

'I FEEL LIKE I BECAME A ZOMBIE': COVID-19, ZOMBIES AND ENGLISH PARATEXTUAL/PARAMEDIA RESPONSES TO SOUTH KOREAN MUSIC AND FILM

DR. KARIN BEELER

UNIVERSITY OF NORTHERN BRITISH COLUMBIA

The South Korean rock band Day6 released their song and music video “Zombie” on May 11, 2020 (followed by an English-language version on May 21, 2020) just a few months after the start of COVID-19 outbreaks in South Korea and the rest of the globe. While this song was conceived well before the COVID-19 pandemic, the Korean and English music video versions of “Zombie” have served as gateways to international English-language discussions of COVID culture. This has also been the case for the South Korean zombie films, *Train to Busan* (2016) and the sequel *Train to Busan 2: Peninsula* (2020),¹ especially since the latter film was released in South Korea in the midst of the COVID-19 pandemic (July 2020). Paratextual responses on YouTube including other media forms like podcasts have cemented the link between zombies in music or film and international pandemic culture. The term paratext, or in some cases paramedia, is a useful way of identifying the English-language comments, translations or reaction videos and podcasts by band members, directors, other artists, and fans who have used the zombie as an entry point into the COVID narrative. The music, visual elements, and English translation in Day6’s “Zombie” music video, as well as the animated images and text in their English-language lyric video version of the song have generated comments from English-speaking viewers about the pandemic and its personal and global impact. Similarly, paratextual and paramedia responses

¹ The sequel to *Train to Busan* has various titles including *Train to Busan 2: Peninsula*, *Train to Busan Presents: Peninsula* and *Peninsula*. Hereafter I will use the title *Peninsula*.

to zombie films like *Train to Busan* and *Peninsula* reinforce the boundary-breaking possibilities of the zombie as a fantastic creature that also serves as a metaphor for social issues and disease in non-fictional contexts. In other words, zombies represent otherness while serving as stand-ins for the “familiar.” Viktor Shklovsky’s concept of defamiliarization² or the idea that art makes the “familiar” “strange”³ can therefore be applied to the appearance of the unfamiliar or fantastic in art forms like music or film. Shklovsky argues that

the purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects ‘unfamiliar,’ to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged. Art is a way of experiencing the artfulness of an object... (1917, 12).

While it is important to acknowledge that the strange or unfamiliar images of the zombie differ in the Day6 videos and in the *Train to Busan* films, the representations of the zombie in both contexts serve as a way of allowing viewers or reviewers to reflect on their own realms of experience. As comments in paratexts and paramedia demonstrate, this includes their personal experiences of the COVID-19 situation and their reflections on work, social issues or mental health.

The term paratext was coined by Gérard Genette as a way describing various verbal “productions” that accompany a text such as titles, prefaces, book covers, or blurbs. Genette focused on print media in his analysis; however, the concept has been developed and applied to “outgrowths of a film or program” including audience discussion (Gray 2010, 118). For the purposes of this article, I am including subtitles⁴ in songs and films, and comments in music videos or textual comments linked to videopodcasts as examples of paratexts. A videopodcast about a film or a reaction video may also be considered a kind of

² Viktor Shklovsky, “Art as Technique” (1917). Shklovsky examines defamiliarization in Tolstoy’s work (1917, 12-13).

³ As Daniel P. Gunn mentions in “Making Art Strange: A Commentary on Defamiliarization,” Shklovsky’s Russian term *ostranenie* (defamiliarization) literally translates as “making strange” (1984, 25).

⁴ Carol O’Sullivan (2018) presents the complexity of film subtitles when considering Genette’s division of a paratext into peritext (e.g. prefaces, chapter titles) and epitext (e.g. promotional interviews): “while for many decades subtitles were physically burned onto the print of the film whose dialogue they translated, today’s viewer can choose between a selection of subtitles, or between subtitles and no subtitles” (266). In this essay, I will forego the use of the terms peritext and epitext and use paratext to refer to film subtitles or music video subtitles.

paratext since the term “text” can be applied to other narrative media like film; however, because these forms include visual or audio media components, I will normally use the term “paramedia” when referring to a video review or reaction video that accompanies or responds to a film or music video. In “Globalizing from the Periphery: The Role of Consumer Paratextual Translation” (2018), Cruz, Seo, and Binay have indicated that “even though K-pop contains a host of unfamiliar cultural elements, consumer-generated translation practices help craft connections between the familiar and the unfamiliar, thereby building the frameworks of intelligibility re-quired to consume its multi-layered meanings” (2018, 521). I argue that English paratextual/paramedia discussions of K-pop and K-rock videos, as well as discussions of foreign-language films, allow for this crafting of “connections between the familiar and the unfamiliar,” as my analysis of responses to “Zombie,” *Train to Busan*, and *Peninsula* will demonstrate.

