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| Text from the Chapter | Analysis |
| Here’s a passage from a youngish writer named Alice Gregory, taken from a [recent essay](http://nplusonemag.com/sad-as-hell) on [Gary Shteyngart](http://topics.nytimes.com/top/reference/timestopics/people/s/gary_shteyngart/index.html?inline=nyt-per)’s dystopic novel “Super Sad True Love Story” in the literary journal n+1: “It’s hard not to think ‘death drive’ every time I go on the Internet,” she writes. “Opening Safari is an actively destructive decision. I am asking that consciousness be taken away from me.”  Ms. Gregory’s self-directed fear is thematically similar to how the zombie brain is described by Max Brooks, author of the fictional oral history “World War Z” and its accompanying self-help manual, “The Zombie Survival Guide”: “Imagine a computer programmed to execute one function. This function cannot be paused, modified or erased. No new data can be stored. No new commands can be installed. This computer will perform that one function, over and over, until its power source eventually shuts down.”  This is our collective fear projection: that we will be consumed. Zombies are like the Internet and the media and every conversation we don’t want to have. All of it comes at us endlessly (and thoughtlessly), and — if we surrender — we will be overtaken and absorbed. Yet this war is manageable, if not necessarily winnable. As long we keep deleting whatever’s directly in front of us, we survive. We live to eliminate the zombies of tomorrow. We are able to remain human, at least for the time being. Our enemy is relentless and colossal, but also uncreative and stupid.  Battling zombies is like battling anything ... or everything. | Klosterman’s essay serves as a means of deciphering culture’s obsession with zombies. Published in 2010 in *The New York Times* when *The Walking Dead’s* first season was about to come to a conclusion, “My Zombie, Myself” explores the idea that zombie killing and much of modern life maintain many similarities, most notably the monotony of completing each act (most notably living our lives on the internet).  In this segment from the essay, Klosterman utilizes **an allusion** to an Alice Gregory essay in which she notes the metaphysical death associated with opening a web browser. He then **alludes** to Max Brooks’ fictional self-help manual *The Zombie Survival Guide* as support for his claim about the undead as a manifestation of the Western world’s fear of being overwhelmed by technology and monotony, using the text’s comparison between zombies’ brains and computers to reinforce his identification of source of popularity behind the zombie craze.  He then cleverly notes “This is our collective fear projection: that we will be consumed,” demonstrating **zeugma** throughout the rest of the paragraph to make the parallel between being eaten by zombies and overwhelmed by the obligations of living in a technologically-bound world, using words that can fit both the task of remaining human while operating in cyberspace and maintaining humanity while killing zombies.  Finally, Klosterman writes a one-sentence paragraph (a highlight in this essay, as he does so five or six times) that strongly reinforces the weighty notion of the comparison he makes throughout the essay. In this case, the final line carries a kind of **hyperbolic,** yet **paradoxical** nature about it. While the phrase “battling zombies is like battling anything” implies that the ethics of this phenomenon is universal, the ellipsis followed by “or everything” puts a weightier connotation on Klosterman’s comparison, inferring that the zombie craze is more than just any old cultural trend. |

Assessment Criteria:

Close reading and analysis of stylistic elements in the text: Demonstrating not just “what,” but “how” schemes, tropes function in the text in relation to plot and theme.

Connection with the rest of the text: How extensively your journals demonstrate connection between your chapter(s) and the rest of the text

Connection with outside popular culture, satires, and psychological, sociological, historical information