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May 15, 14

Annotated Bibliography of Sources Involving the Ideal of Humanity

Arthos, John. "A Hermeneutic Interpretation of Civic Humanism and Liberal Education." *Philosophy & Rhetoric* 40.2 (2007): 189-200. *JSTOR*. Web. 14 May 2014.

 John Arthos is a Professor of Communication at Denison University. In his article, he examines the emergence of “civic humanism” during the Renaissance in the fourteenth and fifteenth centuries and how this ideal has served as a model of education. He explains how this Renaissance idea of civic humanism emphasizes the close ties between learning and civic duty to the state, and he stresses the need to return to this interplay of education and civic life in today’s society. Therefore, knowledge is closely linked with existence and civic humanism manifests an ideal of humanity as the perfection of the individual as a citizen. Walter Mignolo in the below article uses Arthos’s explanation of the ideal of humanity being synonymous with citizen as a foundation for his articulation of the connection between the figure of the citizen and knowledge. This connection between knowledge, existence, and humanity will be used as a basis for me to show how *Buffy the Vampire Slayer* acknowledges these traditional ideals of humanity and then extends this traditional ideal of humanity to include not just those that qualify as “citizens”, but to anything that contains feeling and has emotion. I will be looking at the episode “Surprise” where a demon named “The Judge” is introduced and he kills anything containing humanity hence he acts as a judge of what constitutes humanity, and this effectively demonstrates how *Buffy the Vampire Slayer* views what constitutes humanity. The Judge deems humanity in those that feel and have emotion, which extends the traditional ideas of what constituted humanity. The connection between knowledge and humanity that is articulated by John Arthos is exemplified specifically in this episode in a part where a scholarly vampire is deemed by the Judge to contain humanity because of his knowledge and the feeling he acquires through reading. Thus, *Buffy the Vampire Slayer* also deems knowledge to be a source of humanity, so this is the moment where *Buffy* uses the traditional ideal of humanity as a basis for humanity, but then the addition of the feeling aspect of humanity is where *Buffy* extends the ideal. Therefore, in my examination of how *Buffy* acknowledges past classical ideals of humanity, and then extends humanity to redefine a new, broader ideal, I can compare this new ideal set by *Buffy* to the classic ideal that Arthos describes in this article.

Cornell, Drucilla. "Facing Our Humanity." *Hypatia* 18.1, Feminist Philosophy and the

Problem of Evil (2003): 170-74. *JSTOR*. Web. 10 May 2014

Drucilla Cornell is a professor at Rutgers where she teaches political science, women’s studies, and comparative literature. In her article, “Facing our Humanity”Cornell argues that the United States aggression against Afghanistan should be challenged through support of the Revolutionary Association of the Women of Afghanistan. She articulates this argument through her examination of differing views of what constitutes women’s rights and through her appeal to the Kantian ideal of humanity and its impact on how terrorism is viewed. This Kantian ideal of humanity basically emphasizes that all humans should be treated as humans and thus with dignity, and this includes everyone despite wrongdoings they may have done. Her evaluation of humanity as being inherent in all humans will be a good parallel to my examination of how *Buffy the Vampire Slayer* demonstrates this extension of humanity to include those that have done wrong*.* Cornell develops her claim of what constitutes humanity by juxtaposing President Bush’s “masculinized American” ideal of humanity with the Kantian ideal of humanity, which emphasizes that even terrorists who commit terrible crimes are still human. She references a story printed in *The New York Times* about a mother whose daughter became a suicide bomber in Israel. The mother holds up a picture of her daughter and this simple act effectively puts a face to terrorism. Terrorists are normally dehumanized and thought of as a faceless, inhuman entity, but this story emphasizes that despite the terrible thing the person may have done, the act was still committed by a person. I will connect this show of humanity in terrorism to the demonstration of humanity in the villain Spike in *Buffy the Vampire Slayer.* My topic deals with how *Buffy the Vampire Slayer* expands the ideal of humanity to the full range of human nature including the good as well as the bad aspects. Therefore, Cornell’s implications of the full extent of humanity including the darker aspects as seen in terrorism will parallel how the show *Buffy the Vampire Slayer* portrays humanity not only in the “good” protagonists but also through the villains.