DAY6’S SONG “ZOMBIE”

The first part of this essay examines paratextual/paramedia discussions in English as they apply to Day6’s “Zombie” videos. The group has been recognized for their music as a K-rock band; however, Day6 is also sometimes referred to as a K-pop group and consumed within the paratextual contexts of K-pop even though they are a band that plays instruments and not a vocal dance group like most K-pop groups. Day6’s song “Zombie” was released on May 2020 as part of the album *The Book of Us: The Demon*, and as a music video (from here onwards referred to as MV). In May 2020 when the video/song was released, one reviewer indicated that “The MV and song are highly relevant to the situation that the world is in right now with the COVID-19 pandemic. It talks about how everyday feels like the same routine with not much variety or excitement in life anymore” (Lindsay 2020).

The Korean MV has over 14 million views as of March 5, 2021 and included all 5 members. However, the band has been unable to perform the song live as a group since two members were on hiatus because of health issues, including anxiety (Hong 2020). The Korean version of the song (composed by bandmember Jae with lyrics written by another member, Young K) and the music video present the concept of the zombie as someone who listlessly or mindlessly moves through life in a monotonous fashion. The Korean song has a few English lyrics, including the key refrain “I feel like I became a zombie” (JYP Entertainment, “DAY6 ‘Zombie’ M/V” 2020, 1:00-1:03). In the MV, an actor and the members of the band Day6 are featured. In several sections of the video, other people move at a furious, fast-motion pace while the main character lives

a zombie-like existence (0:42-0:48; 1:29-1:39:) or a “meaningless life” (1:56-1:58). While the MV’s main character is a far cry from the terrifying, monstrous zombies in most zombie films, he still functions as a representation of the strange or unfamiliar. His slow, jerky movements resemble those of certain zombies in films, and his face has a deathly pallor. There are enough differences in his movement and appearance that he can be differentiated from other human beings, and yet, he is not so different. His zombie-like condition can be seen as an illness or mindset that viewers might experience in their own lives. This familiar state is reinforced through the way the Day6 band members stare into space in a rather vacant, expressionless way (0:22-0:27). The MV is posted on the JYP Entertainment Corporation YouTube site, where paratextual discussions consist of responses from viewers and fans to the video as well as reflections pertaining to COVID-19. On March 5, 2021, there were 78,868 comments on the video from viewers around the world. In the YouTube comments, fans have suggested that it was the song of the year that addressed 2020 and the sentiment surrounding COVID. One response describes “Zombie” as a song that is “really suitable for [the] pandemic” (Winterlous 2021). Other fans add that the video depicts “quarantine life” (pledis do your job ffs 2021) and that “It’s like it was made for lockdown” (Bipasha Hossain 2021). Maria Bodoy states that “this quarantine [is] making me a zombie” (Maria Bodoy, 2021). The repetitive or monotonous aspects of life as suggested by the song lyrics and the work life of the zombie character in the MV are also seen as similar to the repetitive days people experience during the COVID pandemic: “All loyal Day6 stans will always feel . . . we pulled through with our ever repeating days during Covid-19” (Grace Ding 2021).

In a reaction video to the MV of “Zombie,” a member of the American indie-music group Yam Haus draws a comparison between “Zombie” and COVID-19 when he says, “This song is about 2020” (Yam Haus 2020, 2:43-2:45). In many paratextual and media comments, the year 2020 has become synonymous with the inexpressible: the coronavirus and its effects. In this reaction video—a form of paramedia that engages with the Day6 MV—the inexpressible is also conveyed through one Yam Haus member’s response to the image of the zombie character. Camilla Fojas has indicated that the zombie expresses “the inchoate and inexpressible, allowing us to see what it would be like to collapse difference and rethink the social order from the perspective of the marginalized” (2017, 62). A member of Yam Haus reacts to and embodies the inexpressible as he covers his mouth in shock and with empathy when he sees the zombie character in despair. Despite the representation of the strange or the unfamiliar in the form of the zombie character, the American musician appears to recognize the suffering experienced by the zombie as the latter looks into a

mirror as the song's English subtitles "Am I the only one struggling" (2:36-2:38) appear on screen.

