## INDEX

Abbott and Costello Meet Frankenstein, 70 Accessible death, 113 Ali, Muhammed, 13 Alzheimer's disease, zombie metaphors (relationship), 83 Amazing Transplant, The, 52 American Way of Death, The (Mitford), 87 America's Next Top Model, 101–102 Astaire, Fred, 31-32 Astaire-McKenzie, Ava, 32 Astaire, Robyn, 31–32 Attenborough, David, 13 - 14Authentic Brands Group (ABG), 32–33 gazes, 94-100 Authentic dead, 87 agency, 7 control, sense, 106–107 pop culture star, 103 Undead, contrast, 96 usage, responses, 101 - 102women, majority, 102

Ball, Alan, 99 Becker, Ernest, 87, 89 Becker, Howard Saul, 18 Bereavement/ memorialisation, 2 Bergman, Ingrid, 20 "Best Is Yet to Come, The" (Sinatra), 28 Blackstar (Bowie), 27 Blood and Roses, 70 Bodily control, 55 Body consumption, 77 interest, increase, 73-74 morbid space, relationship, 72 parts, transplantation, 53 - 54Undead body, role, 78 - 79Body Farm, The, 104 Body Parts, 52 Bonten, Leo, 41–42 Bowie, David, 13, 26 posthumous career, 26 - 27Brain That Wouldn't Die, The, 52Branton, Leo, 30–31

Bronfen, Elisabeth, 2, 95 Brown, Bobbi Kristina, 16 Campion-Vincent, Véronique, 47, 51 Cankeş, Başak, 101 Carmilla, 70 Castro, Fidel, 14 Celebrities posthumous careers, 6-7,9 ownership, 32-33 typology (Rojek), 11 Celebrity Culture and Crime (Penfold-Mounce), 11 Celebrity dead earners, 29 ownership, 27 posthumous careers, impact, 29-30 symbolic/commercial value, 11–12 Celebrity deaths polarisation, 16-17 relationship, 10 Celebrity, economics, 28–29 Cellular memory, 55–56 documented accounts, 58 - 59existence/reports, 59 impact, 56-57 narrative form, 59 passage, 57 theory, 57 Cemetery space, history/ policy, 2

Change of Heart (Sylvia), Christmas Story, A, 42 Cirque Du Soleil, 24 Cleopatra, 24 Clinical gaze, 95 Cloning, 51-52 Cobain, Kurt, 16, 26 Cohen, Leonard, 14 Cold Case, 104 Cole, Nat King/Natalie, 21 Coma, 50 Compulsory organ donation, 51 Control, loss, 51–53 myth, 55 Corbett, Ronnie, 13 Cornwell, Patricia, 3 Corpses abjection, 64 actors, 96 afterlife, 41-44 reanimation, 65-66, 80 representation, 43 Corruption, narrative, 49 - 50CSI: Crime Scene Investigation, 104 CSI effect, 104-105 CSI shows, 104 Cultural conversion, 3-4 Culture narratives, 55 Cushing, Peter, 21–22

Daniels, Paul, 13 Dark tourism sites, consumption, 2

Dawn of the Dead, 68, 80, 84 Day of the Dead, 68 Dead confrontation, 107 encounter, 111 entertainment format, popularity, 88 usage, 97-98 media consumption, 88 pieces, agency, 42-43 popular culture, power, 116 - 117representation, 100-101 value, 41-42 viewing, acceptance, 105 - 106Dead, agency, 1 popular culture usage, 7 possession, 5 Dead celebrities agency, 12-13 death, categories, 14 ownership conflict, 31 issues, 30 posthumous careers, 20 value/influence, 6-7 Dead Rich List, 22-23 trends, 24-25 Dean, James, 31 Death accessibility, 113 avoidance, 93 celebrities, relationship, 10comedy focus, 2-3 confrontation, 87

denial, impact, 89 value, 93-94 culture portrayals, role, 94 deliberation, 66 encounter, 111 entertainment format, popularity, 88 exposure levels, 88 popular culture, power, 116-117 fear, 90-91 gazes, 95-96 mass cultural perceptions/ acceptance, 4 medicalisation, 89-90 positive experience, 9 - 10repression, 87–88 scholarship, popular culture (usage), 115 social neutralization, 94 taboo subject, 88–89 undiscovered country (Hamlet), 112 Death denial argument, problems, 91-92 origins, 90-91 psychological/ psychoanalytical origins, 91 society term, usage, 92 Western culture composition, 114

thesis challenge, 92-93 reinforcement, 107-108 Death Is Not the End (Dylan), 1 Denial, impact, 89 Denial of Death, The (Becker), 87, 89 Dietrich, Marlene, 20, 33 Donation forced donation, 50-51 organ donation, 44-45, 50 Dracula, 69 Dracula: Dead and Loving It, 70 D'Rozario, Denver, 22 Dying fear, 91 observation, 114-115 Dylan, Bob, 1

