Thesis Report 2020

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Registration: F2016-530

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Khandaan-e-Zombie

Zombies of Pakistan (Re-Imagined)

Submitted in partial of the requirements for the degree of

Bachelor of Design (B.Des.)
In Visual Communication Design
At the Beaconhouse National University.

Acknowledgments

I would like to thank Almighty Allah and everyone else including my parents, family and best of friends. Another heartfelt Thank you especially to the ones who guided me every step of the way, my thesis advisors and instructors who helped me not only survive this thesis apocalypse but honed my skills to become even better at what I do. It has been quite a journey and as it turns out I didn't die or turn into an actual zombie myself so woohoo! I apologise if anyone got infected along the way as we have seen a lot, fighting hordes of the undead. I'm glad I wasn't alone and had all the support whenever I needed it. I wish everyone good luck in all their endeavours. May we all stay safe and healthy, both mentally and physically in these trying times.

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Chapter 1

1.1 KEYWORDS

Visual Communication Design, Science Fiction, Mary Shelley, Gothic Literature, Fantasy Fiction, Monster Literature, George A. Romero, Neil Gaiman, Whimsical, Living Dead, Unorthodox, Pakistani Zombies[0], South Asian Context, Concept Art, Character Design, Storytelling, Illustration, Family Structure, Personalities, Archetypes, Narrative Building, Globalization, Society, Consumerism, Reflection of the Modern Man, Zombiism[1], Gothic Modernism, Horror, Human, Frankenstein

1.2 ABSTRACT

What if zombies actually showed up in Pakistan? Having thought of all sorts of undead and apocalyptic events and reasons for the living dead to exist here in our surroundings or region in general, the most prevalent idea was of mindlessness. Yes, I am talking about the kind of people who have the brains and the ability to use them but they end up not using them. It's almost like our society has been suffering from a curse. And throughout the years this curse of mindlessness makes you crave brains too but you only eat them instead. Looking at our society through a critical lense and with a better understanding of what zombies exactly are I started listing down archetypes and renowned personalities that are present

SIDE NOTES

0: *Pakistani Zombies:* Zombies of Pakistan

1: *Definition of Zombiism: The beliefs and practices of the cult of the zombie.First known use of zombiism was in 1932.*

and very prominent in our society, comprising of them I came up with an unorthodox 'Khandaan'[2] consisting of most of the members you can possibly imagine, from Phupos to Khalas, it is the representation of middle class families living in Pakistan including a bunch of interesting characters like Rishta Aunties, Pindi Boys and Molvis.

2: Khandaan: Lineage, bloodline, family

This piece of fiction explores the idea of a world that is cursed with the curse of the living dead[3] and hasn't changed since the 19th century, it has evolved throughout the generations for its inhabitants. Perhaps taking a turn towards advanced technological addictions, or particularly the ones that are very culturally influenced/powered like drinking chai[4] on every occasion or perhaps consuming it on a level that isn't healthy, all in all they have taken their place as cultural or collective practices. After all, we all know that Pakistanis are crazy about chai. Pakistanis are also very family oriented and tight-knit hence having an impact on one another, so influencing each other becomes a very easy task. They also often happen to use terms like "Mera dimagh mat khao"[5], when taken in the literal sense I see a little zombiesque Pakistani child literally biting on the head and eating the brains off of their caregiver. Which is quite funny if you think about it. So my goal is to introduce a fresher perspective on zombies and create the many indigenous characters in an attempt to make the viewer think for themselves and perhaps realize what and how our socio-cultural behaviours and indoctrinations have been passing down for a long time are a product or merely symptoms for the formulation of this curse. Including other supernatural and superstitious elements hinting on how our society delves within these realms.

3: Curse of the Living Dead: (Metaphorical or Literal Sense) A supernatural phenomenon that can cause undead beings to walk.

4: Chai: Tea is called Chai in Urdu. It is also known as Masala Chai.

5 "Mera Dimagh Mat Khao" is an idiom in the Urdu language which means: Dude don't eat my brain/ don't irritate me with so many questions.

With all the whimsy and wittiness involved, this project for me has evolved in unimaginable ways.

1.3 PASSION

In midst of Globalization, having been an avid watcher of western content, in terms of apocalyptic or undead films and consequently having almost always predominantly encountered these genres in the western context, which always made me wonder what it would be like if zombies showed up in Pakistan or perhaps even imagining on a smaller scale that what would I or we do right at this very moment if all hell breaks loose. Would we be choosing university spaces as a sanctuary/safe haven or would we possibly try making our way home and reinforce the walls surrounding us, and on top of that maybe we'd actually be better off because we have gates instead of picket fences.

1.4 PROJECT SCOPE

So while exploring the idea of a zombie outbreak or simply just a zombie in the Pakistani/Local context and at the same time be heavily influenced by the popular culture and collective humor while the majority of it is circulating in our memes and how we as a community see certain types of people around us etc. How can I make use of satire and zombies as a tool to comment on society, as we know it? This happened to be a constant thought which was recurring in my mind and made it an obvious choice for me to channel my energy towards this topic. Having said that, I started research on this genre.

1.5 DESIGN STATEMENT

My project revolves around storytelling and world building, this piece of fiction talks about our collective realities or even on an individual level that constitute our world for the better part. While this concept has the privilege and ability to be a part of a sequential narrative, I think it's important to understand how it could possibly progress instead of just making a fable with a moral out of it. Being able to illustrate certain types of people and memories or moments through the idea of it being a family all while using zombies as a metaphor or even perhaps quite literally in the current ordeal and just emphasising on the fact that how most part of our being's substituted to that of a zombie, whether that is in the technological or biological aspect of life and mannerisms. The illustrations being seen as images whose intended purpose is to come across as family pictures whether they are framed and up on a wall or are in the form of an album, and being able to process time within those images gives us a certain perspective and evokes a feeling of how the lives of these characters have been playing out, it almost also serves a different way of telling a story, a narrative that is not yet experienced in the written form but only seen as a visual story and the relatability is what's going to make the concept further ground itself, with perhaps the susceptibility of a sequential narrative or storyline later on.

1.6 TARGET AUDIENCE

For a fictional concept such as mine, the visuals are quite whimsical and fun to look at, a bunch of relatable characters with different personalities, hence people of different ages tend to be intrigued by the work being produced, the concept itself has underlying humor and talks about serious issues, then one would deem it to be for adults but also at the same time not completely neglecting the side that caters to younger people. I'd say it's for young adults and of course older individuals, for the themes that are being carried out will be better understood by them. Meanwhile, it most definitely is possible and also depends on the characters that we focus on within the concept itself and highlight whatever it is that we deem to for certain age groups.

Chapter 2

2.1 RESEARCH QUESTIONS

1) What if zombies actually showed up in Pakistan?
2) Can this concept/genre of the undead ever be relevant to the South Asian Narrative and social context?
3) How can I make use of zombies as a satirical social medium to comment on society?

2.2 THEORETICAL CONCEPTS

The Zombie is used as an allegory for social and cultural analysis in the academic interest, it continues to span across multiple disciplines which include anthropology, economics, humanities and political science. The word zombie itself has been used as a metaphor countless times in various theoretical frameworks, whether that is for political administrations, economic policies or even cultural critique. The field of Zombie studies is speculative in nature, and many researchers and academics insist that zombie stories are a great way for us to observe and study the spread of pandemics and the effects of contagious diseases.

References:

Escape

While talking about zombies, *Dr. Steven Schlozman*[6] who is also the author of "Zombie Autopsies", explains the human consequence of not feeling unique in his talk **"Zombies Are Already Here!"** (But it's not what you think) at TEDxCoconutGrove in 2017. He goes on to explain when we talk about a person who's unaware of his or her surroundings we think we perhaps should think about the people who don't stop to take a breath every once in a while in their lives, being able to *'Escape'* [7] from the current realities and see what's in front of us or observe the littlest detail or even notice the smallest of things like your hair swaying across your face as a consequence of the seabreeze while you sit on a beach, implying that you have in fact escaped in that second, it is what means to be alive, hence you've un zombified in that particular moment by being aware. And in the larger context that is contrary to being *mindless*.

6: ***Dr. Steven Schlozman, M.D.***
Harvard Medical School
An Assistant Professor of Psychiatry and Co-director of Medical Student Education in Psychiatry for Harvard Medical School.

7: Escape: https://zombieresearchsociety.com/archives/30006

Zombies & Consciousness

In philosophy Zombies have spurred quite a debate regarding themselves and consciousness, It is understood that Zombies and Consciousness just don't go hand in hand. Being conscious means to be aware and there is no such thing as awareness for a zombie. They are devoid of life. Though according to *Schlozman* they are pretty much like a crocodile who isn't as conscious as a human but is still aware of his surroundings and responds to the environment.

Similarly philosopher *Paul Skokowski*[8], says: "The damage that's been done has changed their behaviour in other ways, but if they can smell fresh meat -- a person -- and if they can see them and they could distinguish between colors or something I would argues that they really are conscious, in a more restricted way than we are". These are two supporting arguments, yet the unifying idea of the zombie is still a human that has no conscious experience. To explain the phenomena further we have been introduced with some thought experiments, such as:

The Zombie Thought Experiment

It takes into account the argument of *The philosophical zombies* or *p-zombies*[9], this thought experiment exists in philosophy of perception and philosophy of mind. These Philosophical zombies are often associated with *David Chalmers* but zombies in this context were first used in 1974 by philosopher *Robert Kirk*, who also wrote the book "Zombies and Consciousness" talking about similar concerns. These p-zombies were introduced primarily to argue in support of mind-body dualism against forms of physicalism[10] such as materialism[11],

8: ***Philosopher Paul Skokowski,*** *the executive director of the Center For Explanation of Consciousness at Stanford University*

9:As mentioned here, https://en.m.wikipedia.org/wiki/Philosophical_zombie

10: ***Physicalism: (Philosophy)*** *The doctrine that the real world consists simply of the physical world. It is the Metaphysical thesis that "everything is physical".*

11: ***Materialism: (Philosophy)*** *Materialism is a form of philosophical monism that holds that matter is the fundamental substance in nature, and that all things, including mental states and*

behaviourism[12] and functionalism[13], according to which mental states such as consciousness, thought, belief, desire, etc, exist solely as behaviour or tendencies towards behaviours. It imagines zombies as being conceivable, a being that, if it could conceivably exist, logically disproves the idea that physical substance is all that is required to explain consciousness. Such a zombie would be indistinguishable from a normal human being but lack conscious experience, *qualia*[14] or sentience.