In addition to the Korean MV version of the song "Zombie," the music was also released as an English "lyric video," and this has in turn generated discussion surrounding COVID-19 (over seven million views and over 11,000 comments on March 5, 2021). However, the spare 2D animated imagery of this video and the slightly different words in the song reinforce different elements of the "zombie" experience. For example, the English version of the song, written by Day6 songwriter Young K (Lilly 2020), includes the lines "And there's nothing that can cure me" (Day6, "'Zombie (English Ver.)' Lyric Video" 2020, 1:17-1:21). The word "cure" suggests disease in a much more deliberate way than an English translation of the Korean words in the same part of the MV version of the song: "I walk on, drifting aimlessly / Tomorrow will be no different" ("Day6, "'Zombie' M/V"; "'Zombie' (English translation)" 1:20-1:27). Unlike the Korean MV, which shows the zombie character at this point, the English lyric video shows an image of a pill capsule to illustrate the desire for a cure, thus facilitating connections to a pandemic. YouTube viewer responses to this video further reinforce some of the COVID-related comments on the Korean video site. For example, one fan comments, "This song literally describes how I feel about my life these past few months of pandemic" (Loraine Grace Filomeno 2021). Another writes "This is how a lot of people feel during quarantine" (Isabelle Gentile, 2021), alluding to the restricted lifestyle brought on by COVID-19. Sreejita mullick's comment captures the inability to move around easily and the different sense of time that characterize the lockdown during the COVID pandemic: "I feel like this song fits perfectly with the situation where the world has come to stand still. Where maximum people of us [sic] are in quarantine. Under lock down. Can't go outside" (Sreejita mullick 2020).

Because of the simple, silhouette-like shapes in the lyric video, this "zombie" figure is different from the image of the zombie in the live action Korean MV. The use of abstract black and white animation art relies on changing shapes to reinforce what living like a zombie must be like. For example, when the words "I Became a Zombie" are sung (Day6, "'Zombie (English Ver.)' Lyric Video" 2020, 1:15-1:17), we see two hands and the word zombie dissolve on screen, thus reinforcing a sense of loss or a disappearance of the self. This "fantastic" or strange transformation is followed by an even stranger image of a person with a hole in the middle of their body (1:47-1:52). The representation of an unfamiliar form is a graphic representation of emptiness, a familiar feeling that a fan with the username izoo emphasizes: "ever since the pandemic has started im [sic] feeling empty. . . my grandma that has lupus got sick with corona right

after a stroke” (izoo 2020). Many fans do take comfort in the song, however, despite the representation of a meaningless existence through the figure or idea of the zombie: “this song will forever be my comfort esp in this pandemic” (zoe et al. 2020). The representations of zombies in Day6 song and lyric videos elicit empathy from the viewers/listeners: “This song . . . helps me realize that I’m not the only one who feels like a zombie sometimes, living life without a soul or true emotion” (Emma Shi, 2020; Day6 “‘Zombie (English Ver.)’ Lyric Video”). In short, some viewers may see a connection to COVID-19 as a disease, while others may focus on the psychological impact in their lives. Certain viewers and listeners may understand the words about a zombie in relation to depression or various forms of mental illness. The prescient aspect of the group has also been mentioned by one commentator who said that Day6 “predicted quarantine even before it happened” (Wonpil, Who is Nam Sae In, Day6 “‘Zombie’ MV,” 2020); however, the current psychological states of the band members were also a factor during the composition of the song. The band members were actually thinking of their own pre-COVID-19 lives while working on this song (they have mentioned that they felt they were “void of emotion” and “moving like machines”).⁵ Two members also ended up taking a hiatus due to anxiety (Hong 2020), and one of these group members, Jae-hyung Park, continues to “raise awareness about mental health” even as the COVID-19 pandemic continues (Associated Press, “K-Pop Stars” 2021).

