growing awareness of HIV/AIDS in the 1980s and the ongoing racism-fuelled indifference towards the scourge in Africa" (135). Unmentioned in Ahmed's article is the "zombies in Africa" controversy of 2009 when Capcom released the fifth installment in the hugely popular Resident Evil video game series. The game takes place in Africa (the alleged origin of human life) and started drawing controversy in 2007 after the first trailer was debuted. Newsweek editor N'Gai Croal believed that since the main character was a Caucasian male who killed predominantly black African enemies, the game was "dovetailed with classic racist imagery." The game makers eventually added an additional dark skinned female protagonist and a more diverse group of enemies.

George A. Romero has widely been considered the godfather of the modern, semi-intelligent zombie for writing and directing the films *Night of the Living Dead* (1968), *Dawn of the Dead* (1978), and many more, pulling the zombie genre out of its voodoo roots. One technique that was particularly useful in personalizing attacks on survivors is infecting (or changing) people close to them and forcing a "kill or be killed" response on someone they were close to. In the remake of his popular film *Dawn of the Dead* (2004), the main characters enter a mall where an infected and pregnant young woman dies and gives birth to a zombie child. Her caretakers then have to kill the newborn child, emotionally drawing the audience in and then proceeding to rip out their hearts. A very important school of thinking that Romero brought to the genre of zombie films is that the survivors of the attack generally are capable of surviving until character flaws or a crucial mistake or miscalculation leads them to their death. The effect that this cinematic technique in particular has is that it allows the audience to see that the flaws that are evident in the human race (based on a representation of a small sample) are the reason for the ultimate downfall of humanity, not some disease or experiment. Romero is a pessimist when it comes to judging humanity, as revealed in his films. The protagonists of his stories are threatened by other survivors just as much as they are by the undead, coming under constant threat of murder, rape, looting, and torture. Instead of presenting humanity as cooperative, Romero expresses his disgust with humanity.

In his essay "Shambling Towards Mount Improbable to Be Born," Sean Moreland discusses the history of zombie films and how the evolution of society has led to changes in zombie films over time.

Using works like I am Legend (Richard Matheson's 1954 novel) and multiple films by Romero, Moreland points out how failures in human nature and flawed experiments have created an incredibly flawed group of humans. His argument is that man's quest for increasing knowledge and pushing all known boundaries has led to an "inadequacy in human reason" (Moreland, 83). Moreland's analyses of Romero's films emphasize how, as a filmmaker, he pushed the boundaries for what the audience thinks. In Romero's films the explanation for the zombie outbreaks integrates itself into the plot of the movie in a cleaner way than other films. Romero uses a mixture of religion and evolution, combined with scientific experimentation, to show that the human race is guilty of scientific hubris; it is a "proud, sinful humanity" that deserves the punishment it receives (Mooreland, 85). Moreland sees Romero's zombies as "hopeful monsters, especially by comparison to the (hopeless?) human beings from whom they have emerged" (86). What the zombies represent changes from film to film: they are an argument against multiple facets of our humanity such as capitalism, evolution, materialism, and more. Thus, "Romero's zombies potently suggest that Dead is the new alive," perhaps in more ways than even Moreland imagines (86).

The most important part of Moreland's article is near the end when he brings up a quote from Romero that says "it's all about the people, how they address the situation, or fail to address it," meaning that the movies are really not focused on zombies, but rather human nature and its shortcomings (86). Moreland believes that some of the horror in the movies is watching the survivors "fail to effectively adapt to their radically transformed environment" while the world around them continues to move on (86). Moreland's analysis is well constructed and makes many important points; however, he fails to bring up a link between society as we know it today and the zombie masses in the films. However, this section from his essay is the pinnacle for the argument that zombies in zombie films are representative of humans in a modern culture where technological and cultural advancements happen far too rapidly for society to keep up. He may not have recognized it but it relates to people getting lost in a sea of distractions making it impossible for them to effectively participate in community strengthening events. It is also difficult for people to take care of their bodies with proper diet and exercise when fast food and relaxing in front of the television have become cultural staples in modern society. Walking