The Zombie Archetype

The associated theories that I read on and around my topic helped me in realising the multiple ideas linked to **zombiism**. While looking up the history and various depictions of zombie culture in different narratives across the world wide web. Whether that is about getting to know the origin or even the question of existence of the living dead or what they signify in most of the capacities that are widely known in the global context or popular culture. One of the articles I came across encompassed most of the key points, **'*The Zombie Archetype: Living in a Viral Culture*'**[15] It links zombieism to ideas that have been for a while now especially being used as metaphors when questioning the meaning of a modern man, also referring to evils of technology and the chaos that the world would encounter after a possible political collapse. Even in our current situation these conversations are very much the hot topic for we are in a state of an unprecedented pandemic and the world has come to a halt, destroying the economies around the globe. I have been coming across a lot of conspiracy theories by renowned researchers that have not been proven false yet. Suggesting a **New World Order**, one of it's possible scenarios is a world that is experiencing a sudden shift or should I say a jump into the digital realm, for

consciousness, are results of material interactions. E.g: is explaining love in terms of material things or valuing a new car over friendships.

12: ***Behaviourism: (Philosophy)*** *Behaviorism was a movement in psychology and philosophy that emphasized the outward behavioral aspects of thought and dismissed the inward experiential, and sometimes the inner procedural, aspects as well; a movement harking back to the methodological proposals of John B. Watson, who coined the name.*

13: ***Functionalism: (Philosophy)*** *Functionalism is a viewpoint of the theory of the mind. It states that mental states are constituted solely by their functional role, which means, their causal relations with other mental states, sensory inputs and behavioral outputs.*

14: ***Qualia:*** *In philosophy and certain models of psychology, qualia (/ˈkwɑːliə/ or /ˈkweɪliə/; singular form: quale) are defined as individual instances of subjective, conscious experience.*

15: '***The Zombie Archetype: Living in a Viral Culture***' *Weiser, Lee. (2015). Psychological Perspectives*

everything is about *power* and *control*, a topic that has definitely grasped my interest and should be a matter of concern for every individual on planet earth. As this is definitely a step further into the world of digital or technological zombies controlled by the rich.

16: Reference: Harper, Stephen. "Zombies, Malls, and the Consumerism Debate: George Romero's Dawn of the Dead." Americana: The Journal of American Popular Culture 1 (2002).

The New Face of the Living Dead

The olden movies have commented on social structures including racism and not to mention capitalism and consumerism of course. Many have referred to **Consumerism** in the zombie sphere, we've seen the classics, such as the one I already mentioned before "The Dawn Of The Dead"[16] with it's anti-consumerist elements, it comments on how we're all mindless consumers whereas malls are the face of consumer culture or should I say the epitome of corporate capitalism. We've also witnessed a switch in the perspective of the zombie, In the early stages filmic zombies largely consisted of black slaves used as undead labour under the control of white Vodou sorcerers for eternities, as **colonialism** was a prominent part of the subject accounting to the historical references we've come across in Haitian Culture. In "White Zombie"[17] we see the transformation of a white young woman who turns into a zombie at the hands of an evil voodoo master, this narrative very clearly entails themes inspired by Haiti. Another term that was coined, naturally stands out, **"Zombies are Us"**[18], in the Night of the Living Dead (1968), one of George Romero's films changed the image of how now the zombie is to be perceived. One of the major reasons why Romero's works are of significance is because his theme breaks away from the historical, mythological perspective and introduces the new flesh-eating zombies who then became the face of the living dead and gained popular appeal.

17: White Zombie was directed by Victor Halperin and produced by Edward Halperin in 1932 and was based on **The Magic Island** written by William Seabrook his book is credited to also introduce the concept of a zombie to popular culture.

Fun fact: Seabrook was a Cannibal, alongside being an occultist, a journalist, explorer and traveler.

18: Reference: Muntean, Nicholas. "The Zombies Are Us" : A Socio-Historical Analysis Of George Romero's Night Of The Living Dead". *Repositories.Lib.Utexas.Edu*, 2007.

Undead: American Culture

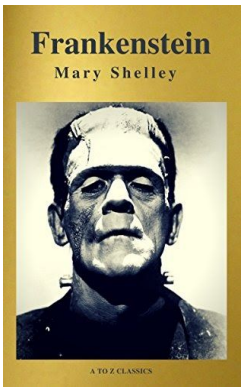
During research I constantly came across a certain perspective, when traced back to history and how the concept of the zombie was introduced in the American popular culture, and the films that I keep on mentioning serve as social commentaries which depict the zombie to be an average white american citizen, there is an apparent shift in the narrative of the zombie. Romero's "Night of the Living Dead" comments on America's racial ideologies[19]. Now the enemy isn't the violent black west Indian but rather the race and context has changed. It has also been mentioned many times that the phenomenon of the zombie is the explanation of America's deepest fears and the consequence of their actions, that have come back to bite them.

19: Reference:
Supporting Article: Powell, Henry. "One Generation Consuming The Next: The Racial Critique Of Consumerism In George Romero ' S Zombie Films". *Digitalcommons.Colby.Edu*, 2009, https://digitalcommons.colby.edu/cgi/viewcontent.cgi?article=1475&context=honorstheses.

2.3 LITERATURE REVIEW

Mary Shelley, being first of the writers who started modern science fiction at the age of only 18, wrote the novel **'Frankenstein'**[20] also known as **'The Modern Prometheus'**, along with many others like **'The Last Man'** which is a post-apocalyptic plague novel. Frankenstein particularly stands out as it literally talks about reanimation. The Author tells a story about a young scientist 'Victor Frankenstein' who created a monstrous creature in an unorthodox scientific experiment. The novel follows in with all the feelings of guilt, remorse, compassion and even loneliness that the monster Frankenstein experiences after being brought to life, since he was fashioned from human pieces. The Monster literature first emerged in the 19th century with the release of this novel 'Frankenstein' although the themes and concepts of it are rooted in 18th century

20: *Frankenstein or The Modern Prometheus*



21: *Dawn of the Dead*

22: *World War Z*

23: *Solanum: a fictional virus*

24: *28 Days Later*

Gothic Literature (which can be traced back to *Horace Walpole's* novel **'The Castle of Otranto (1764)'**). Here onwards I started researching the creature that for me was the closest or perhaps a mere reflection of the modern man, a zombie. The zombie film genre has become an important part of contemporary popular culture. While there are many notable works that later came along in the form of film in the last 80 years like *George A. Romero's* very famous undead contributions to the genre, namely, **'Night of the Living Dead'** which is a 1968 American Horror Film, And another made in 1978 known as **'Dawn Of The Dead'**[21]. In Dawn of the Dead, we're able to see survivors taking refuge inside a mall, they also happen to notice extra zombie traffic that just keeps on entering the mall while groups of them aimlessly roam around, it suggests that even after turning into a zombie some of the human cognitive behaviours or memories still remain active, which then leads them to reiterate and unknowingly carry out certain operations with the power of their pointless memory combined with the use of their basic bodily motor functions. It also talks about their hunger for consumerism and pays emphasis on the consumer culture as it was on the rise in the 1950s and 1960s, buying and using commodities was at the core of their everyday social experience in most of the capitalist Western world. Similarly, **'World War Z'**[22] an apocalyptic action Horror Film based on the 2006 novel by *Max Brooks,* another American Actor/Author whose writings pretty much focus on zombie stories, and directed by *Marc Forster* in 2013. A Zombie Pandemic is on the loose as the virus; Solanum[23] spreads turning people into zombies that are much faster and mutates them in a way that they no longer require energy, water or even oxygen. Some more examples of Post Apocalyptic Films, **'28 Days Later'**[24] (2002), **'28 Weeks Later'** (2007). The zombies showcased in these

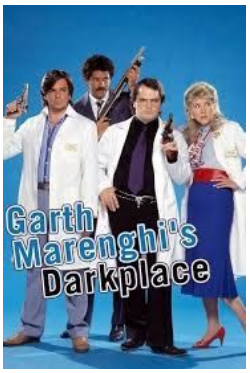
25: *The Walking Dead*

26: *iZombie*

27: *Pride and Prejudice and Zombies*

three movies above are of the extreme lethal kind because of their speed and ability to mutate much faster than the ones we see in other films. Although I think the word we're looking for is rage, that overpowers everyone who gets infected, it also explains their behavioural mechanisms. Moving on to my all-time go-to, **'The Walking Dead'**[25] an American Post-Apocalyptic horror television series for AMC, based on Robert Kirkman, Tony Moore and Charlie Adlard's comic book series. The type of zombies they've maintained are based on the idea of the generic zombie, which is drastically different in terms of speed and mutations. Here we also see an example of a show in which zombies have a conscience, the American Supernatural procedural crime drama Television Series, **'iZombie'**[26], developed by Rob Thomas and Diane Ruggiero-Wright for the CW, play with these themes in quite a manner that further aids in blending or perhaps even introducing these genres together. The main difference between humans and zombies simply comes down to three traits: *appearance, behaviour* and *diet*, but the thing is that in this series it's almost hard to identify or determine who's a zombie and who's not as they're still doing hard work, going to the gym and doing extreme sports all at the same time. Although this virus gives the protagonist some abilities or powers if I may say, that help her solve crime mysteries by being able to see the memories of the murdered individuals after consuming their brains. While others follow the same analogy, **Pride and Prejudice and Zombies** (2016)[27] is a historical action comedy horror film it follows the footsteps of the original pride and prejudice novel written by Jane Austen in 1813, which is a classic love story but now with zombies! It depicts a similar zombie yet not so tamed, once infected still displaying behaviours such as being able to communicate, to talk, and remain together as undead families and are even seen to be able to plan tactics and can disguise themselves among

