

Zombiefy

Jack Wallen,Jack Wallen, Jr.

Widespread Zombification in the 21st Century and the Wars of the Zombie Masters: Drugs: For Kids and the Occasional Interested Parent Brian

Johnson, 2009-05 Written by a psychiatrist specializing in addiction recovery, this book is a fantastic resource for kids, with accurate medical info presented interestingly and at their level.

Zombifying a Nation Toni Pressley-Sanon, 2016-07-19 The figure of the zombie that entered the popular imagination with the publication of William Seabrook's *The Magic Island* (1929)—during the American occupation of Haiti—still holds cultural currency around the world. This book calls for a rethinking of zombies in a sociopolitical context through the examination of several films, including *White Zombie* (1932), *The Love Wanga* (1935), *I Walked with a Zombie* (1943) and *The Serpent and the Rainbow* (1988). A 21st-century film from Haiti, *Zombi candidat a la presidence ... ou les amours d'un zombi*, is also examined. A reading of *Heading South* (2005), a film about the female tourist industry in the Caribbean, explores zombification as a consumptive process driven by capitalism.

Tropical Gothic in Literature and Culture Justin D. Edwards, Sandra G.T. Vasconcelos, 2016-01-13 *Tropical Gothic* examines Gothic within a specific geographical area of ‘the South’ of the Americas. In so doing, we structure the book around geographical coordinates (from North to South) and move between various national traditions of the gothic (Mexico, Argentina, Brazil, etc) alongside regional manifestations of the Gothic (the US south and the Caribbean) as well as transnational movements of the Gothic within the Americas. The reflections on national traditions of the Gothic in this volume add to the critical body of literature on specific languages or particular nations, such as Scottish Gothic, American Gothic, Canadian Gothic, German Gothic, Kiwi Gothic, etc. This is significant because, while the Southern Gothic in the US has been thoroughly explored, there is a gap in the critical literature about the Gothic in the larger context of region of ‘the South’ in the Americas. This volume does not pretend to be a comprehensive examination of tropical Gothic in the Americas; rather, it pinpoints a variety of locations where this form of the Gothic emerges. In so doing, the transnational interventions of the Gothic in this book read the flows of Gothic forms across borders and geographical regions to tease out the complexities of Gothic cultural production within cultural and linguistic translations. *Tropical Gothic* includes, but is by no means limited to, a reflection on a region where European colonial powers fought intensively against indigenous populations and against each other for control of land and resources. In other cases, the vast populations of African slaves were transported, endowing these regions with a cultural inheritance that all the nations involved are still trying to comprehend. The volume reflects on how these histories influence the Gothic in this region.

Better Off Dead Deborah Christie, Sarah Juliet Lauro, 2011 What has the zombie metaphor meant in the past? Why does it continue to be, so prevalent in our culture? This collection seeks to provide an archaeology of the zombie tracing its lineage from Haiti, mapping its various cultural transformations, and suggesting the post-humanist direction in which the zombie is ultimately heading.

The Transatlantic Zombie Sarah J. Lauro, 2015-07-15 Our most modern monster and perhaps our most American, the zombie that is so prevalent in popular culture today has its roots in African soul capture mythologies. *The Transatlantic Zombie* provides a more complete history of the zombie than has ever been told, explaining how the myth’s migration to the New World was facilitated by the transatlantic slave trade, and reveals the real-world import of storytelling, reminding us of the power of myths and mythmaking, and the high stakes of appropriation and homage. Beginning with an account of a probable ancestor of the zombie found in the Kongolese and Angolan regions of seventeenth-century Africa and ending with a description of the way, in contemporary culture, new media are used to facilitate zombie-themed events, Sarah Juliet Lauro plots the zombie’s cultural significance through Caribbean literature, Haitian folklore, and American literature, film, and the visual arts. The zombie entered US consciousness through the American occupation of Haiti, the site of an eighteenth-century slave rebellion that became a war for independence, thus making the figuration of living death inseparable from its resonances with both slavery and rebellion. Lauro bridges African mythology and US mainstream culture by articulating the ethical complications of the zombie as a cultural conquest that was rebranded for the American cinema. As *The Transatlantic Zombie* shows, the zombie is not merely a bogeyman representing the ills of modern society, but a battleground over which a cultural war has been fought between the imperial urge to absorb exotic, threatening elements, and the originary, Afro-diasporic culture’s preservation through a strategy of mythic combat.