It is worth mentioning another paramedia event and some paratextual comments that juxtapose Day6’s song against the reality or “spectacle” of the COVID situation. This event was the December 2020 MAMA (Mnet Asian Music Awards) ceremony when Day6 was recognized for “Best Band Performance” for their music video “Zombie.” By the end of 2020, coronavirus cases had increased again in South Korea, and the video footage of the awards show demonstrates this health concern clearly. The band members wore masks, and a woman wearing a highly unusual form of pandemic protection equipment (PPE) sprayed disinfectant while the song “Zombie” played as Day6 members arrived on stage (“Mnet’s ‘COVID-19 Disinfection’” 2020). In a paratextual comment, one viewer remarked that the outfit and shoes worn by

⁵ A Day6 member described the group’s zombie-like existence and the lives of others who deal with the monotony of daily life: “During the time when we were writing the lyrics for ‘Zombie,’ I remember being in the car after finishing our activities and looking out the window at people’s expressions. I suddenly thought, ‘Aren’t we living the same day over and over again?’ It felt as if we were void of emotion and moving like machines. We were inspired by this sense of vacancy.” The writers of the article add that “according to [Day6] there’s a phrase relating to living a repetitious life, having nothing new and without any new emotions—much like a zombie” (De Guzman and Carrasco).

the person spraying the disinfectant were inappropriate: “These people are trying to save lives. . . but let’s put them in really uncomfortable full-body suits and tip-toe heels” (“Mnet’s ‘COVID-19 Disinfection’” 2020). This graphic and ironic interlacing of a song about a zombie struggling and wondering how to “get through this” (Day6 “‘Zombie’ (English translation)”) and the COVID pandemic context of the awards show are a reminder of the inextricable link between art or performance and reality.⁶ It is also difficult to decide whether the reference to the zombie in the song is stranger than the reality of the person in the silver body suit spraying disinfectant.

TRAIN TO BUSAN AND PENINSULA

In addition to paratextual English comments that juxtapose the Korean zombie content with pandemic reality, there are also critical responses in English that have framed Korean films like *Train to Busan* and *Peninsula*. *Train to Busan 2: Peninsula* was actually released in Korea during COVID restrictions, as theatres were open in July 2020, when COVID cases in South Korea were quite low (Brzeski 2020). Director Yeon Sang-ho made the following comment:

‘I feel that we were lucky to have been able to release it at a meaningful moment. Obviously, it was never part of my intention—I developed the film long before COVID-19—but due to how events have unfolded, I think the movie’s topic and the overall story has become quite relatable. If you look for the message that the film is delivering, it’s about how we as human beings can invent hope in times of isolation and desperation. The central theme I wanted to convey was that we have to move towards hope, no matter the circumstances.’ (Brzeski 2020)

Here, a zombie apocalypse film and the COVID pandemic are linked through a translated message of hope, despite the inevitable deaths in zombie films and as the grim outcome of some coronavirus cases.

Most of the “zombies” in *Train to Busan* and *Peninsula* are of the traditional monstrous variety, and therefore suggest contagion or disease in a more horrific way than the zombified office worker character or the tired-looking band members in the Day6 MV, who appear to be suffering from depression or exhaustion. Nevertheless, even *Train to Busan* makes use of the fantastic zombie

⁶ The organizers of the MAMA (Mnet Asian Music Awards) show were also criticized for clothing a woman in the skin tight outfit and high heels instead of in regular PPE since it looked as if they were more concerned with the “image” of the show than actual COVID-19 protocols; however, the science-fiction like style of the outfit actually complements the idea of a Zombie as a fantastic creation (“Mnet’s ‘COVID-19 Disinfection’”).

to engage with socially relevant images like the familiar idea of the tired white-collar worker or the greedy corporate executive. Unlike *Peninsula*, the release of *Train to Busan* preceded COVID outbreaks in South Korea; however, an English-language podcast review of *Train to Busan* draws parallels between the film and the pandemic. “‘Train to Busan’ with Eric Nam, Eddie Nam, and Brian Nam” is part of the video podcast series “Commit or Quit” which the Korean-American singer Eric Nam hosts with his brothers. The series reviews films and television shows. Eric Nam was born and raised in Atlanta, Georgia and has made Korean K-pop/K-rock, K-dramas and film more accessible to English-speaking audiences by hosting various podcasts or programs through his platform Dive Studios. The podcast review of *Train to Busan* is an example of a paramedia response to the film that engages with the “fantastic” aspects of the film while reinforcing parallels to the “real” world or “the present day.”⁷ His podcast facilitates international paratextual discussion (viewers can comment below the video podcast) and the kind of cross-cultural engagement with pandemic culture that Day6’s “Zombie” music videos also generate. For example, comments suggest a parallel between a zombie infection and the COVID pandemic when podcast viewers mention how some Americans take off their masks in a store and “breath[e] down each other’s necks” (Dr Clump 2020 “‘Train to Busan’ with Eric Nam”) or “cough[] . . . while touching . . . item[s] around them” (min suga 2020; “‘Train to Busan’ with Eric Nam”). Different national contexts and approaches to COVID are also addressed by the Nam brothers. For example, Eddie Nam mentions that South Korea has recognized that “masks prevent the spread of COVID” (“‘Train to Busan’ with Eric Nam” 26:42-26:44) whereas he is in Georgia (United States) where people think “it’s a game (26.48) . . . people are like ‘I don’t see it therefore I don’t believe it’”(40:32-40:33).