28: *Garth Marenghi's Darkplace*



29: *Shaun of the Dead*

30: *Frankenweenie*

31: *What is Galvanism in Frankenstein? Frankenstein as being the creator versus the destroyer (Sanchez) Galvanism or also referred as "animal electricity", was first*

the people as long as they died fresh and until and unless it hasn't been too long since they were bitten that it starts showing on their faces, the rotting flesh and stains of possible buffets on human flesh they've feasted on accounting to the uncanny desire of their never ending hunger. We've seen British Humor in the horror genre, a show namely, **'Garth Marenghi's Darkplace'**[28] is a parody of the 80's horror television created and written by *Richard Ayoade* and *Matthew Holness* in which the protagonist always carries a gun and tries to solve supernatural mysteries happening within the hospital named darkplace hospital, and another film **'Shaun Of the Dead'**[29] directed by *Edgar Wright* and co-written with *Simon Pegg* (the name of which happens to be inspired by *Romero's* 'Dawn Of the Dead' I suppose) both of them prove to be an interesting mix of the genres. **'Frankenweenie (1984)'**[30] is a short film directed by *Tim Burton,* co-written by *Leanard Ripps and Burton* himself, produced by *Walt Disney Pictures* which was both homage and a parody to the 1931 film 'Frankenstein' which was originally based on *Mary Shelley's* novel 'Frankenstein' or 'The Modern Prometheus', It revolves around the same ideas, particularly one of them being 'Galvanism'[31] a process, or it can be called an experiment that suggests inducing the dead body or even just body parts of any once living breathing thing with shocks of electricity can re-animate or bring about movement in the muscles of the dead organs, hence claiming that it can bring the subject back to life. Later *Burton* even ended up directing a feature-length stop-motion animated remake of 'Frankenweenie' which was released in 2012, in which the same process i.e, Galvanism is made of use by a child named 'Victor' who learnt it at school and tries to bring his dead dog back to life.

introduced by an Italian Physician and Biologist, Luigi Galvani. ***Galvanism*** *is a source of electricity that is produced through a chemical reaction.*

32: *ParaNorman (2012) Animation/Horror*

I personally have always been inclined towards fantasy, fictional, moody films/books that are for young adults including **The Graveyard Book** by *Neil Gaiman* and stop-motion movies like **Coraline**, which is also another story by Neil Gaiman, directed by Henry Selick. **ParaNorman**[32] is yet another stop-motion zombie movie from the makers at Laika, directed by Chris Butler and Sam Fell, but what takes them one step further for me is that they're beautifully crafted films, the stop-motion is simply incredible.

As I moved closer to shaping my idea, it became clearer that it was headed towards being a fictional storytelling and world-building concept for which I had to view groundwork ideas similar to mine and find inspiration within them, such as the very famous American sitcom known as **"The Simpsons"**, which also happens to be about an unorthodox working class family. It has been running successfully on-air for the past 30 years or so.

I took it upon myself to cross-check characters of tv.series such as the simpsons in their Halloween episodes as zombie versions in Treehouse of Horror seasons. You can imagine all sorts of monsters/creatures incorporated in those episodes, what they are is basically parodies of other concepts/films for example, the episode: "Dial Z for Zombies" is parody of various zombie films combined, "Homer's Nightmare" is a work on Frankenstein, and yet another "Nightmare on Evergreen Terrace" we all can figure out what it's pointing towards, but just so we're on the same page it's inspired by A Nightmare on Elm Street, and many more like twilight, harry potter, the Island of Moreau, 28 Days Later and a more

recent example Stranger Things. However, their zombies fall in line with the typical green-colored guts and brains out kind of zombies.

But what we're discussing right now is the visual aesthetic of how the simpsons as zombies look like, what I would also like to highlight is the concept of how they've created this series on a bunch of simpletons, it comments on the dysfunctional american working-class family and produces comical situations and whatever happens in their lives around a town called, Springfield. It resonates with my Pakistani Khandaan, other families and individuals that live here in our society. I imagine them as being a bunch of zombies that have brains but not the ability to use them. Which turns them into mindless beings.Why I refer to them as a khandaan is because zombies usually move around in hordes and this is one big family so why not. Other similar examples of dysfunctional families like **"Rick & Morty"**[33], A man named 'Rick' who takes his grandson 'Morty' on inter-dimensional adventures with him etc. Similarly there are countless possibilities as there are many overlapping themes that our Pakistani characters can touch upon, namely, Zombies roaming around in emporium

33: *Rick & Morty (2013) - Animation*

(currently we can even observe live examples of how our people react during a declared pandemic) the hot topic that never will go out of date, Rishtay and Shaadiyan, What is the verdict; Is Rishta Aunty the Saviour or the Villain?, Desi Aunties, The gangs of Pindi boys, Chai-dom: Chai Addicts, also known as chronic chai drinkers, Tiddi and Munna going on their own adventures like catching the dreaded Nazar and many many more. However, I'd love to introduce more gore into the visuals I produce in the future. This series of illustrations is sort of like a meet and greet session, an introduction to the family/characters but as I mentioned these concepts can expand into something bigger.

Hotel Transylvania[34] also proves to be a good example, it's a comparatively recent series of animated movies that brings to the spotlight monsters such as Frankenstein, Werewolves, the Mummy and Count Dracula himself who's running a hotel for monsters with his clumsy waiters who also happen to be Zombies. Though the film isn't entirely about zombies but the fun bit is that even though they all are recognized as a different species, yet they happen to be from the same category, that being of monsters. Now Dracula alongside some other monsters also pass for the undead and speaking of Dracula, during research I found our very own remake of *Bram Stoker's* novel **'Dracula' (1897)** which was later remade into a film known as **Bram Stoker's Dracula** (1973) a telefilm by Dan Curtis followed by others, and not to forget our very own remake of Dracula called **Zinda Laash**[35] in the local context, which is a 1967 Pakistani Urdu Horror Film, directed by *Khwaja Sarfraz*. It served as an entry to the thriller and horror genre in Pakistan and was later followed by a few other works in the same category. One of them being, **"Zibahkhana"**[36] which is a 2007

34: *Hotel Transylvania (2012)*

35: *Zinda Laash (1967)*

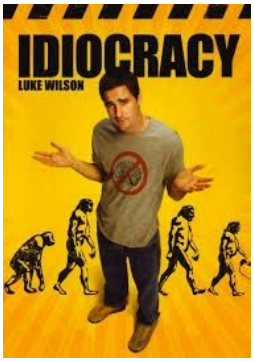
36: *Zibahkhana (2007)*

Urdu-English slasher film directed by *Omar Khan*, having been introduced at private screenings but it was never played in the Pakistani Cinemas due to censorship laws but did receive quite a few awards internationally. Zibakhana can be called as one of Pakistan's zombie originals, the zombies were a product of industrial waste so there are no complications there, it's been taken in the literal sense of the generic zombies. And yet another which is a very recent short film done by *Nadir Shahzad* called **Zom Com** (2018)[37]. It's a smart take on a low-budget zombie film, the storyline grabs your attention, hints towards a few prevalent or should I say predominant themes that are so far liked.

37: *Zom Com (2018)*

Furthermore, as I'm moving on with the narrative of mindless beings and a bunch of people who populate the world another film that came in handy and has similar concepts embedded within it is known as **Idiocracy**[38], in which it is told that as time passes by the people of the world become stupider and stupider and as an offset different cultures take the toll of submerging into what looks like some sort inter or popular cultural discourse and what's left of the languages is slang and a weird dialectic that isn't understood even by a man who has come back from the past. In a world driven by the basicest of human needs and desires, now that those things are covered all that's left is plain stupidity accounting to once there was an increase in technology and after the peak of advancement or what was thought that the future would be like, the world took a turn, not for the better, leaving humanity in the darkest of ages.

38: *Idiocracy (2006) - Comedy/Sci-fi*



2.4 VISUAL REFERENCES

For the visual references I collected imagery of anything and everything that had something to do with zombies, firstly it started with me finding out the types of

zombies whether they were viewed in games like Call of Duty: World at war (zombie mode) or Plants vs Zombies, even the visualization of these two when compared are immensely different. Moreover, there are above a 100 types of zombies with their own characteristics. Namely: iZombies, Cordyceps Zombies, The Generic Zombies, Bonies, Crawlers, Voodoo Zombies, Walkers, Runners, Romero Zombies and the Spitters, Exploders as well as The Screamers and many many more[39]. After having seen all of these I viewed work for visual inspiration from a bunch of movies one of them being Disney's "Coco" accounting to their dead family members facial features, especially the noses (had a hard time figuring those out). The overall imagery has rich colors and you get to see a lot of mexican inspired imagery as the concept for Coco was inspired by the Mexican holiday Day of the Dead[40]. I also happened to come across an Indian Cartoon Illustrator, Prof. Phani Tetali who is a Comic Design Artist, Animator and currently the Head of IDC School of Design, IIT Bombay, India[41]. His work particularly stood out to me as you get to see the various types of people, faces, expressions, personalities and of course all sorts of attires in his cartoon sketches depicting local people living there. He makes use of pen and black markers but for his final pieces he often turns them into digital drawings as well.

39: Primary source of information on the types of zombies can be found on this link; https://zombie.fandom.com/wiki/Types_of_Zombies#iZOMBiEs

40: *Day of the Dead: Holiday*
The Day of the Dead is a Mexican holiday celebrated throughout Mexico, in particular the Central and South regions, and by people of Mexican heritage elsewhere.
Date: Monday, November 2, 2020
Significance: Prayer and remembrance of friends and family members who have died.

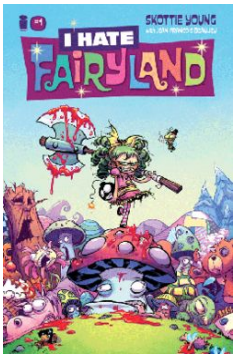
41: *Dsource*
Story of an Indian Animator - Prof. Phani Tetali
https://www.youtube.com/watch?v=EjnB19GwHn0

I happened to come across a comic book called, **'I hate Fairyland'**[42] in which a little girl about six years old falls into a mystical world called fairyland and is now stuck there for over thirty years, Gertrude will hack and slash her way through anything to find her way back home. That character somehow reminds me of one of my absolute favourites, 'Tiddi'[43] who happens to be a part of my very own concept, a little girl in her pre-teens living in Pakistan. Who's a tech-zombie since she's addicted to her smartphone (Just imagine the never-ending Tik Tok videos, oh my it's killing me!). It brings me to a bunch of other characters from her generation who are all mobile addicts.

42: **I hate Fairyland** is written and illustrated by Skottie Young.

Link to I Hate Fairyland Online Comics:

https://readcomiconline.to/Comic/I-Hate-Fairyland



43: *Khandaan-e-Zombie; 'Tiddi' is a twelve year old girl, also known as Chutki.*

2.5 RESEARCH QUESTIONS EXPLAINED

1) What if zombies actually showed up in Pakistan?

Well, as far as this question is concerned, the zombies have arrived, they're already here. They've been here for a very long time, perhaps in things we don't pay heed to, in the things we might not notice, our habits, behaviours, sometimes even the way we perceive things and the funny thing is that in the modern world even the idea of being a zombie keeps on evolving. As with technological advancements our mode of behaviour has advanced and the way we do things is now comparatively very different to how we used to. Since this concerns the modern man, that too is referred to being (in a metaphorical sense, of course) a zombie. And as this concept keeps on growing it's almost like this idea of zombiism knows no borders. But one thing is for sure that if a zombie apocalypse were

ever to happen in Pakistan it would spread quickly due to the high population density.