Monetary Policy after the Great Recession Arkadiusz Sieroń, 2020-11-09 Walter Bagehot noticed once that “John Bull can stand many things, but he cannot stand two per cent.” Well, for several years, he has had to stand interest rates well below that, in some countries even below zero. However, despite this sacrifice, the economic recovery from the Great Recession has been disappointingly weak. This book’s aim is to answer this question. The central thesis of the book is that the standard understanding of the monetary transmission mechanism is flawed. That understanding adopts erroneous assumptions—such as, that low interest rates always stimulate economic growth by boosting the credit supply, investment, and consumption—and does not fully take into account several unintended channels of monetary policy, such as risk-taking, high level of debt, or zombification of the economy. In other words, the effectiveness of monetary policy is limited during economic downturns accompanied by the debt overhang and the balance sheet recession, and generates negative effects, which can make the policy counterproductive. The author provides a thorough analysis of the issues related

to the interest rates in the conduct of monetary policy, such as the risk-taking channel of monetary policy, the portfolio-balance channel and the wealth effect, zombie firms in the economy, the misallocation of resources, as well as the neutral interest rate targeting and the difference between the neutral and natural interest rate and the negative interest rate policy. The book is written in an accessible and engaging manner and will be a valuable resource for scholars of monetary economics as well as readers interested in (unconventional) monetary policy.

Not Your Average Zombie Chera Kee, 2017-09-05 The zombie apocalypse hasn't happened—yet—but zombies are all over popular culture. From movies and TV shows to video games and zombie walks, the undead stalk through our collective fantasies. What is it about zombies that exerts such a powerful fascination? In *Not Your Average Zombie*, Chera Kee offers an innovative answer by looking at zombies that don't conform to the stereotypes of mindless slaves or flesh-eating cannibals. Zombies who think, who speak, and who feel love can be sympathetic and even politically powerful, she asserts. Kee analyzes zombies in popular culture from 1930s depictions of zombies in voodoo rituals to contemporary film and television, comic books, video games, and fan practices such as zombie walks. She discusses how the zombie has embodied our fears of losing the self through slavery and cannibalism and shows how extra-ordinary zombies defy that loss of free will by refusing to be dehumanized. By challenging their masters, falling in love, and leading rebellions, extra-ordinary zombies become figures of liberation and resistance. Kee also thoroughly investigates how representations of racial and gendered identities in zombie texts offer opportunities for living people to gain agency over their lives. *Not Your Average Zombie* thus deepens and broadens our understanding of how media producers and consumers take up and use these undead figures to make political interventions in the world of the living.

The Walking Dead #146 Robert Kirkman, 2015-09-09 A breaking point reached.

My Big Fat Zombie Goldfish: The SeaQuel Mo O'Hara, 2014-03-11 Collects two new stories featuring Tom and his zombie goldfish, Frankie, including Frankie confronting a super-electric zombie eel and rescuing Tom's school play.

Reading the Great American Zombie T. May Stone, 2023-08-02 Challenging the human understanding of life and death, the zombie figure represents a fragmentation of personhood. From its earliest appearances in literature, the zombie characterized a human being that was no longer an indivisible whole, embodying the ontological debate over which elements of personhood are most uniquely human. Through its literary evolution, the zombie's missing element gradually approached a finer definition, as narratives moved beyond highlighting metaphysically opaque concepts like soul or will. Studying over a century of American literary history, this book explores how zombies translate cultural concepts and definitions of personhood. Chapters detail how literary zombies have long presented narratives of American cultural self-examination.

