

## **Annotated Bibliography**

Gloria Madrigal

English Discipline, El Paso Community College

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Professor Kelli L. Wood

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Boyarsky, L., & Mosqueira, J. (2012, May 15). *Diablo III*. [Video game]. Irvine, CA: Blizzard Entertainment.

In the game *Diablo III*, Boyarsky and Mosquera (2012), both designers and illustrators of the game, have set the bar high for the standards of gaming with its impeccable craftsmanship as well as set a platform for fun monster destruction. Many people view death related video games as senseless acts that can lead to violence, but the reality is, people play these horror games for satisfaction of fighting beasts and not getting hurt. For example, the game *Diablo III*, a person chooses a character that he or she can build upon. The armor and weapons accelerates the character to fight harder monsters. As the game progresses and gets harder, many of the gory beasts in the game are demonic creatures, and levels such as the Hells of Agony contain human corpses hung up on posts and carcasses hanging off of torture chambers. The developing character mazes through the human carcasses and skeletons to fight a boss that is a grotesque monster with horns and is ready to roast the character alive. After fighting the Hells of Agony boss, the player is rewarded with gold as well as other armor and weapons designed to fight bosses at higher levels. In the final level, the character fights the ultimate boss, Diablo, where the demon takes the player to alternate dimensions. In the alternate dimension, the character fights an illusion of itself until it is sent back to the boss level and finally Diablo is defeated (Boyarsky & Mosqueira, 2012). Through all the fighting and killing of these demonic creatures, gamers do not get hurt. It is simply a rewarding experience to fight creatures and knowing the gamer does not die in the process. I will use this as an example of contemporary video games that involve death and dying.

Ebert, R. (1970 April). *Interview with George Romero*. Retrieved from: <http://www.rogerebert.com/interviews/interview-with-george-romero>.

It is important to know that the idea of zombies and eating flesh is not what is compelling to the masses. Who would want to say that eating flesh is fun? The real ideas are the emotions that arise when watching the ghastly gore horror movies. Without a doubt every person experiences different feelings when it comes to watching scary movies. In an interview conducted by Ebert, a film critic and a Pulitzer Prize winner, discusses the ideas behind horror films with the man dubbed as the king of zombies, George A Romero. In the interview, Ebert asked Romero if there was a message behind the movie *Dawn of the Dead*. Romero stated,

Well, yes, but it's not something I think should be talked about a lot. You can say the movie is an observation about materialism, and so forth, and what have you really said? The point is that people come out of the film having experienced some very extreme emotions, and it's up to them to interpret what happened. (as cited in Ebert, 1970)

Watching horror movies lets people explore with emotions. The feelings of being scared can be exciting yet intimidating at the same time. Zombies on film or the little screen bring forth these emotions and serve as metaphors for the unthinking masses without the consequences of being eaten or destroyed by the brainless wonderers of the night. This source will be valuable as one of the topics I'll cover is our fascination with zombies.

Geijer, H. (2016, January 21). *The apocalypse worth spreading, or how to survive a zombie attack* [Video file]. Retrieved from <https://www.youtube.com/watch?v=MriRotjmyjE>.

In a TedTalk, Geijer, an author as well as an expert in surviving the zombie apocalypse, discusses how to survive a zombie attack but it is not the kind of zombie apocalyptic crisis one might think. He talks about actual disasters and how to overcome crisis or end of the world phenomena. Geijer first discusses his initial interest in zombies during childhood and how his interest grew to conducting a class on how to survive the zombie apocalypse. Realizing that his class caught the interest of hundreds of people, he began to dig deeper in the ideas of an apocalyptic crisis. He states, "There was a thirst in our society for discussing the end of the world, with or without zombies" (Geijer, 2016). Society has a growing interest in the end of the world, primarily because people feel that that time is coming close. Geijer (2016) goes on to say that that not only is the interest in zombies and the apocalypse about surviving, but also about hope that comes after having survived. Now people feel that they are the zombies that carry on with their lives, day in and day out, in a routine fashion without being able to reach their full potential. He goes on to say if the end of the world did come, the hope that people carry would allow them to start off with a "clean slate, a fresh start." The thought of having hope following a crisis is what is important. Starting new means that all previous mistakes taken are no longer an issue, and people can move on with a clear conscious. This article shows that fascination of zombies is a social one and will fit into not only the section where I talk about zombies, but also my discussion of the social influences and trends.

Graves, Z. (2012). *Zombies: The complete guide to the world of the living dead*. New York, NY: Cartwell Books.

Our ever growing love for the zombie can be translated into fear and anxiety. According to Graves, a writer who studies the occult and has studied cultural history, wrote a book that

addresses how the zombie and the zombie apocalypse can question our humanity. He explains how humans can easily turn on one another should such an apocalypse arise. Humans in fight or flight situations can become cold and selfish and “may turn out to be soulless automatons, devoid of feelings, sympathy or mercy” (Graves, 2012, p. 12). He goes on to say that the undead have combined the certainty of death and the thought that war and violence “is a terrible, dehumanizing aspect of our modern civilizations” (p. 12). Though we all know that death is certainty, the idea of dying at the hands of a lifeless, flesh eating corpse still brings the fear of suffering with death. The idea of a global pandemic draws out the fear and anxiety in humans. The zombie is a figure of certain death, whether it be through disease, war, or other means. The zombie is as much a part of our lives now as it was during the times in history when the zombie was just a mere folk legend. Throughout history, zombies have dominated humans, through folk stories, movies, books, and other means. One thing is certain, zombies will always be a part of our lives. This is a good source to use as I talk about the current cultural fascination and how many of these monsters are metaphors for things we face in society.