2) Can this concept/genre of the undead ever be relevant to the South Asian Context?

It comes off as a western concept and it is one of the genres that have been less mingled with in this region, but lately there's a new realization that even ideas like the living dead or in contrast to it, 'superheroes' in Pakistan are being explored. Although these may be topics that geographically just don't work but it's great to see that people are still taking these up as a challenge, a few of the Pakistani films that I've mentioned above can possibly be taken as existing examples. One could say it is due to globalization and that helps in dissolving the argument. During research, digging through history and diving in the horror genre in this region there hasn't been a monster except for ghouls similar to that of zombies (but also acknowledging the fact that they're not zombies but another form of a creature that lives in graveyards and eats the flesh off of the dead bodies) or a specific event that would lead to the understanding or have aided the further development of this concept.

Fun fact: There was a time period in history called the **"Zombie Renaissance".** The Italian Renaissance was a time of great learning, art and culture. But it was also a time of great disease. The syphilis outbreak was very close to a zombie outbreak in the most cosmopolitan parts of Europe. It was a foul-smelling and extremely painful disease, the sores would destroy the face, with rotting flesh and exposed muscle and bone all over the body.
http://www.historynaked.com/renaissance-zombies/

3) How can I make use of zombies as a tool to comment on society, as we know it?

So far it is understood that zombies are permeable metaphors, previously as well as currently, in historical works regarding film we've found multiple themes that have arised when it comes to zombies, whether that's consumerism, or studying real life disease mechanisms in practical and theoretical studies, and perhaps underlying themes of historic events like wars that have taken place, zombies have played their role as a device to convey these concerns effectively and experiments done with multiple themes, whether it's satire or comedy. It has so far proved to be successful as the zombies remain at the top of our popular culture and they've been around for almost 80 years now.

So, while exploring the idea of a zombie in the Pakistani/local context. I've come up with characters that I felt most of us would be able to relate to or have heard about, some of them inspired by actual existing archetypes of certain people present within our society. From Rishta Aunties to Pindi Boys and Chronic Chai drinkers in the form of illustrations that somehow depict certain ideas or indoctrinations that exist or have existed in our lives.

Chapter 3

3.1 RESEARCH METHODOLOGY

After many in-class presentations and conversations with multiple people outside university, I designed a questionnaire that had imaginative, fun questions and at the end made these handful of participants realize that even they are zombies.

The Questionnaire is attached below:

Hello! Your answers to the following questions might just help me survive this *thesis apocalypse* I'm in, thanks.

Name: **Age:**

Q. What or who is a *Zombie*?

Q. What's your understanding of a *Pakistani Zombie*?

Q. Give this Pakistani Zombie a local name, any name that might suit him/her.

Q. What does he/she look like?

Q. What does this Pakistani Zombie crave for? (be as creative as you want)

Q. Any specific traits/quirks that you would like to give this zombie of yours?

Q. Just out of curiosity, do you watch apocalyptic or undead films?
Yes / No / Sometimes
Q. Have you ever seen any Pakistani Zombie content, including movies?
Yes / No / Maybe once or twice
Q. Would you like to watch Pakistani Zombie content?
Yes, I'd love to / I wouldn't mind / No
Q. Do you think they would work well with satire?
Yes / No / Maybe
Q. How would you perceive Zombies in Pakistani movies, as something serious or hilarious?
Serious for sure / Hah! I'd probably laugh

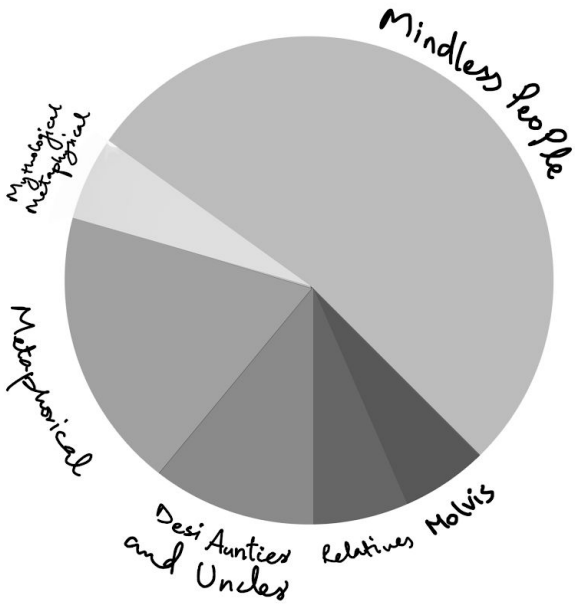
Q. Do you feel like you're living life as a zombie?
Yes / Sometimes, maybe / Not at all / I guess
Please elaborate (Hang in there, we're almost done.)
Why:

Q. How much of a zombie are you?

Q. Have you ever met someone in your life that gave off zombie vibes?
Yes / Every frickin' day / No

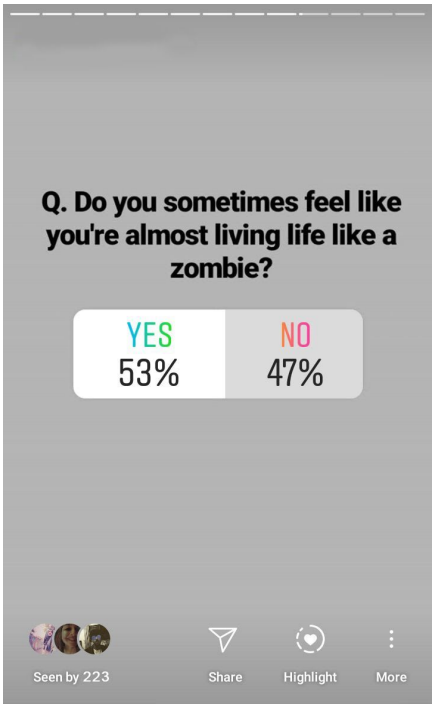
YOU SURVIVED, CONGRATULATIONS! Thank you for your existence.

Understanding of types of zombies in Pakistan - The verdict



FUN FACT: Most of them agreed to being zombies or mentioned that they come across one every other day. These questionnaires were wholly dedicated to assist my understanding of what people think of zombies or this genre and were based on independent experiences and knowledge of the topic at hand. It starts with them describing what a Pakistani zombie is or what it would look like and then naming their character, one name particularly popped up a few times; Bashir/bashira, not sure if there's any logical reasoning behind people going for this name. Moving on to what their zombies could possibly crave. Some agreed on chai, some said gossip. When you put these two things together you somehow envision a desi aunty mindlessly blabbering about, all the while sipping on tea. Early on, I was already looking into archetypes that are present in our society which inturn became inspiration for designing my characters.

One of my projects (unpublished) I did back in 2017 was called “How not to become a Real Life Zombie”, it was purely done from the perspective of a Technological Zombie. An online survey that was carried out of almost above 200 participants consisted of a universal question regarding similars concerns, and the findings for me were highly susceptible:



Whether that is because of their daily monotonous, ’boring’ routines and feel like their living the same day every day or whether it’s just working on auto-pilot most of the days or perhaps literally being brain-dead when you’re unable to generate any ideas or practice being emotionally unavailable, to put it in their words “feelingless” to save your their own heart. Yet another is trying to get in touch with his/her reality most of the time. This pretty much sums it up:

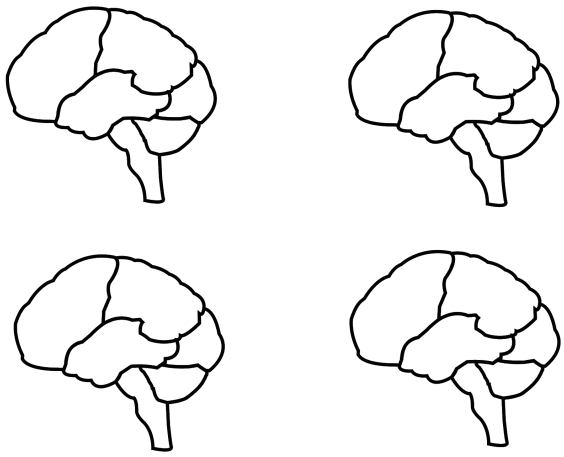
“I'm forced to wake up and perform and I feel dead and I'm stuck in a limbo of being alive/ dead.”

I asked the same question this year (2020), and again the majority admitted to feeling like being a zombie. A very few denied the claim, saying No, that they don't associate themselves with a zombie.

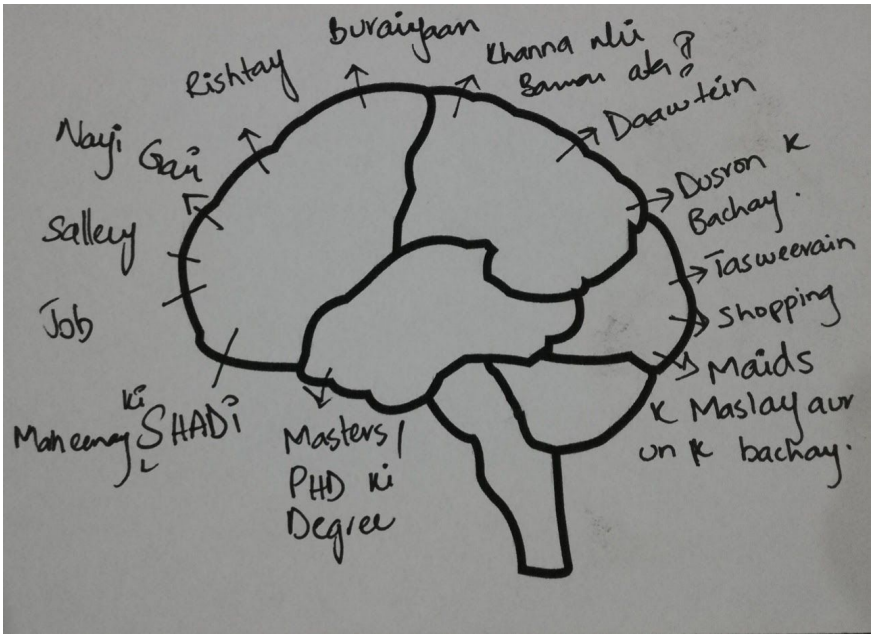
And a stark difference was witnessed after 2 years as the majority felt like sometimes they are living their lives as a zombie.

Activity II: What's on the "Mind" of an average Pakistani?