THE SPIRIT AND PSYCHOSOMATIC THERAPY JOSEPH ADEBAYO AWOYEMI,

Zombie Theory Sarah Juliet Lauro, 2017-10-15 Zombies first shuffled across movie screens in 1932 in the low-budget Hollywood film *White Zombie* and were reimagined as undead flesh-eaters in George A. Romero's *The Night of the Living Dead* almost four decades later. Today, zombies are omnipresent in global popular culture, from video games and top-rated cable shows in the United States to comic books and other visual art forms to low-budget films from Cuba and the Philippines. The zombie's ability to embody a variety of cultural anxieties—ecological disaster, social and economic collapse, political extremism—has ensured its continued relevance and legibility, and has precipitated an unprecedented deluge of international scholarship. *Zombie Theory* manifested across academic disciplines in the humanities but also beyond, spreading into sociology, economics, computer science, mathematics, and even epidemiology. *Zombie Theory* collects the best interdisciplinary zombie scholarship from around the world. Essays portray the zombie not as a singular cultural figure or myth but show how the undead represent larger issues: the belief in an afterlife, fears of contagion and technology, the effect of capitalism and commodification, racial exclusion and oppression, dehumanization. As presented here, zombies are not simple metaphors; rather, they emerge as a critical mode for theoretical work. With its diverse disciplinary and methodological approaches, *Zombie Theory* thinks through what the walking undead reveal about our relationships to the world and to each other. Contributors: Fred Botting, Kingston U; Samuel Byrland, U of Canberra; Gerry Canavan, Marquette U; Jeffrey Jerome Cohen, George Washington U; Jean Comaroff, Harvard U; John Comaroff, Harvard U; Edward P. Comentale, Indiana U; Anna Mae Duane, U of Connecticut; Karen Embry, Portland Community College; Barry Keith Grant, Brock U; Edward Green, Roosevelt U; Lars Bang Larsen; Travis Linnemann, Eastern Kentucky U; Elizabeth McAlister, Wesleyan U; Shaka McGlotten, Purchase College-SUNY; David McNally, York U; Tayla Nyong'o, Yale U; Simon Orpana, U of Alberta; Steven Shaviro, Wayne State U; Ola Sigurdson, U of Gothenburg; Jon Stratton, U of South Australia; Eugene Thacker, The New School; Sherryll Vint, U of California Riverside; Priscilla Wald, Duke U; Tyler Wall, Eastern Kentucky U; Jen Webb, U of Canberra; Jeffrey Andrew Weinstock, Central Michigan U.

Hadriana in All My Dreams René Depestre, 2017-05-02 Included in 10 Best New Books to Read This May, Chicago Review of Books. Originally published in 1988 and written by one of Haiti's seminal authors, still with us at age 90, this vibrant, erotically charged work shows how humans counter fear—particularly the fear of death—in varied more or less magical ways, even as it paints a fresh and enticing picture of Haitian culture. . . Luscious and affirmative reading, this is work both the serious-minded and the lighthearted can enjoy. —Library Journal, Starred review Depestre presents a rich and

