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### The effects on Psychology in an Outbreak

An event such as an apocalypse can affect people in many ways. Whether that be Physical or Psychology changes. In my case, I will be researching and making an adaptation of the film *28 Days Later* by *Danny Boyle*. In the film. You can watch the main protagonist change starting from him waking up from a coma 28 days before the outbreak to killing other humans in order to survive and thrive. I will be using multiple articles, and peer-reviewed papers to explore the novel and how an apocalypse such as one in the film can affect people psychologically. How a life-changing event can alter the way people behave around others, whether that be for good or the bad. How a simple nonviolent individual can turn into a murderer just cause of fear of death. Through this research, and watching the film I will be creating a podcast adaptation taking place in Saco, Maine. Exploring how certain details and situations can affect a person's mental state. As well as an individual's behavior and morals, and how one small situation can push someone over the edge. The podcast taking place in a completely new environment will also have an effect on how an outbreak could occur.

## Annotated Bibliography

### **“The Aesthetics of Risk in Dawn of the Dead and 28 Days Later”\***

This article goes into detail of how a sudden outbreak such as in *28 Days Later* does not give enough time to evaluate the risk of different actions and decisions. Films such as *28 Days Later* use this sudden type of outbreak and confusion to really show how governments and survivors do not have complete control of their actions. “Through a very different visual aesthetic, *28 Days Later* impresses upon the viewer the traumatic unpreparedness of risk-managing institutions. The film begins with a series of violent, rapidly edited, media images of events in multiple, unspecified countries--a hanging, mob violence, riot police, a woman clutching a dead body. Whereas the talking heads of *Dawn of the Dead* were presented in diegetic space, these disturbing scenes appear in the film without distance, filling up the screen; only the channel changing and visual striation that accompanies television images indicates that we are watching something on a monitor.” (Jordan S. Carroll) I will be using this source in my adaptation as it can show confusion and sudden situations in a event such as the one in the film. This source will allow me to show how a community can break down in an outbreak in a faster manner.

### **“Surviving the Zombie Apocalypse: Trauma and Transformation in AMC’s *The Walking Dead*”\***

The article explores the television show *The Walking Dead* and the aftermath of how a world filled with zombies fall apart. Such as the government, social roles, safety, and the moral state of survivors. The article also goes into the moral and behavioral side of things, and how people change when thrown into different roles in what is left of society. “From the earliest episodes,

the writers of *The Walking Dead* repeatedly pose a question: Given the inevitability of death and corruption, given the fundamental hopelessness of human life, given the fact that death is waiting sooner rather than later for everyone—why persist? At the very least, to prevent the indignity (defilement) of being eaten, and perhaps also turned. In the final episode of season one, there is a detailed discussion regarding the logic of suicide in a post apocalyptic world. As a result, several characters choose suicide, the rest of the group struggling on without any resolution of the question.” (George Hagman 52) I will be using this source in my adaptation because it goes into the Psychology and ideas of survivors in very dangerous situations. How normal people in a zombie-filled world constantly fear death and the effects on their minds.

#### **“What's Really Terrifying about 28 Days Later”**

This Web article goes into more detail on the dangers of other survivors in apocalyptic films, such as *28 Days Later*. The article talks about how even government officials that have sworn to protect their nation, and its citizens can turn for the worst in a situation like this one. “But consider for a moment. The Major who has orchestrated the entire thing, this panderer of rapists, isn’t just any man. He is the last representative of the government. He is a highly trained professional soldier who has sworn to protect the people of Britain. He is order in the face of chaos. And because his men want sex, he deprives the only women he believes are left alive of their right to say no. He reduces them to the role of toys.” (Laura Akers) This source will be used in my adaptation as it shows how fear and the fall of a government can cause chaos and corruption. I will use it in my podcast adaptation to show how community members would turn on each other in order to survive.

### **“28 Days Later Is a Zombie Flick Turned Humanist Parable”**

This article explores the film and its intense moments. Such as the protagonist close-call escape from the zombie-filled church at the beginning of the movie. As well as talking about how easy it is in the film to become one of the vicious monsters the survivors fear themselves. “When they’re hacked up or shot, their blood spatters stroboscopically in shiny diamonds. And that blood is lethal: If it gets into your eye or mouth or a cut on your hand, then in 10 to 20 seconds you’re a frothing, bloody-eyed zombie, too. In one scene, a tide of rats rushes toward the main characters: They’re not bringing infection, they’re running away from it. The most heartrending moments in the movie come when people we care about to get sprayed with the blood of the infected: We see the look of anguish in their eyes before the rage arrives and turns them inside out.” (David Edelstein). This source will help me create a setting in which listeners will be on the edge of their seats fearing for the lives of the survivors in the adaptation. This will create a lasting tension in the podcast that will help keep the story constant.

### **“28 Days Later Turns 15: How It Reshaped the Zombie Genre”**

The article is a discussion of the whole film and some specific moments in the film. One of these scenes is when the main protagonist wakes up and walks the abandoned streets alone. In a “zombie” movie this is a tense and eerie moment in the movie. “Yet for a horror film that prides itself on speedy hyperactivity during the action, *28 Days Later* is actually fairly reserved throughout much of its story by focusing on the character relationships and their journeys. The relationship between Jim (Cillian Murphy) and Selena (Naomie Harris) is interesting both in how it ignores a clichéd sexual attraction and instead focuses on the opposite trajectories in their arcs. Given that he didn’t experience the initial month of the outbreak, Jim still retains a bit of his

humanity while Selena has grown into a hardened warrior over time.” (Mathew Goudreau) This source is a great example of how a story should be done. It is a “zombie” film however it goes into great detail with each of the characters giving them personalities, and different interactions.

### **“Danny Boyle's '28 Days Later' and the Intimacy of Terror”**

The article goes into detail and explains how this film was truly terrifying. They go into detail on how different camera angles and interactions between the characters can make the audience uncomfortable, which in a horror film is great. “This makes for a fascinating reminder that ultimately it isn’t the threat of death that terrifies us, but the thought of everything death means giving up: family, hope, love. By raising an audience’s level of engagement with characters in that way, the stakes are also raised, emotionally, which makes for a more immersive and impressionable filmgoing experience.” (H. Perry Horton) After reading this article I have a better idea of different techniques in how they make horror movies terrifying. The different aspects and elements I can incorporate to make my source.

## Work Cited

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