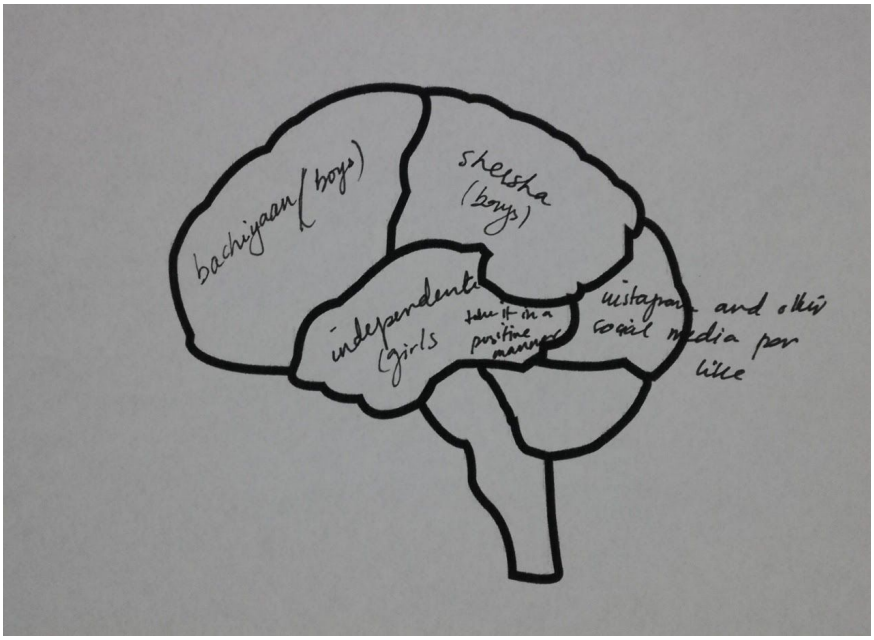
To be able to get my head around what answers I could possibly encounter and to broaden my ideas I came up with another activity which was conducted on a group of about 30 people to basically prove that I'm not the only one who has a certain opinion. So I handed them brains on a piece of paper



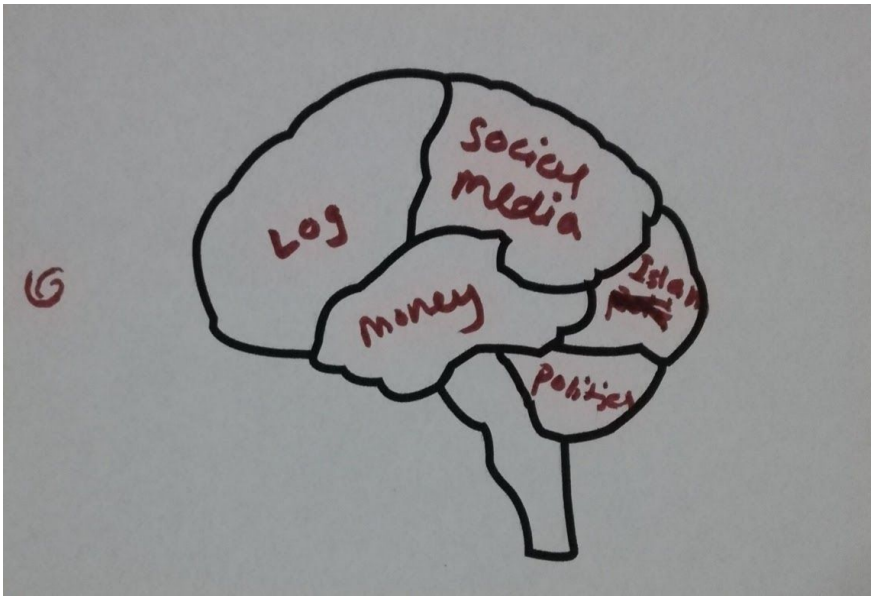
It looks like the mind of perhaps a Rishta Aunty or literally any Desi Aunty:



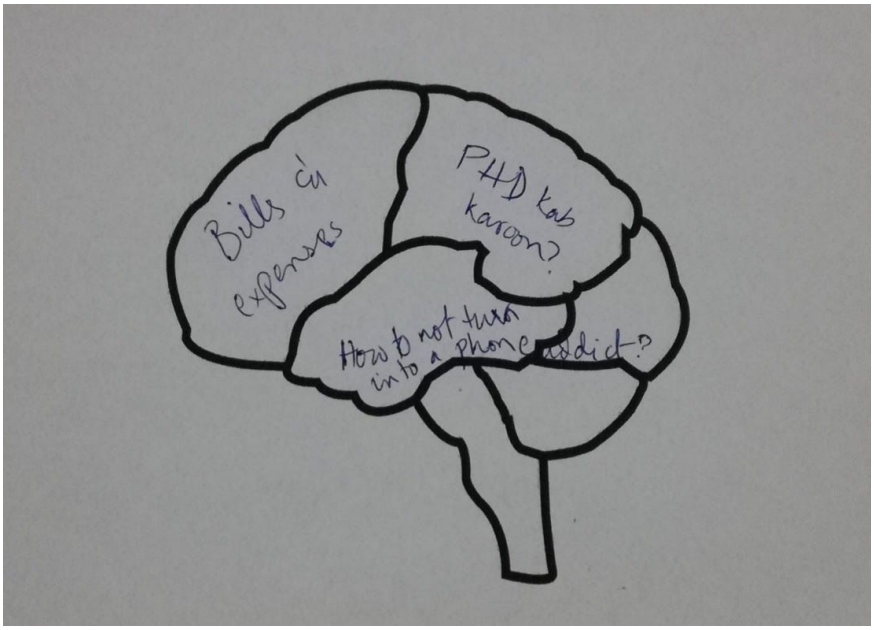
Seems like the mind of an average Pakistani Guy who is also in need of ‘likes’ on instagram, hence is in need of social validation:



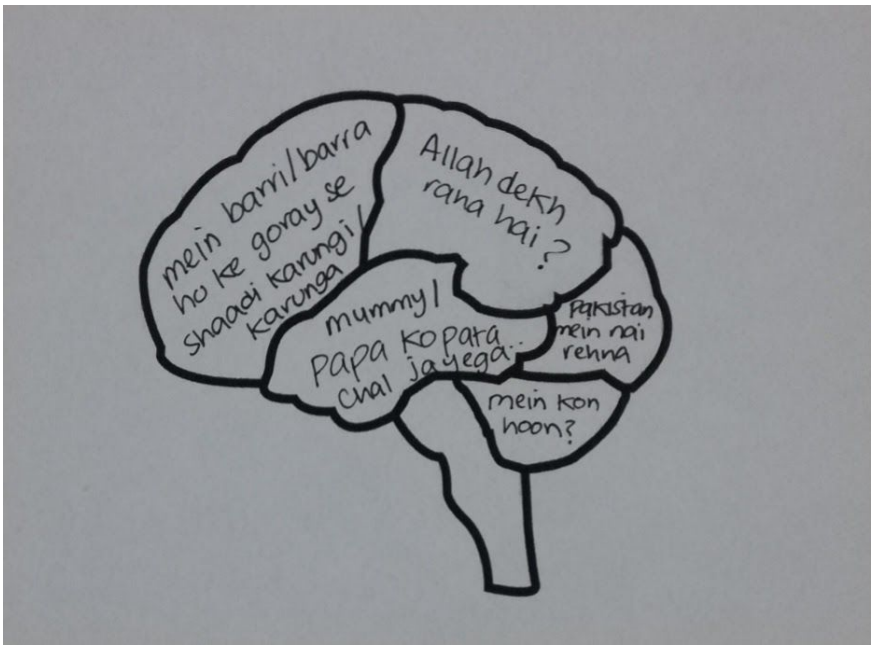
This is honestly just an average brain:



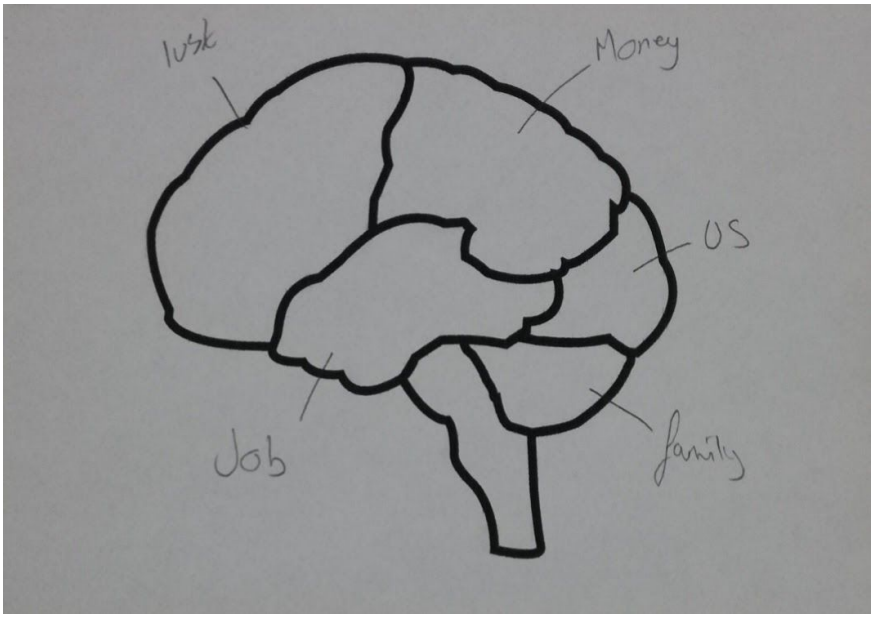
However this one's trying not to become a tech-zombie:



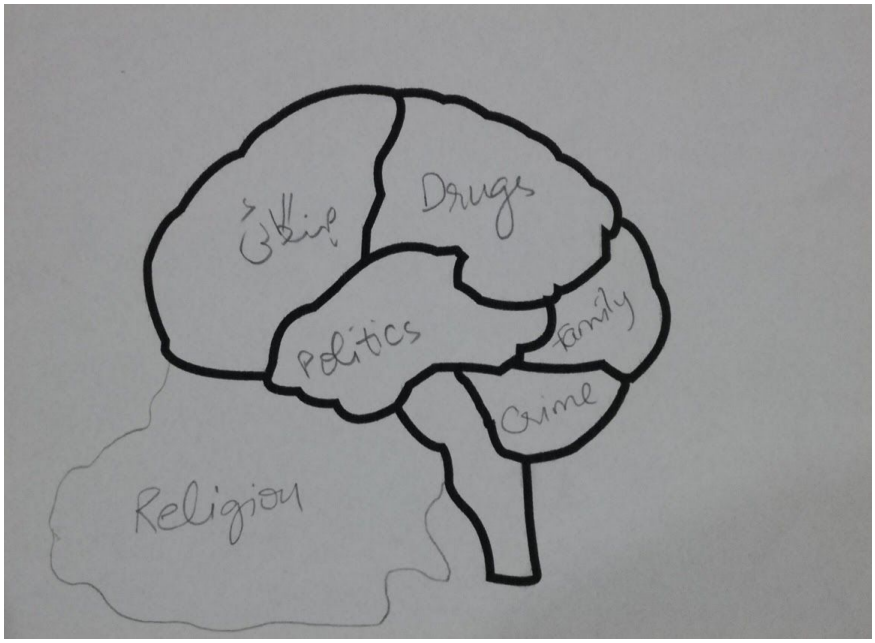
I sense a bit of existential crisis going on over here:



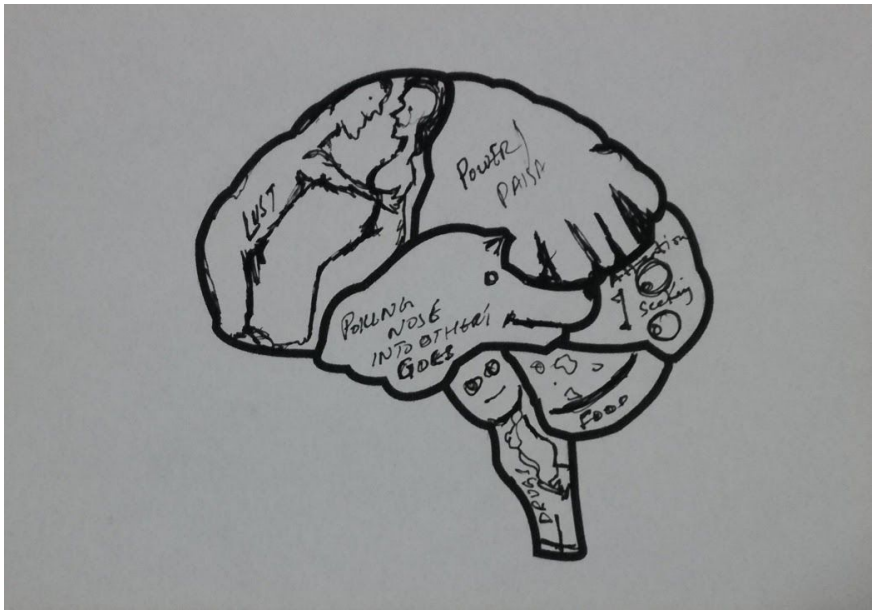
Yes, this is what a basic brain looks like:



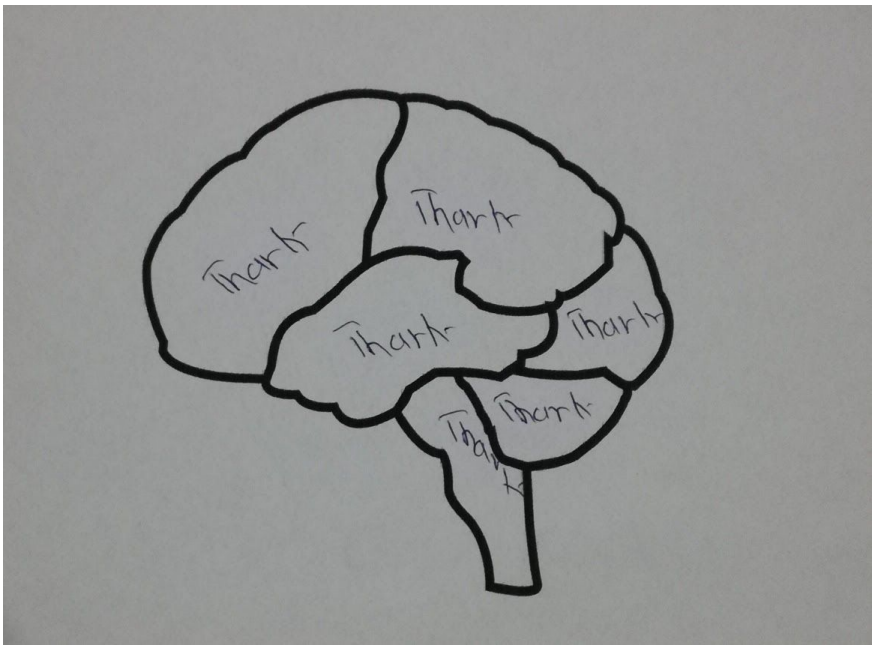
This one has another huge part dedicated to religion, but it's outside of the brain?



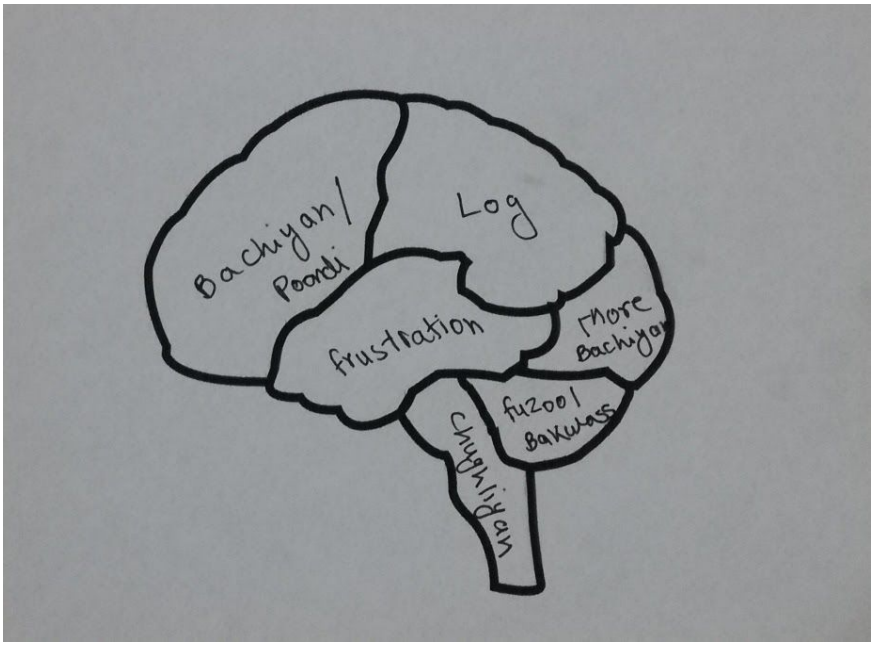
This one gets extra pts. for creativity.



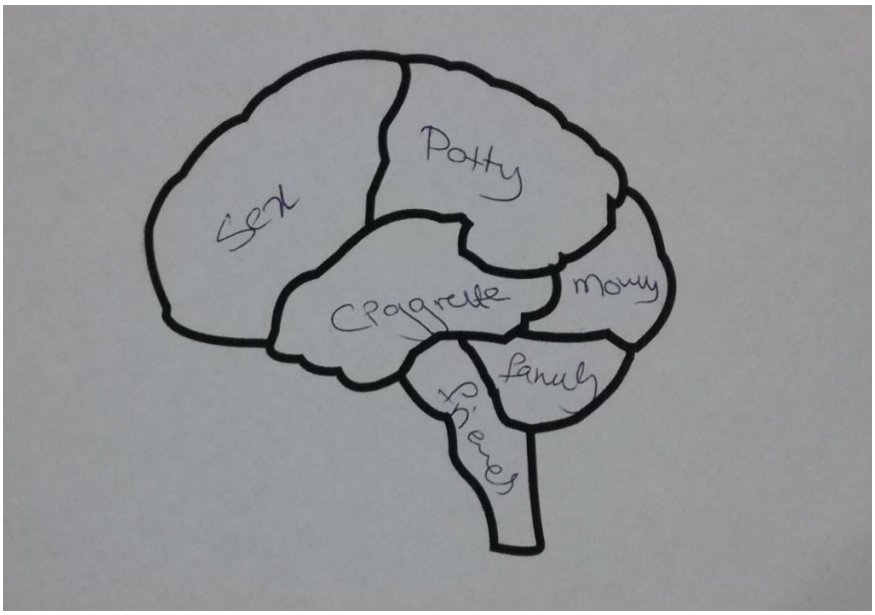
Shall we call this one a tharki brain?



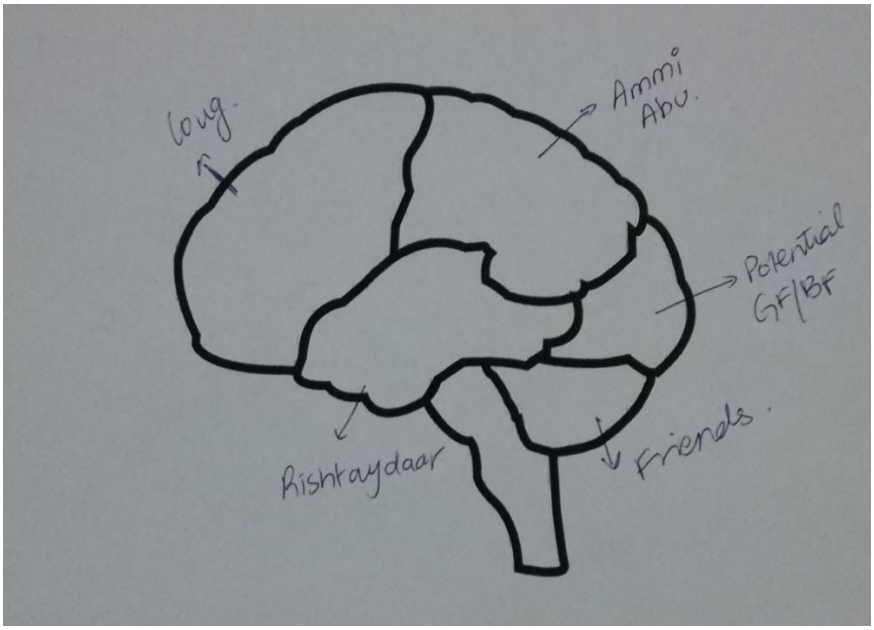
Seems like a Pindi Boy's been thinking lately hence the frustration;



Another basic brain;



And this is perhaps of an average Pakistani girl;



What I've presented to you isn't just twelve brains, it's what people think about others in their surroundings or society, this is what the general collective understanding or should I say opinion is about what possibly could be on the minds of average Pakistanis.