nuanced exploration of large and significant themes expertly couched in one fantastical, expertly translated tale. —Booklist, Starred review One-of-a-kind...[A] ribald, free-wheeling magical-realist novel, first published in 1988 and newly, engagingly translated by Glover. . .An icon of Haitian literature serves up a hotblooded, rib-ticking, warmhearted mélange of ghost story, cultural inquiry, folk art, and véritable l'amour. —Kirkus Reviews, Starred review The sights and sounds of Haiti's vibrant carnival season invigorate this tale of vodou and Haitian culture. . .The truth of Hadriana's fate proves more poignant than horrifying, but in Depestre's hands, this incident is a touchstone of a culture in which distinctions between the empirical and spiritual are obscured, and whose traditional celebrations and beliefs introduce an element of the mythic into the everyday. Eroticism and humor course through his narrative. Depestre's intimacy with his subject matter and his familiarity with the people he portrays—the story is set in his hometown, at the time when he was 12 years old—give readers an insider's look at Jacmelian culture. —Publishers Weekly For the first time, this slim and beguiling novel about the mysterious death and possible zombification of a young woman on her wedding day has been translated into English...With its lyrical commentary on the origins of myth, this mesmeric and frequently erotic work transcends its focus on a young woman to address the complexities of race, class and religion. —Shelf Awareness for Readers, Starred Review With a foreword by Edwidge Danticat. Translated from the French by Kaiama L. Glover. *Hadriana in All My Dreams*, winner of the prestigious Prix Renaudot, takes place primarily during Carnival in 1938 in the Haitian village of Jacmel. A beautiful young French woman, Hadriana, is about to marry a Haitian boy from a prominent family. But on the morning of the wedding, Hadriana drinks a mysterious potion and collapses at the altar. Transformed into a zombie, her wedding becomes her funeral. She is buried by the town, revived by an evil sorcerer, and then disappears into popular legend. Set against a backdrop of magic and eroticism, and recounted with delirious humor, the novel raises universal questions about race and sexuality. The reader comes away enchanted by the marvelous reality of Haiti's Vodou culture and convinced of Depestre's lusty claim that all beings—even the undead ones—have a right to happiness and true love. From the introduction by Edwidge Danticat: Despestre offers us the kind of tale we rarely get in the hundreds of zombie stories featuring Haitians, stories set both inside and outside of Haiti. In *Hadriana in All My Dreams* we get both langaj—the secret language of Haitian Vodou—as well as the type of descriptive, elegiac, erotic, and satirical language, and the artistic license needed to create this most nuanced and powerful novel. Kaiama L. Glover is an associate professor of French and Africana Studies at Barnard College, Columbia University. She is the author of *Haiti Unbound: A Spiralist Challenge to the Postcolonial Canon*, coeditor of *Yale French Studies' Revisiting Marie Vieux-Chauvet: Paradoxes of Postcolonial Feminine* (issue no. 128), and translator of Frenkétienne's *Ready to Burst* and Marie Vieux-Chauvet's *Dance on the Volcano*. She has received awards from the National Endowment for the Humanities, the Mellon Foundation, and the Fulbright Foundation.

Dreams Derrick Jensen, 2011-01-04 Jensen's furthest-reaching book yet, *Dreams* challenges the destructive nihilism of writers like Richard Dawkins and Sam Harris who believe that there is no reality outside what can be measured using the tools of science. He introduces the mythologies of ancient cultures and modern indigenous peoples as evidence of alternative ways of understanding reality, informed by thinkers such as American Indian writer Jack Forbes, theologian and American Indian rights activist Vine Deloria, Shaman Martin Prechtel, Dakota activist and scholar Waziyatawin, and Okanagan Indian writer Jeannette Armstrong. He draws on the wisdom of Dr. Paul Stamets, author of *Mycelium Running: How Mushrooms Can Help Save the World*, sociologist Stanley Aronowitz, who discusses science's lack of accountability to the earth, and many more. As in his other books, Jensen draws heavily from his own life experience living alongside the frogs, redwoods, snails, birds and bears of the upper northwest, about which he writes with exquisite tenderness. Having taken on the daunting task of understanding one's dreams as a source of knowledge, Jensen achieves the near-impossible in this breathtakingly brave and ambitious new work.

I Zombie I Jack Wallen, Jack Wallen, Jr., 2011-01-10 In a moment of pure chaos, the majority of the Earth's population became the walking dead. One man promises to unveil the truth. When journalist Jacob Plummer is bitten by one of the undead he turns to the written word not only to ease the pain of change, but to reveal a truth that could spare the world from extinction. As Jacob attempts to reveal the conspiracy behind the virus he fights off the undead masses to save the planet from a collision with entropy.

Insiders and Outsiders Francis B. Nyamnjoh, 2013-07-04 This study of xenophobia and how it both exploits and excludes is an incisive commentary on a globalizing world and its consequences for ordinary people's lives. Using the examples of Sub-Saharan Africa's two most economically successful nations, it meticulously documents the fate of immigrants and the new politics of insiders and outsiders. As globalization becomes a palpable reality, citizenship, sociality and belonging are subjected to stresses to which few societies have devised a civil response beyond yet more controls.