Eric Nam also makes the following observation: “if everyone were to watch this movie and say . . . the zombie virus can spread so quickly, now just replace that with COVID, maybe that would . . . allow people to understand how fast viruses can spread. It still blows my mind that people don’t think that it’s spreading or that it’s real” (39:24- 39:39). Of course, in the case of the zombie virus in *Train to Busan*, the transformation from human to zombie only takes a matter of minutes compared to the more gradual onset of serious COVID symptoms in real cases. This is an interesting distinction, because Johan

⁷ An abridged version of the complete episode is called “‘Train to Busan’ and Parallels to the Present Day,” thus highlighting how the Nam brothers use *Train to Busan* as a point of departure for discussing a contemporary issue such as the COVID-19 pandemic.

Högland also mentions how zombie films like *Train to Busan* accelerate the state of viral transmission:

The point of pandemic horror cinema in general, and of the zombie film in particular, is that it makes a different understanding of the pandemic possible. With the aid of the horror genre, the pandemic is sped up and magnified so that its destructive capabilities become starkly visible. The slow violence of the viral pandemic here becomes hyper fast as undead carriers of zombie contagion run or stumble through chaotic streets in search of the still uninfected. (Högland 2017, 2)

What the rapid zombie virus and the COVID-19 virus have in common is their link to the concept of denial. For example, Nicole Bogart has reported that some North American patients continue to deny the reality of COVID-19, even as they die from the disease” (Bogart 2020). This disbelief is similar to the senior executive character in *Train to Busan*, who cannot accept that he has been infected, saying: “I can’t be! No!” (1:42:12-1:42:22). Yong-suk, the COO, insists on the separation between the unfamiliar zombie and his own sense of self, or what he has constructed as a familiar or non-zombie identity. Even as he is transforming into a zombie, he denies that he can become one. In a similar way, some COVID anti-maskers and deniers have psychologically separated themselves from others who are sick instead of accepting the possibility that they could easily join the ranks of the infected. The Nam brothers’ paramedia comments about COVID denial highlight the connection between Yong-suk’s reaction in *Train to Busan* and the anti-mask demonstrations in real-life situations.

As the previous example illustrates, the separation between the categories of zombie and non-zombie becomes blurred in *Train to Busan*. Interestingly enough, this blurring of boundaries also applies to the line between primary text and secondary text when we try to define the Nam brothers’ podcast. While the podcast is ostensibly a review of *Train to Busan*, it loses its original focus as a critical evaluation of *Train to Busan*, and moves into the domain of video memoir. The conversation between the Nam brothers shifts from a film review of *Train to Busan* to a highly personal narrative that addresses family and social circumstances during the COVID pandemic. In other words, what initially appears to be an example of paramedia becomes its own narrative. For example, Eric asks his brother Eddie whether he needs to bring “mom and dad out to Korea” (44:01-44:08) to make them feel more comfortable, presumably because Seoul, South Korea presents a lower COVID risk than Atlanta, Georgia; however, Eddie counters with a description of their father’s abundant

vegetable garden and says that their parents are “working from home” (46:07) and that their “quality of life is pretty high” (46:08-46:09), thus reinforcing how people are adapting to life in the midst of a pandemic.

Like paratextual comments and paramedia reaction video responses to the Day6 “Zombie” videos, the interaction between the Nam brothers in the *Train to Busan* podcast concretizes the link between the expression of the “unfamiliar” zombie in a work of art and discussions of familiar real-life COVID pandemic situations. There are, of course, some differences in the artistic construction of the zombies in the Day6 videos and in *Train to Busan*. The more realistic zombie portrayed in the Korean MV for “Zombie” and the two-dimensional, abstract zombie in the English-language lyric video contrast markedly with the virulent, killer zombies in *Train to Busan*. However, in all of these artistic works and in the paratextual discourse around them, the zombie is still connected to the psychological state and practices of human beings, whether they are artists in the K-pop industry, greedy executives, exhausted individuals in a workplace setting, or fellow artists and fans experiencing the stress of the COVID-19 pandemic. What remains clear is that the dividing line between zombie and non-zombie becomes increasingly difficult to discern in these works of art, and those who respond to these representations of the strange or unfamiliar are still able to see parallels to their own real-life situations.