Now what these brains account for is what's on the minds of others or ourselves. Now the person that was and is being 'othered' here is the mind of some Desi Aunty/Uncle, a Random Pakistani Guy, a Pindi boy or someone who just needs basic bread and butter to get through with a day in his life. Sounds like the life of almost everyone nowadays. Just mindlessly going about with their lives.

3.2 DATA SOURCES

When I started out I didn't have a lot of knowledge and knew nothing about the history and its origin, All I knew was that this is a zombie movie and I'd love to watch some gore and survival. As my interest grew I took it upon myself to create a Pakistani Zombie Comedy Novel (or at least I liked to call it that) and as this project moved forward it further developed into what it is now, though it's not a novel but who knows that it might actually turn into an animated sitcom or perhaps even a comic/novel in the future.

I made use of all three of the research methods primary, secondary and tertiary sources, I came across scholarly articles, books that proved to be historical precedents and a whole load of websites that I've mentioned above quite thoroughly. I feel like my most effective and helpful form of research which was

over-all general knowledge and understanding has been through making conversation, with peers/acquaintances, friends, family, professionals in the creative field, visual artists and of course our advisors. I've had a lot to think about, I gathered so much information that it became hard to process and often suffered from creative blocks too (as they are inevitable, I know…). I also think that zombies have never been a one-person thing; it has always been based on a collective endeavour just like many other things because it concerns the behaviourisms of a being with its surroundings, never just the individual itself. I often found myself having conversations needing to get access to information or simply to get to know things that yet haven't been explored properly or even studied from a perspective that is other than finding satire/humor or perhaps apart from something that is considered funny within that particular subject as a human. Like a few of my characters, well to be honest, most of the characters that I'm working on are made from a cultural standpoint built on collective views that are relatable and most of the time recognizable because after all they are of significance in our Pakistani society, for example in the contrary, hippies in an american society. I ended up getting first-hand information in the form of audio and notes on supernatural rituals/phenomenons or simply put 'black magic' from a person who's from bangladesh[44]. But I guess there's no denying that black magic isn't prevalent or relevant in our side of the region as well. The same is with taweez, it's embedded in our culture, you often get to see people wearing them like an enchantment with a powerful incantation for personal protection believing in the power of whatever that's written within those taweez, some assume that it is religiously appropriate and some like to think the contrary, after all it points towards peeri faqeeri that many people in all strata of society are a victim to[45]. This sort of mindless brainwashing and while taking all other

44:Reference of Bangladesh was necessary because every 3 in 5 women there make or know how to use Kaala Jadoo.

45: Proof: Sar-E-Aam - https://www.google.com/search?q=sar+e+aam+jali+peer&oq=Sar+e+&aqs=chrome.0.69i59j69i57j46j0l5.2965j0j7&sourceid=chrome&ie=UTF-8

factors into account is now stated that most of the people are in fact a subject to certain types of indoctrinations and beliefs. Not only that, it also comes down to other behaviourisms that have been very fondly associated with certain people, like desi aunties being very nosy all the time and all up in other people's business whereas, we picture Pindi Boys to be a certain way with their slick, parted from the middle hair, wearing fake gucci belts bought from Raja Bazaar roaming around on their CD-70. Another phenomenon is of the Rishta Aunties, we've all heard stories about them from our girl friends, or somebody who knows someone who had an encounter with this particular Aunty, there's a general understanding on the outlook of the capabilities of a Rishta Aunty, firstly that she's intimidating, thinks a certain way of "how kunwari girls should to be"[46], she gets the job done and earns a lot too! Especially when it's a done deal, if you know what I mean. All in all there's no Pakistani dictionary or link that has aided in pointing things like these out to me, all I was able to find was specific incidents like the infamous Mrs. Khan and a general understanding of what these people are according to those websites/articles, etc. Though we all as Pakistani's have a fairly good idea about what a specific kind of person can be like because hey it's sort of ingrained in us from the very start.

46: Kunwari: a girl who isn't married yet.

My secondary research also known as desktop research constituted insane amounts of findings which included films, articles, youtube videos and even a bunch of Ted talks, but I'd say most of the information I came across initially was through videos. The most informative of them were the websites directly linked to zombiism and we're almost cult like[47], but were mostly flooded with basic information. I found out that many academics, actual doctors and researchers we're members in founding those sites for zombie research and at

47: For example: https://zombieresearchsociety.com/

first it did come as a surprise to me that zombies are serious business in academia.

Fun fact: There's a "zombie" parasite for insects. That causes them to explode.
https://parasearcher.blogspot.com/2017/08/zombie-caterpillars-climb-to-tops-of.html

On another instance:
Zombie Caterpillar Mind-Controlled by Voodoo Wasps
(Yes, the title got me.)
https://www.newscientist.com/article/dn14053-zombie-caterpillars-controlled-by-voodoo-wasps/

https://www.youtube.com/watch?v=Pq65m003uas

Chapter 4

4.1 EXECUTION - BRIEF

This year when we came to think about execution it was something that none of us had really imagined and that we wouldn't be able to execute or display anything physically. So with that limitation we had to showcase our work through digital means.

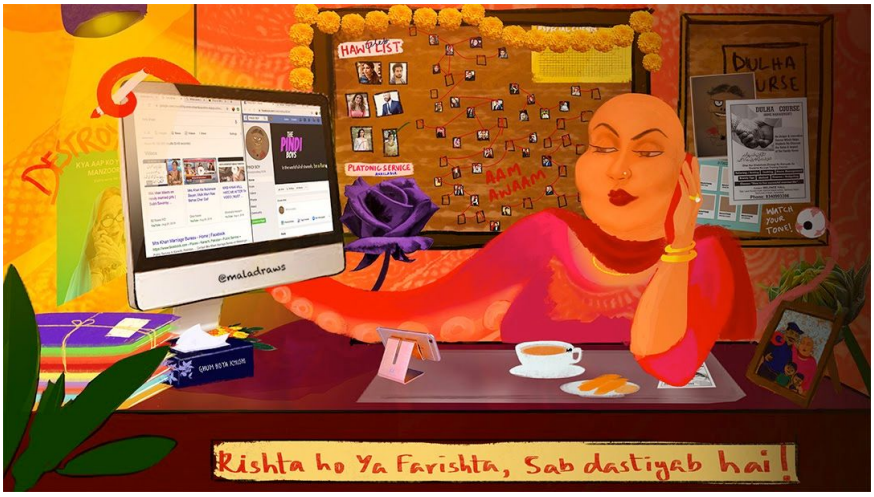
4.2 MEDIUM OF PRESENTATION

My medium was of the plain right illustrative kind, it required extensive amounts of drawing from rough pieces to neater versions and then digitizing them in order to produce digital paintings/illustrations. In the first half of the term I had

the opportunity to explore my choice of style that I wanted to continue working in, from outline strokes

Pindi Boy

to painterly style brush strokes,



Rishta Aunty

to real-life photo manipulated imagery mixed with digital illustrations sort of Jam Fandango style.

Tiddi

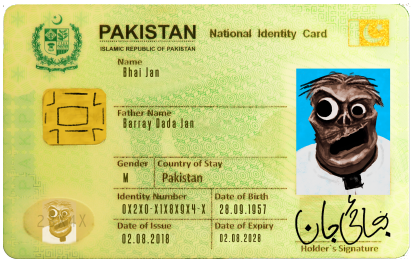
Jhallo

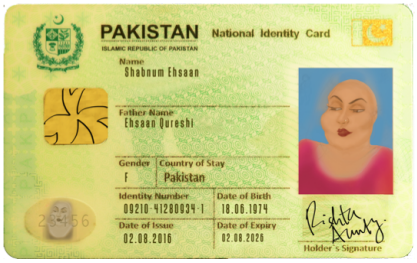
NAZAR NA
LAGI JAYE

What is this thing being
A Murder!
Name etc:
Jhalli
Angelo have one from his past life
What is this thing being
Looking clothes too big or falling off
to eat but weakened
Here the hard is, asks for lifts
Personality
Appearance

What is this thing being
It's another Mutated Creature!
Name etc:
Jhalli
Understanding of the being
Has been playing Pakistan's National Sport which is Marriage and is
not at finding potential partners for her clients.
Likes for
Doodh and chai
Quirk/ Taits/quirks
Apparently she's bald for no reason but the look adds to her person-
Personality attributes / Personality
Has a great personality but very cunning and manipulative at
same time
Physical attributes / Appearance
5'8 with heels on
Figure is the shape of an hour glass.

Alongside this, I had the chance to experiment with how I wanted to use my type, whether it was going to be the hand-written urdu typeface, maybe roman urdu or was it just going to be some urdu font preferably Jameel Noori Nastaliq? But I ended up choosing a self-developed hand-written urdu type where needed. Text and other related information can be seen in the wall within wall phenomena in some of the final pieces.





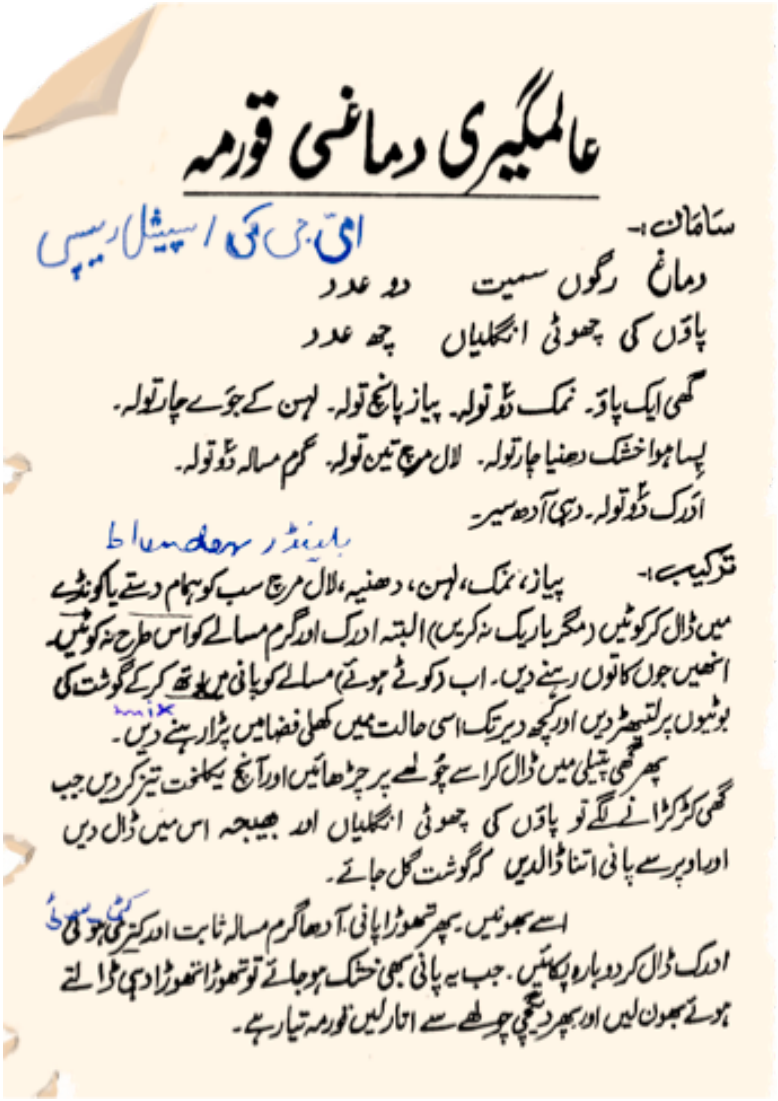
I even delved within animation and explored it's possibilities, though I ended up with what was humanly possible as the idea was to display to make it look like an installation as well by curating a space that caters to the idea and theme that my work was revolving around. While placing some physical objects especially

designed to introduce certain characters so long as they are perceived as personal belongings of those characters such as Identity cards, business cards, recipe of mother's infamous "Alamgeeri Damaghi Korma"[48]

48: Alamgeeri Korma:

The word **Alamgeeri** has been derived from the time of Mughal Emperor **Aurangzeb Alamgir**. Meaning of **Alamgir**: (Persian) Conqueror of the world.