Einstein, Albert, 29 Eugenics, 51 Eye, The, 52–53

Face/Off, 49 "Face of Fashion" (National Portrait Gallery), 102 Fearless Vampire Killers, The, 70 Federline, Kevin, 102 Fido, 69 Fisher, Carrie, 13, 22 Foltyn, Jacque Lynn, 2, 4-5, 15, 17, 87, 96, 100–101, 103–104 Forced donation, 50–51 Forensic gaze, 95 Forensic science, images (integration), 104 Forensic scientists, representations, 107 Forensics, usage, 103 - 104Forsyth, Bruce, 15 Frankenstein (Shelley), 45 Frankenstein monster, themes (impact), 45 - 46Frankenstein-rooted mythology, representations, 45 - 46From Dusk till Dawn, 69 Funeral directors, work, 2

Gabor, Zsa Zsa, 14 Garbo, Greta, 20 Gazes, 94–95 Gein, Ed, 42 Giles, David, 11–12, 36 Goody, Jade, 16 Graceland, openings, 26

Haggard, Merle, 13 Hamlet (Shakespeare), 111–112 Hands of Orlac, The, 51, 52 Harris, Keith, 13 Harris, Thomas, 42 Harry Potter and the Half-Blood Prince, 113 Hendrix, Al, 30–31

Hendrix, Jimi, 30–31 Hepburn, Audrey, 20 Horrible Histories, 113 Houston, Whitney, 16 "I'm Gonna Live till I Die" (Sinatra), 27 Immortal Tour, The (Cirque Du Soleil), 24 Interview with the *Vampire*, 70, 81 Island, The, 51 IZombie, 77, 81-82 Jackson, Michael, 6, 23 - 24Dead Rich List, 22 hologram, 21 posthumous career, success, 27 posthumous earnings, 23f Jackson, Peter, 29 Jones, Bobby, 33 Jones, Steve and Jensen, Joli, 3, 5 Joplin, Janis, 16 Karnstein Trilogy, The, 70 Kearl, Michael C., 11, 21, Kellehear, Allan, 2, 90–92 Kelly, Grace, 33 Khapaeva, Dina, 6, 64-65, 81, 94, 114 Klein, Steven, 102 Kristeva, Julia, 71

Lauro, Sarah Juliet and Embry, Karen, 77 Ledger, Heath, 16 Lee, Harper, 14 Life/death, boundary crossing, 54 Limbs, transplantation, 53 Living, suspension, 54 Lord of the Rings, The, 29 Mad Love, 51 Mansion of the Doomed, 52 - 53McDermid, Val, 3 McQueen, Steve, 20 "Message to the Public" (Scott), 19 Michael, George, 13, 16 Mini Marilyn, 34 Mitford, Jessica, 87 Monroe, Marilyn, 6, 20 ownership, 33-34 Monster Calls, A, 113 Monsters fictional monsters, 77 Undead, association, 75-76 Monstrosity, containment, 84-85 Moore, Liv, 77 Morbid sensibility, 63, 65 dead mobilisers, 89 impact, 66-67 mobilisation, 93 Morbid space, 63 body, relationship, 72 selfhood, relationship, 79 Undead, relationship, 71

Morrison, Jim, 16 Mortality issues (addition), morbid sensibility (impact), 67 vicarious experiences, 113 My Best Friend is a Vampire, 70 Myths, significance, 60–61, 115–116

National Portrait Gallery, "Face of Fashion," 102 Never Let Me Go, 51 Night of the Living Dead, 68, 80

Oates, Lawrence, 18–19 O'Neal, Shaquille, 33 O'Neill, Robert, D, 43, 45, 48-49, 52-53 One Direction, 22 "Order of the Good Death, The," 92 Organ donation compulsory organ donation, 51 mythology, 44-45 voluntary action, 50 Organ shortages, 50 Organ transplantation, 41 mythology, popular culture examination, 48–49 scholarship, range, 43 - 44

Ossorio, Sonia, 102 Othered identity, 78-79 Otherness, 58–59 Others, body (difference), 82 Out of home advertising (OOH), 33 Penfold-Mounce, Ruth, 3-4, 7, 28, 42, 52, 55, 66, 67, 71-72, 94, 105–106, 115 - 117Perry, Katy, 22 Pierson, David P., 95, 107 Popular culture death/dead, encounter, 111, 113-114 glossy topics, 115–117 power, 116-117 usage, 115 Posthumous career, Williams management, 34-36 Posthumous performing, 21-22 Presley, Elvis, 33 posthumous career, 25 - 26posthumous earnings, 25f Price and Prejudice and Zombies, 69 Primordial terror, 94 Prince, 13, 26 posthumous career, 26 - 27Princess Diana, 33

