Student

Professor

Class

Day Month Year

Warm bodies

*Warm bodies* is the ground- breaking fictional novel written by Isaac Marion who attempted to conjoin the scathing ironies associated with the past of human beings, their crumbling present and conjectural future through centralizing the story on a Zombie. The author was inspired by the physicist Henry Stapp, who propounded the most intriguing yet compelling notion about *observer self.* He was in view that human being is an excellent observer and creates his own set of beliefs and ideas based on the extractions of existing potentialities that are highly subject- specific in nature. Each observer deduces his own meanings from identical experiences and happenings—based on his preferences and interests (Stapp, 2007).

Human beings are innately predisposed to fill their informational gaps through contemplating past happenings, analyzing and utilizing present resources and assuming the potential experiences or events in the future (Bandura, 1977). The underlying force behind such deliberate attempts is to create appropriate meaning of the world and its phenomena—this is what defines life! As long as we live, we contemplate, conjoin, dissimilate, and replicate—this is the matter of life that we observe, pay attention, save memories, retrieve them when required—this is the process that we call life!

Zombies live substantially lethargic life, but they live! They breathe, eat, struggle for their survival, compete and seek shelter to stay; apparently they live, but what is that curtails? What is that makes them distinctive from their fellow living beings? What is that makes them segregated from the charm of masses? Certainly their emotions! They are emotionless with the super- colossal flat effect on their faces (Marion, 2011). They call themselves dead because their emotional life is dead; they do not have memories that make them cheerful and jubilant. They do not contemplate their past happenings, analyze and utilize present resources and assume the potential experiences or events in the future.

R—the main character of this novel is depicted with some *unusual* attributes. He is *unusually* empathic than his fellow dead beings; he is better able to express what he feels than that of his zombie community (Marion, 2011). He is dead but less than his fellow dead beings! The moment of transition arrives when he eats Perry’s brain. Apparently, brain is a piece of flesh not very different in taste than other body parts however it makes a big difference on the part of Zombies. Brain is the best part that they used to eat first, probably due to its better taste? Essentially no! They used to eat brain because it provided them with the interesting memories, thoughts, feelings, fears, and emotions of their prey; and somewhat they liked experiencing the most human things.

Brain is the source of consciousness, past memories and future assumptions—the crux of being human and alive. They liked experiencing the fears, emotions, passion, pride, warmth, sorrow, grief, vehemence, melancholy, sensitiveness, zeal, satisfaction, ecstasy, love, affection, despair, rage, empathy, fervor, despondency, ardor and gut reactions associated with the life experiences and events of their prey. They took great delight in experiencing the most human things as the source of neoteric switching and transmutations for some time (Marion, 2011). It depicted the significance of emotions in human life. Emotions make humans the true humans and lacking emotions end us up making *Zombies*.

In the end, the strength of emotions was revealed that hit a massive stroke on the identity of zombies. They attack R and his girlfriend Julie considering them as a substantial threat to their identity. Since, transitions in R’s behaviors affected the whole community of Zombies who start developing emotions and losing their *deadness* under the spell of love (Marion, 2011). R and his girlfriend Julie—when attacked by both the Boneys (zombie) and army personnel— do nothing but a passionate kiss. They knew that they are having a battle not against the savage and brutal ones but against the grotesquely accommodated emotionless creatures and only love has the power to neutralize their state of apathy. As a result, their eyes turned golden and they become alive!

The golden color of their eyes is the color of ultimate brightness of the sunrise and sparkle of the glitters—emergence of a new life, unfamiliar views, newfangled beliefs, unaccustomed emotions and a living to its fullest. This is what makes a difference between being apparently and naturally dead. Zombies were apparently dead because they had no emotions and feelings to rejoice and rejuvenate their memories. A strong spell of love reinvigorated their lives from the scratch.

In my view, this novel provided the readers with the realization of the significance of emotion as an element or more appropriately as a benchmark of liveliness. Zombies became humans when they experienced the stalwart spell of love and passion to which they were unaware before (Marion, 2011). In my view, the plague of decay started when human race abandoned the realization of humanness and became over- burdened by the weight of its sins, resulting in the transmission of destructive forces that altered the appearance of humans so that their evil- driven ugliness could be visible to all. They wandered here and there aimlessly, only striving for food to nurture their survival as living dead-beings. They lacked positive energy that had the potential to convert them into humans again. In a nutshell, darkness can never be eliminated through darkness; only a trivial spark of brightness is enough to do so.

**Works cited**

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Bandura, A. “Social learning theory.” Englewood Cliffs, NJ: Prentice Hall. 1977. Print