Hence the name Alamgeeri Korma which is an actual south asian dish. **Korma** is a mild **curry** made from various spices, especially coriander; and often with yoghurt sauce or nuts.



عالمگیری دماغی قورمہ

سامان:-
امی جی کی / اسپیشل ریسپی
دماغ رگوں سمیت دو عدد
پاؤں کی چھوٹی انگلیاں چھ عدد
گھی ایک پاؤ۔ نمک ڈیڑھ تولہ۔ پیاز پانچ تولہ۔ لہسن کے جوے چار تولہ۔
پسا ہوا خشک دھنیا چار تولہ۔ لال مرچ تین تولہ۔ گرم مسالہ ڈیڑھ تولہ۔
ادرک ڈیڑھ تولہ۔ دہی آدھ سیر۔

ترکیب:- پیاز، نمک، لہسن، دھنیہ، لال مرچ سب کو ہموار دستے یا کونڈے میں ڈال کر کوٹیں (مگر باریک نہ کریں) البتہ ادرک اور گرم مسالے کو اس طرح نہ کوٹیں۔ انھیں جوں کا توں رہنے دیں۔ اب (کوٹے ہوئے) مسالے کو پانی میں ملا کر کے گوشت کی بوٹیوں پر لتھیڑ دیں اور کچھ دیر تک اسی حالت میں کھلی فضا میں پڑا رہنے دیں۔
پھر گھی پتیلی میں ڈال کر اسے چولھے پر چڑھائیں اور آنچ یکلخت تیز کر دیں جب گھی کڑکڑانے لگے تو پاؤں کی چھوٹی انگلیاں اور بھیجہ اس میں ڈال دیں اور اوپر سے پانی اتنا ڈالدیں کہ گوشت گل جائے۔
اسے بھونیں۔ پھر تھوڑا پانی آدھا گرم مسالہ ثابت اور کترن ہوئی ادرک ڈال کر دوبارہ پکائیں۔ جب یہ پانی بھی خشک ہو جائے تو تھوڑا تھوڑا دہی ڈالتے ہوئے بھونیں اور پھر دیگچی چولھے سے اتار لیں قورمہ تیار ہے۔

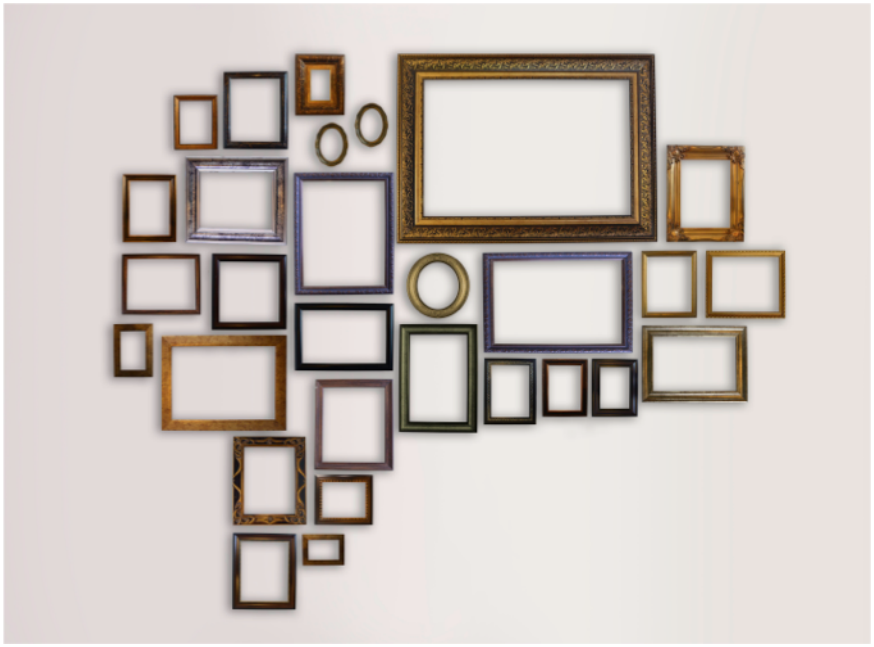
(Yes, the recipe includes human brains and feet) and Pindiboy's over-speeding challans as well as other pieces like brains on a plate and a jar full of eyes placed on a mantel piece, stuff that brings a mood to the desired setting.

4.3 PRE-PRODUCTION & PRODUCTION

In the later half, I had started working on my illustrations and to bring it in some shape or form I hung up around 30 frames in my studio, started printing finished pieces and simultaneously filling the visuals in the most suited frames.

As my choice of medium was illustrative from the very beginning because this idea was mainly about character explorations and they were to be hand-drawn onto a piece of paper first and required me to focus more on anatomy and expressions to evoke feeling as well as different poses of multiple characters, so this was the most effective in terms of production.

Sooner than later we were advised to switch to digital mediums and execute viritally, so I improvised by photographing each frame and then manipulating those images to make frames that can be used however need be. It gave me an edge as well, for now I had the liberty to play with the scales and colors of the frames even further.



And here's a sneak peek into some of the final pieces

This is Munna, a 5 year old boy. He is very patriotic, loves Pakistan.

The innocent one out of all of the other characters, most influenced by people around him, what he sees, the environment surrounding him. Munna's future is at stake.

Say hello to Tiddi, this is an older picture as she's twelve years old now. Chutki's her daddy's princess, who also upgraded from that Motorola flip phone and got a smartphone sooner than later.

Chapter 5

5.1 CONCLUSION

A project such as this is always subject to change with further enhancements, but what i've also felt is that there's a lot of opinions when it comes to zombies as people often see the word 'zombie' as a derogatory term, I didn't quite have the option to go to an extreme because I feel in order to do that it needs to be well thought out and enhanced enough to not come across as flimsy and disparaging so it was quite a challenge to maintain the required

balance because it’s really easy to offend when sensitive information is being put out there, as there are multiple understandings of it too since it’s subjective. So there are many ways you could look at a zombie away from the literal sense of the word.

Although early on, I’ve been receiving overwhelming amounts of positive feedback and constructive criticism which I'm grateful for. I also like the fact that my project has the ability to bring a smile on the viewer's face and that’s what I like the most about it even if they might not agree with certain things they’re still going to have a laugh as it’s a fun topic and an exciting project since there’s always room to play within it. Well then, nothing can possibly go right when zombies are around, so I’m going to end with that everything is uncertain just like we weren’t able to put up a thesis show as half of the world is dying, sadly, owing to the current state of affairs.

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5.3 GLOSSARY

Zombie:

1a: will-less and speechless human (as in voodoo belief and in fictional stories) held to have died and been supernaturally reanimated b: the supernatural power that according to voodoo belief may enter into and reanimate a dead body.

2 a: a person held to resemble the so-called walking dead.

Zombieism:

the beliefs and practices of the cult of the zombie.

Khandaan:

lineage, bloodline, family.

Mera Dimagh Mat Khao:

is an idiom in the Urdu language which means: Dude don't eat my brain/ don't irritate me with so many questions.

Phupos to Khalas:

Aunts from the paternal side and aunts from the maternal side.

Solanum:

Solanum is a fictional virus that turns people into zombies in The Zombie Survival Guide and World War Z novel. It is highly infectious, incurable and gives its victims mysterious properties.

Conscience:

a person's moral sense of right and wrong, viewed as acting as a guide to one's behaviour.

Consciousness:

Definition of *consciousness*

a: the quality or state of being aware especially of something within oneself b: the state or fact of being conscious of an external object, state, or fact.

Generic Zombies:

The Generic Zombie, is a person who has been killed and reanimated by a pathogen, often, but not always due to a virus. They are usually aggressive. They can be curious, but disorientated, and at a loss to fully understand their environment. For the most part, they are usually resistant to damage and rot despite their undead state.

Their most notable trait is that they kill and eat uninfected humans.

Curse of the Living Dead: A supernatural phenomenon that can cause undead beings to walk.

Chai: Tea is called Chai in Urdu. It is also known as Masala Chai.

Mera Dimagh Mat Khao: is an idiom in the Urdu language which means: Dude don't eat my brain/ don't irritate me with so many questions.

Physicalism: (Philosophy)

The doctrine that the real world consists simply of the physical world. It is the Metaphysical thesis that "everything is physical".

Materialism: (Philosophy)

Materialism is a form of philosophical monism that holds that matter is the fundamental substance in nature, and that all things, including mental states and consciousness, are results of material interactions. E.g: is explaining love in terms of material things or valuing a new car over friendships.

Behaviourism: (Philosophy)

Behaviorism was a movement in psychology and philosophy that emphasized the outward behavioral aspects of thought and dismissed the inward experiential, and sometimes the inner procedural, aspects as well; a movement harking back to the methodological proposals of John B. Watson, who coined the name.

Functionalism: (Philosophy)

Functionalism is a viewpoint of the theory of the mind. It states that mental states are constituted solely by their functional role, which means, their causal relations with other mental states, sensory inputs and behavioral outputs.

Qualia:

In philosophy and certain models of psychology, qualia (/ˈkwɑːliə/ or /ˈkweɪliə/; singular form: quale) are defined as individual instances of subjective, conscious experience.