Plots against Russia Eliot Borenstein, 2019-04-15 In this original and timely assessment of cultural expressions of paranoia in contemporary Russia, Eliot Borenstein samples popular fiction, movies, television shows, public political pronouncements, internet discussions, blogs, and religious tracts to build a sense of the deep historical and cultural roots of konspirologiia that run through Russian life. *Plots against Russia* reveals through dramatic and exciting storytelling that conspiracy and melodrama are entirely equal-opportunity in modern Russia, manifesting themselves among both pro-Putin elites and his political opposition. As Borenstein shows, this paranoid fantasy until recently characterized only the marginal and the irrelevant. Now, through its

embodiment in pop culture, the expressions of a conspiratorial worldview are seen everywhere. Plots against Russia is an important contribution to the fields of Russian literary and cultural studies from one of its preeminent voices.

Decolonizing the Undead Stephen Shapiro, Giulia Champion, Roxanne Douglas, 2022-08-25 Looking beyond Euro-Anglo-US centric zombie narratives, *Decolonizing the Undead* reconsiders representations and allegories constructed around this figure of the undead, probing its cultural and historical weight across different nations and its significance to postcolonial, decolonial, and neoliberal discourses. Taking stock of zombies as they appear in literature, film, and television from the Caribbean, Latin America, sub-Saharan Africa, India, Japan, and Iraq, this book explores how the undead reflect a plethora of experiences previously obscured by western preoccupations and anxieties. These include embodiment and dismemberment in Haitian revolutionary contexts; resistance and subversion to social realities in the Caribbean and Latin America; symbiosis of cultural, historical traditions with Western popular culture; the undead as feminist figures; as an allegory for migrant workers; as a critique to reconfigure socio-ecological relations between humans and nature; and as a means of voicing the plurality of stories from destroyed cities and war-zones. Interspersed with contextual explorations of the zombie narrative in American culture (such as zombie walks and the television series *The Santa Clarita Diet*) contributors examine such writers as Lowell R. Torres, Diego Velázquez Betancourt, Hemendra Kumar Roy, and Manabendra Pal; works like China Mieville's *Coverhead*, Reza Negarestani's *Cycolonopedia*, Julio Ortega's novel *Adiós, Ayacucho*, Ahmed Saadawi's *Frankenstein in Baghdad*; and films by Alejandro Brugués, Michael James Rowland, Steve McQueen, and many others. Far from just another zombie project, this is a vital study that teases out the important conversations among numerous cultures and nations embodied in this universally recognized figure of the undead.

Generation Z Victoria Carrington, Jennifer Rowsell, Esther Priyadharshini, Rebecca Westrup, 2015-12-17 This book argues that the mythic figure of the zombie, so prevalent and powerful in contemporary culture, provides the opportunity to explore certain social models – such as ‘childhood’ and ‘school’, ‘class’ and ‘family’ – that so deeply underpin educational policy and practice as to be rendered invisible. It brings together authors from a range of disciplines to use contemporary zombie typologies – slave, undead, contagion – to examine the responsiveness of everyday practices of schooling such as literacy, curriculum and pedagogy to the new contexts in which children and young people develop their identities, attitudes to learning, and engage with the many publics that make up their everyday worlds.