Princess Grace of Monaco, 20, 33-34 Provocative morbid space, 79, 82, 117 Public relations (PR), 33 Pushing Daisies, 100 Returned, The, 81, 82 Reynolds, Debbie, 13 Rhys-Meyers, Jonathan, 10Richardson, Natasha, 17 Rickman, Alan, 13 Robin Williams Trust, 35 Rogers, Ginger, 32 Rogue One, 21-22 Romero, George, 80, 84 Ronge, Barry, 31 Royal Wedding, 32 Safe morbid space, 74–75, 117Savile, Jimmy (notoriety), 28Schultz, Charles, 23 posthumous earnings, 29 Science, threat, 49 Scott, Robert Falcon, 18 Second-hand reality, 46 Second wave feminism, 73 Selfhood absence, 83-84 loss, 80 morbid space, relationship, 79 Self, sense (loss), 79–80 Senna, Ayrton, 18 Shaun of the Dead, 69, 84

Shelley, Mary Wollstonecraft, 45 Silence of the Lambs, The (Harris), 42 Silent Witness, 104 Simpsons, The, 53 Sinatra, Frank, 27–28 Six Feet Under, 97–100 Slaughter, Karin, 3 Smith, Anna Nicole, 17 - 18Social-science fiction/ research, 67 Space, creation, 94 Special dead, commemoration, 10 - 11Star Wars: A New Hope, 2.2 Stoker, Bram, 85 Superette, 101 Swiss Army Man, 97 Sylvia, Claire, 58 Symbolic Exchange and *Death* (Baudrillard), 4 - 5Taylor, Elizabeth, 6, 14, 23-24 posthumous earnings, 24f Tenga, Angela and Zimmerman,

Elizabeth, 68, 70 That's Entertainment! III, 32

Timely (dead celebrity death category), 14

Tolkien, JRR, 29 Top Earning Dead Celebrities (Dead Rich List), 22-23 trends, 24-25 Tragic (dead celebrity death category), 14, 15 Tragic-foolish (dead celebrity death category), 14, 17 - 18Tragic-heroic (dead celebrity death category), 14 Transplantation, 55 mechanical process, 57 recipients, cellular memory (documented accounts), 58-59 recipients, experience, 56 - 57non-fictional accounts, 57-58 stories, plots, 48-49 Transplantation mythology, 46 catalyst, 45 examples, 47 roots, 44 theme, recurrence, 47 True Blood, 69, 77 Trust, misplacement, 49 - 5027 Club, 15-16 28 Days Later, 68, 75 Twilight Saga, 69–71, 81

Undead, 63 agency display, 74-75 morbid sensibility, impact, 66-67 authentic dead, contrast, 96 body, role, 78-79 cannibalistic tendencies, 77 fictional monsters, 77 horror/fantasy genre, 67 horror-fantasy setting, 72 monster, associations, 75-76 monstrosity, containment, 84-85 morbid sensibility, 65 morbid space, 71 Othered identity, 78-79 popularity, increase, 64-65 types, 63-64 viewer consumption, 74 "Unforgettable" (recording), 21 Untamed Heart, 56

Vampire Diaries, The, 64–65, 81 Vampires, 63–64 cultural norms, subversion, 70–71 dominance, challenges, 81–82 eroticism, 70 nonhuman ideal, 81 zombies, contrast, 69–70

Waking the Dead, 104 Walker, Paul, 17 Walking Dead, The, 64-65, 68, 76 Walter, Tony, 5, 66, 92-94 Warm Bodies, 69, 81, 82 Weekend at Bernie's, 97 Western culture, death denial societies, 114 Wilder, Gene, 13 Williams, Robin, 6 posthumous career management, 34-36 Windfall Foundation, 35 - 36Winehouse, Amy, 16 W Magazine, 101 Wogan, Terry, 13 Wood, Victoria, 13

Woodthorpe, Kate, 2, 5, 113 World War Z, 69

Xenotransplantation, 51–52 fictional accounts, 49

Zombieland, 69 Zombies, 63-64 agency, display, 76-77 blankness, 83-84 decomposition, 76-77 genre, capitalist society representation, 84 metaphors, Alzheimer's disease (relationship), 83 morbid sensibility vehicle, 68-69, 83-84 portrayals, 68-69 selfhood, loss, 80-81 vampires, contrast, 69-70