CONCLUSION

This essay has examined how the concept of the zombie as presented in the Nam brothers’ podcast about *Train to Busan* and Day6’s “Zombie” videos has enabled English-language paratextual and paramedia reflections (by fans, viewers and other artists) on the state of COVID-19 around the world. The “zombie” in the Day6 song may be viewed as a metaphor for a meaningless existence. As the music video suggests, the concept of a “meaningless life” can be the result of an unrelenting work schedule that causes mental and physical fatigue. The song resonates even more for fans of the band (known as Mydays) who are aware that Day6 was unable to perform the song because two members took a break for mental health reasons. As Korean-American performer Eric Nam and Day6 member Jae-hyung Park have shared, the pace of a K-pop/K-rock performer or singer is mentally and physically exhausting (Park, Juwon 2021; Saeji et al. 2018); therefore the song by Day6 (which Eric Nam also covered in September 2020) may be seen as a sign of the times in South Korean society. K-pop artists are becoming more critical of the mental health risks to artists, but even with this increased awareness that in part stems from the suicides of

artists like Jonghyun, Sulli and Goo Hara, schedules are still grueling as they perform constant musical “comebacks.” “Schedules are unrelenting, with small and large performances, and other media appearances in between, making them physically difficult to sustain” (Saeji et al. 2018, 12).

The fact that the release of the song “Zombie” and the release of the sequel to *Train to Busan* also coincided with the COVID-19 pandemic has not only resonated with South Korean artists and fans, but also with international artists and audiences who have experienced what it is like to live under unpredictable circumstances as a disease takes its toll on global populations. Korean-American and international audiences have thus seized upon the various representations of the zombie in the videos and film in order to make sense of their lives in their own national or personal contexts. The zombie is therefore a figure that cuts both ways; it is unsettling and disruptive but also, paradoxically, serves as a way of reflecting upon cultural attitudes, mental health, work life, and family. The words of one Canadian resident sum up the “unreal” experiences of many people during the pandemic: “I feel like I’m just going through the motions. . . . It’s like time is going by but my world is standing still. . . . I’m starting to feel like this is never going to end” (Ryann Waymouth quoted in Somos, 2021). Fortunately, with the rollout of multiple COVID vaccines around the world, there is new hope that fewer people will feel like zombies just “waitin’ for the day to pass by” (Day6, “Zombie (English Ver.)” Lyric Video” 2020, 1:10-1:13).

BIBLIOGRAPHIC REFERENCES

- Associated Press. 2021. “K-Pop Stars Eric Nam and Jae-hyung Park Promote Mental Health Awareness.” February 10, 2021.
<https://www.billboard.com/articles/columns/k-town/9524211/eric-nam-jae-hyung-park-promote-mental-health-awareness>.
- Bogart, Nicole. 2020. “U.S. Nurse Says Dying COVID-19 Patients Spent Last Minutes Insisting Virus Isn’t Real.” *CTV News*. November 16, 2020.
<https://www.ctvnews.ca/health/coronavirus/u-s-nurse-says-dying-covid-19-patients-spent-last-minutes-insisting-virus-isn-t-real-1.5191235>.