The World of Horrotica David Edward Collier, 2013-09-05 THE APOCALYPSE CODEX PROPHEZIES THE COMING OF THE APOCALYPSE, UNLESS, OF COURSE, THE UNDERGROUND APOCALYPSE RESISTANCE CAN PREVENT THE APOCALYPSE FROM HAPPENING. HOWEVER, IN THE TRICKY PROCESS OF TRYING TO PREVENT THE APOCALYPSE, THE APOCALYPSE RESISTANCE INSTEAD CAUSES THE APOCALYPSE TO BEGIN. IS THE ZOMBIE DOOMSDAY UPON US: IN SHADOW OF TOMORROW, HELLREBEL AND HELLDEVIL ARE ORPHANED TWINS RAISED AS DAY-WALKING VAMPIRE HUNTERS BY THE BROTHERHOOD OF BLOOD, OTHERWISE KNOWN DOWN THE ROAD AS THE UNDERGROUND APOCALYPSE RESISTANCE. WALKING DEAD MEN WANTED AS VIGILANTE OUTLAWS HUNTED DOWN BY THE LAW, HELLREBEL AND HELLDEVIL MUST HUNT DOWN THE DEVIL INCARNATE BEFORE THE DEVIL INCARNATE HUNTS DOWN SIN INCARNATE. OTHERWISE, SIN INCARNATE WILL GIVE BIRTH TO DEATH INCARNATE ~~~~~ DID YOU KNOW ROBERT LOUIS STEVENSON PENNED DR. JECKYLL AND MR. HYDE ON A SIX-DAY COCAINE BINGE? LIKE DR. JECKYLL AND MR. HYDE, EACH ONE OF US HAS A SPLIT PERSONALITY. THE GOOD SIDE THAT WE SHOW OFF DURING THE DAY, AND THEN THAT DARK SIDE THAT WE TRY TO KEEP HIDDEN IN THE DARKEST CORNER OF OUR CLOSET. I HIDE THESE EPISODES INSIDE THE CLOSET. WE ALL HAVE SKELETONS BURIED IN OUR CLOSET. BUT ME, I HAVE A CEMETERY BURIED IN MINE. HOWEVER, I FEAR SOMEONE WILL UNLOCK MY CLOSET. I SEE IT EVERY NIGHT IN MY NIGHTMARES, NIGHTMARES THAT WAKE ME EVERY NIGHT. LIKE FRANKENSTEIN, I SEE MYSELF FLEEING IN FEAR, RUNNING FASTER AND FASTER, RUSHING DOWN A DARK ROAD DISAPPEARING THROUGH THE SNOW-SWEPT WOODS GROWING DARKER AMIDST A BITTER WINTER, RUNNING FARTHER AND FURTHER AWAY, RUSHING THROUGH THE WIND-SWEPT WILD. IT WANDERS WAYWARD ACROSS UNFOLDING VIRGIN VISTAS AS IT WONDERS TO GOD IN HEAVEN, WHY THE HELL IN THE WORLD ARE THE RABID DOGS IN SUCH RUTHLESS, PITILESS, RELENTLESS PURSUIT? THERE ARE SOME DOGS THAT BARK. HOWEVER, THERE ARE OTHER DOGS THAT BITE. SAVE ME FROM MY SINS BEFORE THEY CATCH UP TO ME. MAN MAKES HIS HELL AND MY MIND IS MINE. SAVE ME FROM THE DEVIL AND FREE MY SOUL FROM THIS LIVING HELL. AS A WALKING DEAD MAN HUNTED DOWN IN THE DEAD MANS LAND, YUPPIE CITY WAS HOOKED ON MALE FUEL. MALE FUEL TURNED YOU INTO A MAN. MALE FUEL TURNED YOU INTO A MACHINE. MALE FUEL TURNED YOU INTO A MONSTER. HOWEVER, WHEN BIO/CIDE WENT UNDER, BIO/CIDE CITY NO LONGER MASS-PRODUCED MALE FUEL. THE ALICE-IN-WONDERLAND WITHDRAWAL SYMPTOM OF MALE FUEL WAS THAT YOU DEVELOPED VIOLENT ZOMBIE-LIKE BEHAVIOR THAT TURNED YOU INTO A HUMAN BEAST THAT BEHAVED LIKE A ZOMBIE. WHAT WAS STILL LEFT AT THE BIO/CIDE CITY WAS HORDED BY HUMANS THAT TOOK REFUGE UNDERGROUND. HOWEVER, FOR THOSE THAT WERE STILL ALIVE, THE UNDERWORLD WAS NOT ANY BETTER THAN THE WORLD THEY LEFT BEHIND. FOLLOWING THE GRAVEYARD WARS, THE WORLD OF HORROTICA WAS RECLAIMED BY THE OUTCASTS AND

THE OUTLAWS WHO WEATHERED THE STORM WHILE LIVING UNDERGROUND WHERE THE REMAINING REMNANTS OF THE HUMAN CIVILIZATION RETURNED TO THE MORTAL WORLD WHERE THE OUTCASTS AND THE OUTLAWS TOOK CONTROL OF THE HUMAN WORLD, WHICH BECAME KNOWN AS THE LAWLESS LAND.

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