Hamilton, P. L. (2013). Simulating the Zombie Apocalypse. In M. Balaji (Ed.) *Popular culture and media: Thinking dead* (pp. 55-57). Lanham, MD: Lexington Books.

The zombie and its apocalypse gives interested readers and viewers of the media an idea of what the real world can actually succumb to. In the article “Simulating the Zombie Apocalypse in Popular Culture and Media,” Hamilton, a professor of English in Chicano/U.S. studies, he describes how media has shaped the ideas of interested viewers. He mentions several crimes that occurred in 2012, where people have committed horrible acts of cannibalism. When media aired these stories, they often used the word “zombie” as a metaphor to depict the kinds of acts each of

the crimes that occurred. He also mentions several cases such of that of Rudy Eugene, a homeless man that attacked a man by eating his face. Another case was of Alexander Kinuya, who had killed his roommate and had eaten his brain and heart. Hamilton's point was that media used these cases as similar instances rather than isolated incidents by using "zombie-like" attacks (p. 55). He goes on to say that news media uses the notion of the zombie to conceal what is actually going on in the world "though all the deployments of zombies and a zombie apocalypse are ultimately simulations of one order or another, those utilized by the news media serve only to mask and obscure the horrors of humanity from itself, while those in film comics, and television precipitate a confrontation between humanity and its fears, its anxieties, and its depths" (p. 57). Media uses people's fascination with the zombie to bring in the ratings, by discrediting the actual horrendous acts depicted, and this will fit in with my paper in terms of how we can also use these things to hide our own monsters.

Kennedy, J. (2011 October 15). "Instinct with Hellish Life." *Wall Street Journal*, Retrieved from <http://www.wsj.com>

To be able to understand the fascination for the zombie, we must first examine the origins of the zombie's roots in Haiti, where zombies were actually depictions of slaves. James Kennedy, who is a writer for the *Wall Street Journal*, explains William Brooks' *The Magic Island*, and how zombies were not dragging, undead, grunting corpses but actually zombie slaves working for sugar cane plantations. Brooks writes of his encounter that the creature is "a soulless human corpse . . . is taken from the grave and endowed by sorcery with a mechanical semblance of life" for the purpose of "setting it dull heavy tasks, and beating it like a dumb beast if it slackens" (as cited in Kennedy, 2011). Zombies in those times took a different role, with being

slaves to the sugar cane plantations that were run then by Americans. Kennedy goes on to point out that Haitian folklore brought the zombie sensation to the United States. It was a new kind of monster that beat out the vampire and the werewolf. Kennedy also points out that after Brooks' encounter in Haiti, zombies were shown on screen soon after, with the movie *White Zombie*. Nonetheless, the zombie craze in Western culture soon took off from there and has never went down since. I'll use this to talk about the historic roots of the zombie idea.

Parker, J. (2011 April 15). "Our Zombies, Ourselves." *The Atlantic*, vol. 307, no. 3, pp. 128-40.

In the article "Our Zombies, Ourselves," Parker, an author for *The Atlantic*, explains how zombies are not just creatures of the undead, but possess a certain characteristic that depicts a story or meaning behind it. He states, "[w]ith nothing to say on his own behalf, the zombie is in his own position of great semiotic vulnerability: meanings are plastered on him" (Parker, 2011, p. 33). The zombie brings about characteristics on his own, and has a uniqueness that other horrors of the night do possess. The zombie is a never ending story no matter how people see it. It can be molded in different ways to explain the story that it follows. Zombies have been under the spotlight bringing horror into people's homes for ages. It feeds off of the imagination of the person who imagines the flesh eating wonderer to be. Parker also goes on to say that the mass media has taken hold of the zombie and create different versions of it. He references that the stories these zombies possess have changed over time, in movies as well as in books, songs and other types of media, and have brought out certain "pathos" in a person and that is why people still cling on to the idea of the zombie (p. 33). The zombie will be around to stay. People can mold the zombie to be anything that people imagine it to without feeling the consequences of

being bit. This is another source that will work in talking about how these monsters become metaphors for our ideas and behaviors.

Silver, M. (2015). *Zombie Preparedness 101: Zombie Pandemic*. Illus. Bobb Hobbs. Georgia: Center for Disease Control.

Another way that zombies have brought influence to people is by comedy or comics. Even the Center for Disease Control has used zombies as a metaphor in how to prepare for a real life disaster. The CDC has published a comic book called *Zombie Preparedness 101: Zombie Pandemic*. In the comic, Tod and Julie watch a news broadcast stating that there is a virus outbreak and that everyone should stay indoors. The virus is of unknown origin but people are showing symptoms of slurred speech, slow movement, and violent behaviors. Tod researches information on what to gather in such a situation. Soon after, the city is under a state of emergency and everyone that is not infected is to be isolated in their homes until the CDC comes out with a vaccine that prevents the virus from spreading. Soon after, Tod wakes up and it was all a dream. He wakes up to a warning on the news that there is a storm and that people should have a preparedness kit incase an emergency should occur (Silver). The main idea of the story is to prepare people incase an emergency should occur, and the comic comes with a list of emergency supplies that should be kept in the home. This comic uses the zombie as the metaphor for the story because it would capture a younger audience's interest, as well as bring awareness to emergency situations. This is a great example of how our fascination with the macabre can be used for education and will fit in with a positive or humorous side of the issue.