- Brzeski, Patrick. 2020. "'Peninsula' Director On Releasing the Korean Zombie Hit Amid a Real-Life Pandemic." *The Hollywood Reporter*. August 19, 2020. <https://www.hollywoodreporter.com/news/peninsula-director-on-releasing-the-korean-zombie-hit-amid-a-real-life-pandemic>.
- Bipasha Hossain. 2021. *Comments*. Day6, "'Zombie' M/V." 2020. JYP Entertainment. May 11, 2020. <https://www.youtube.com/watch?v=k8gx-C7GCGU>.
- Cruz, Angela Gracia B., Yuri Seo, and Itir Binay. 2018. "Globalizing From the Periphery: the Role of Consumer Paratextual Translation" (Extended Abstract), in *NA - Advances in Consumer Research* Volume 46, edited by. Andrew Gershoff, Robert Kozinets, and Tiffany White. 521-522. Duluth: Association for Consumer Research. <https://www.acrwebsite.org/volumes/2411284>.
- Day6. 2020. "'Zombie' M/V." JYP Entertainment. May 11, 2020. <https://www.youtube.com/watch?v=k8gx-C7GCGU>.
- Day6. 2020. "'Zombie (English Ver.)' Lyric Video." JYP Entertainment. May 21, 2020. <https://www.youtube.com/watch?v=WehhSc1knYY>.
- Day6. 2020. "Zombie." (English Translation)." *Lyrics Translate*. May 11, 2020. <https://lyricstranslate.com/en/zombie-zombie.html-29>.
- De Guzman, Rizza and Merceline Carrasco. 2020. "Living as a Modern Zombie: DAY6's New Song Will Make You Feel Less Alone." May 18, 2020. <https://www.korea.net/TalkTalkKorea/English/community/community/CMN000002338>.
- Dong, Sun-hwa. 2020. "What Caused Deaths of Sulli, Ha-ra and Other K-pop Stars?" *The Korea Times*. November 29, 2019. Updated January 25, 2020. https://www.koreatimes.co.kr/www/art/2019/11/732_279552.html.
- Dr Clump. 2020 *Comments*. "'Train to Busan' with Eric Nam, Eddie Nam, and Brian Nam." 2020. I COQ Ep. #17 . Sept.14, 2020. Dive Studios. <https://www.youtube.com/watch?v=GrTXamY--YM>.
- Emma Shin. 2020. *Comments*. DAY6, "'Zombie (English Ver.)' Lyric Video." 2020. JYP Entertainment. May 21, 2020. <https://www.youtube.com/watch?v=WehhSc1knYY>.
- Fojas, Camilla. 2017. *Zombies, Migrants, and Queers*. Champaign: University of Illinois Press.
- Grace Ding. 2021. *Comments*. Day6, "'Zombie' M/V." 2020. JYP Entertainment. May 11, 2020. <https://www.youtube.com/watch?v=k8gx-C7GCGU>.
- Gray, Jonathan. 2010. *Show Sold Separately*. New York: New York University Press.
- Gunn, Daniel P. 1984. "Making Art Strange: A Commentary on Defamiliarization," *The Georgia Review*, 38, No.1 (Spring), 25-33. <https://www.jstor.org/stable/41398624>.
- Högland, Johan. 2017. "Eat the Rich: Pandemic Horror Cinema." *Transtext(e)s Transcultures: Journal of Global Culture Studies* 12. 1-13. <https://journals.openedition.org/transtexts/706>.

- Hong, C. 2020. "DAY6 Temporarily Suspends Team Activities To Focus On Mental Health." *Soompi*. May 10, 2020.
<https://www.soompi.com/article/1399379wpp/day6-temporarily-suspends-team-activities-to-focus-on-mental-health>.
- Isabelle Gentile. 2021. *Comments*. Day6, "'Zombie (English Ver.)' Lyric Video." 2020. JYP Entertainment. May 21, 2020.
<https://www.youtube.com/watch?v=WehhSc1knYY>.
- Izoo. 2020. *Comments*. Day6, "'Zombie (English Ver.)' Lyric Video." 2020. JYP Entertainment. May 21, 2020.
<https://www.youtube.com/watch?v=WehhSc1knYY>.
- Lilly. 2020. "DAY6 Drops a Creative and Comforting 'Zombie' English Version Lyric Video." May 22, 2020. <https://www.hellokpop.com/kpop/day6-zombie-english-version-lyric-video/>.
- Lindsay. 2020. "DAY6 depict the harsh realities of life in 'Zombie' MV" *Officiallykmusic*. May 13, 2020. <http://officiallykmusic.com/day6-depict-the-harsh-realities-of-life-in-zombie-mv/>.
- Loraine Grace Filomeno. 2021. *Comments*. Day6, "'Zombie (English Ver.)' Lyric Video." 2020. JYP Entertainment. May 21, 2020.
<https://www.youtube.com/watch?v=WehhSc1knYY>.
- Maria Bodoy. 2021. *Comments*. Day6, "'Zombie' M/V." 2020. JYP Entertainment. May 11, 2020. <https://www.youtube.com/watch?v=k8gx-C7GCGU>.
- Min suga. 2020. *Comments*. "'Train to Busan' with Eric Nam, Eddie Nam, and Brian Nam." 2020. I COQ Ep. #17 . Sept.14, 2020. Dive Studios.
<https://www.youtube.com/watch?v=GrTXamY--YM>.
- "Mnet's 'COVID-19 Disinfection' at 2020 MAMA Sparks Controversy for 'Being Thoughtless'." 2020. *Koreaboo*. December 6, 2020.
<https://www.koreaboo.com/news/mnet-covid-19-disinfection-2020-mama-sparks-controversy-thoughtless/>.
- O'Sullivan, Carol. 2018. "'New and Improved Subtitle Translation': Representing Translation in Film Paratexts," in *Linguistic and Cultural Representation in Audiovisual Translation*, edited by Irene Ranzato & Serenella Zanotti, 265-279. London/New York: Routledge.
https://www.researchgate.net/publication/327281128_New_and_Improved_Subtitle_Translation_Representing_Translation_in_Film_Paratexts.
- Park, Juwon. 2021. "Korean American K-pop stars promote mental health awareness." *CTV News*. February 9, 2021. <https://www.ctvnews.ca/entertainment/korean-american-k-pop-stars-promote-mental-health-awareness-1.5301775>.
- Pledis do your job ffs. 2021. *Comments*. Day6, "'Zombie' M/V." 2020. JYP Entertainment. May 11, 2020. <https://www.youtube.com/watch?v=k8gx-C7GCGU>.

