals were), there are more guns left in America than people. Black people, their white allies, we knew it was time to organize, to save ourselves. So now it's wild west, Mad Max, Red Dawn, Hunger Games, Civil War II, whatever you want to call it. The apocalypse has come. God help us.

Depictions of the zombie apocalypse continue to reshape our concept of the walking dead (and of ourselves). The undead mirror cultural fears--governmental control, lawlessness, even interpersonal relationships--exposing our weaknesses and demanding a response (or safeguard), even as we imagine ever more horrifying versions of post-apocalyptic life. This critical study traces a shift in narrative focus in portrayals of the zombie apocalypse, as the living move from surviving hypothetical destruction toward reintegration and learning to live with the undead.

Introduction to Cyber Politics and Policy is a comprehensive introductory textbook for cyber politics and security courses, and the perfect addition to any International Relations or Intelligence course. Written by Mary Manjikian, an expert in the field and an instructor who has taught the course for ten years, it assumes no prior knowledge of technical concepts, legal concepts, military concepts or international relations theory. Instead, she aims to bridge the gaps between the intricacies of technology and the theories of political science. The book emphasizes the importance of collaboration and understanding between the two fields - students from both technology and political science backgrounds need to understand the implications of technology decisions and the policy questions that arise from them in order to make a meaningful contribution to ever-changing field.

The Protocols of the Elders of Zion, first published in Russia around 1905, claimed to be the captured secret protocols from the first Zionist Congress in Basel in 1897 describing a plan by the Jewish people to achieve global domination. While the document has been proven to be fake, much of it plagiarized from satirical anti-Semitic texts, it had a major impact throughout Europe during the first half of the 20th century, particularly in Germany. After World War II, the text was further denounced. Anyone who referred to it as a genuine document was seen as an ignorant hate-monger. Yet there is abundant evidence that The Protocols is resurfacing in many places. The Paranoid Apocalypse re-examines the text's popularity, investigating why it has persisted, as well as larger questions about the success of conspiracy theories even in the face of claims that they are blatantly counterfactual and irrational. It considers the medieval pre-history of The Protocols, the conditions of its success in the era of early twentieth-century secular modernity, and its post-Holocaust avatars, from the Muslim world to Walmart and Left-wing anti-American radicalism. Contributors argue that the key to The Protocols' longevity is an apocalyptic paranoia that lays the groundwork not only for the myth's popularity, but for its implementation as a vehicle for genocide and other brutal acts.

"Goes into extensive detail about the individual characters starting from their origins and their transition and evolution through the decades...makes for fascinating reading"—Collector's Corner The X-Men comic book franchise is one of the most popular of all time and one of the most intriguing for critical analysis. With storylines that often contain overt social messages within its "mutant metaphor," X-Men is often credited with having more depth than the average superhero property. In this collection, each essay examines a specific era of the X-Men franchise in relationship to contemporary social concerns. The essays are arranged chronologically, from an analysis of popular science at the time of the first X-Men comic book in 1963 to an interpretation of a storyline in light of rhetoric of President Obama's first presidential campaign. Topics ranging from Communism to celebrity culture to school violence are addressed by scholars who provide new insights into one of America's most significant popular culture products.

The world is going to hell. So begins this book, pointing to the prevalence of apocalypse -- cataclysmic destruction and nightmarish end-of-the-world scenarios -- in contemporary entertainment. In How to Survive the Apocalypse Robert Joustra and Alissa Wilkinson examine a number of popular stories -- from the Cylons in Battlestar Galactica to the purging of innocence in Game of Thrones to the hordes of zombies in The Walking Dead -- and argue that such apocalyptic stories reveal a lot about us here and now, about how we conceive of our life together, including some of our deepest tensions and anxieties. Besides analyzing the dystopian shift in popular culture, Joustra and Wilkinson also suggest how Christians can live faithfully and with integrity in such a cultural context.

In this study of the cultural pursuit of the end and what follows, Berger contends that every apocalyptic depiction leaves something behind, some mixture of paradise and wasteland. Combining literary, psychoanalytic, and historical methods, Berger mines these depictions for their weight and influence on current culture. He applies wide-ranging evidence--from science fiction to Holocaust literature, from Thomas Pynchon to talk shows, from American politics to the fiction of Toni Morrison--to reveal how representations of apocalyptic endings are indelibly marked by catastrophic histories.

This provocative book reveals how Hollywood films reflect our deepest fears and anxieties as a country, often recording our political beliefs and cultural conditions while underscoring the darker side of the American way of life.

This Handbook defines, illustrates, and challenges the field of environmental political theory (EPT). Through a broad range of approaches, it shows how scholars have used concepts, methods, and arguments from political theory and closely related disciplines to address contemporary environmental problems. Topics include the relationship of EPT to traditions of political thought; EPT conceptualizations of nature, the environment, community, justice, responsibility, rights, and flourishing; explorations of the structures that constrain or enable the achievement of environmental ends; and analyses of methods for fostering environmental change.

Outlines three paths to nuclear catastrophe: general war between superpowers, war triggered by the proliferation of weapons among other countries, and acts of terrorism by subnational groups

Chinese edition of In the country of last things. This is Paul Auster's "1984," The Guardian includes it in the "1000 novels to read before you die." In Traditional Chinese. Distributed by Tsai Fong Books, Inc.

A Magnum Opus of Crime, Politics and Horror in a Post-Apocalyptic WorldThe Earth has suffered a cataclysmic event. Mikhail Drobná and Carlos Revira are two survivors, hungry for money and power, and fuelled by a desire to carve their names onto this new world. Strangers, until events bring them face to face in bloody confrontation. Complex evolving politics, private armies, corruption and murder on a shocking scale frame their violent struggle. Yet something inhuman now walks amongst the lonely, abandoned places and it has its own plans for this world... The best sci-fi horror I've read in 10 years!Floyd Hayes, former Creative Director of Cunniff NYC on Dog Eat DogOne of the most engaging stories I've ever read. Samantha Rule Without a doubt David J Rodger's best work to date.Simon Pyne An exceptionally well written page-turner.Sergio Castenares I became interested in your Yellow Dawn setting, and decided to purchase Dog Eat Dog. Just wanted to touch base and let you know that I thought it was a FANTASTIC read Chris Taylor Science Fiction Dark Fantasy Author David J Rodger Delivers The First of His Post-Apocalyptic NovelsDavid J Rodger's vision of a post-apocalyptic world was given an opening on an epic scale with the hugely popular hit Dog Eat Dog. It is the first of three separate and unrelated books that occupy the shared universe of Yellow Dawn, sitting alongside successful, eerily haunting The Black Lake and the tense, slow-burning thriller of The Social Club. "...a modern noir style mixed in with a heavy dose of brutal action adventure!"Reflexiones Finales on Dog Eat Dog Atmospheric & CreepyThe Guardian, on The Black Lake This is novel of grand vision, character depth and nerve-popping tension. BUY DOG EAT DOG TODAY!

[Copyright: 1071e62bee2529f3cc43ecdb7bcca5b3](https://www.amazon.com/dp/B000APR000)