- Saeji, CedarBough T. Gina Choi, Darby Selinger, Guy Shababo, Elliott Y.N. Cheung, Ali Khalaf, Tessa Owens and Kyle Tang. 2018. "Regulating the Idol: The Life and Death of a South Korean Popular Music Star" *The Asia-Pacific Journal* 16, Issue 13, no.3. July 1: 1-29. <https://apjif.org/-Kyle-Tang--Tessa-Owens--Ali-Khalaf--Elliott-Y-N--Cheung--Guy-Shababo--Darby-Selinger--Gina-Choi--CedarBough-T--Saeji/5169/article.pdf>.
- Shklovsky, Viktor. 1917. "Art as Technique." *Russian Formalist Criticism*. Eds. Lee T. Lemon, and Marion J. Reiss. 1965. University of Nebraska Press. 3-24.
- Sreejita mullick. 2020. *Comments*. Day6, "'Zombie (English Ver.)' Lyric Video." 2020. JYP Entertainment. May 21, 2020. <https://www.youtube.com/watch?v=WehhSc1knYY>.
- "'Train to Busan' with Eric Nam, Eddie Nam, and Brian Nam." 2020. I COQ Ep. #17 . Sept.14, 2020. Dive Studios. <https://www.youtube.com/watch?v=GrTXamY--YM>.
- "'Train to Busan' and Parallels to the Present Day." 2020. Dive Studios. July 31, 2020. <https://www.youtube.com/watch?v=oAtepRuioOQ>.
- Somos, Christy. 2021. "In Your Own Words: Who Were You Before COVID-19 Hit, And Who Are You Now? February 17, 2021. <https://www.ctvnews.ca/health/coronavirus/in-your-own-words-who-were-you-before-covid-19-hit-and-who-are-you-now-1.5312411>.
- Wonpil, Who is Nam Sae In. 2020. *Comments*. Day6, "'Zombie' M/V." 2020. JYP Entertainment. May 11, 2020. <https://www.youtube.com/watch?v=k8gx-C7GCGU>.
- Winterlous. 2020. *Comments*. Day6, "'Zombie' M/V." 2020. JYP Entertainment. May 11, 2020. <https://www.youtube.com/watch?v=k8gx-C7GCGU>.
- Yam Haus. 2020. "Pop Band Reacts to Day6 Zombie." September 13, 2020. <https://www.youtube.com/watch?v=4FPn7zxEp3c&t=229s>.
- Yeon Sang-ho, director. 2016. *Train to Busan*. South Korea: Next Entertainment World.
- Yeon Sang-ho, director. 2020. *Peninsula (or Train to Busan Presents: Peninsula)*. South Korea: Next Entertainment World.
- Zoe et al. 2020. *Comments*. Day6, "'Zombie (English Ver.)' Lyric Video." 2020. JYP Entertainment. May 21, 2020. <https://www.youtube.com/watch?v=WehhSc1knYY>.



SUGGESTED CITATION: Beeler, Karin. 2021. "‘I Feel Like I Became a Zombie’: COVID-19, Zombies and English Paratextual/Paramedia Responses to South Korean Music and Film." *PopMeC Research Blog*. Published June 29.