Keen, Richard, McCoy L. Monica, and Powell Elizabeth. "Rooting for the Bad Guy: Psychological Perspectives." *Studies in Popular Culture* 34.2 (2012): 129-48. *JSTOR*. Web. 11 May 2014.

Richard Keen is an experimental psychologist specializing in learning and cognition, Monica McCoy is trained as an experimental psychologist with an emphasis in development issues, and Elizabeth Powell is a master’s student in Cognitive and Behavioral sciences. In their article “Rooting for the Bad Guy: Psychological Perspectives”Keen, McCoy, and Powell examine the phenomenon of popular culture audiences rooting for certain “villain” characters despite their unlawful tendencies. An important point is made that usually the villainous characters in popular culture works are depicted doing something negative in one scene, so the audience attributes this bad behavior to their personality, which is a phenomenon known as the attribution error. However, when the “bad” guy in a popular culture work is given more of a background and the audience can see the depth of the character and the context for his or her actions, the audience tends to be more likely to “root” for the bad guy. The article then goes on to discuss the character Spike from *Buffy the Vampire Slayer*, and how he is named by fans as one of their favorite characters on the series despite his harmful deeds as a soulless vampire. Fans think him of fondly because the show develops his character and delves into a backstory of his character, which makes the audience more empathetic towards him and gives context to his actions. This is similar to how in Cornell’s article “Facing our Humanity”*,* a terrorist who is normally thought of as inhumane and evil can be seen as having humanity when a context for his or her actions is explained. Therefore, Spike is not just a faceless evil character on the show, but a villain who has a story and through this depiction of the hardships he’s endured and the way he’s reacted to these hardships emotionally, he is thought of as a human. This demonstration of humanity in a “villain” character is central to my argument of how *Buffy the Vampire Slayer* expands what it means to be human to all ranges of human nature including not only the good but also the bad.

Liberman, Peter. "An Eye for an Eye: Public Support for War against Evildoers." *International*

*Organization* 60.3 (2006): 687-722. *JSTOR*. Web. 14 May 2014.

Peter Liberman is a Political Science Professor at Queens College and the Graduate Center of the City University of New York, and he has many publications, which mostly deal with topics like causes of war, nuclear proliferation, and the psychology of conflict. This particular essay analyses the good versus evil rhetoric used by political leaders to mobilize troops for war. The language used to justify war tends to dehumanize the enemy as can be specifically seen in the Bush administration against the Middle East to justify the Gulf War, which is mentioned in the above article by Cornell. Thus, Liberman is examining how times of war redefine what constitutes humanity in order to make the enemy inhuman and faceless and therefore, justifiable to kill. I will be exploring how *Buffy the Vampire Slayer* examines humanity and how the series transitions from being a simple good versus bad, human versus demon outlook to expanding to having good and bad apparent in both the humans and demons. Some of the villains and demons of the show are given a background and exhibit aspects of human nature that effectively demonstrate that despite their label as being “evil”, they constitute aspects of humanity. Therefore, Liberman’s articulation of the simplification of the good versus evil rhetoric in times of war is addressed in *Buffy the Vampire Slayer* in how it transitions from this good versus evil perspective to including humanity in the “evil” side and thus making this simple outlook of war morally ambiguous instead of simple and just as political leaders want it to appear.

Mignolo, Walter D. "Citizenship, Knowledge, and the Limits of Humanity." *American Literary*

*History* 18.2 (2006): 312-31. *JSTOR*. Web. 14 May 2014.

 Walter Mignolo is a Professor of Literature at Duke University, and he specializes in Cultural Anthropology and Romance Studies. In his article, he examines how the ideal of the “human” was developed in the Renaissance and that man stood for what constituted a human being at the expense of women, non-Christians, non-whites, and homosexuals. He argues for the idea of “global citizenship”, which can be achieved by uncovering the presumptions that continue this narrow universal idea of humanity and what constitutes humanity. This article’s call for the shift of thought of the ideal of humanity is the focus of my paper because I am examining how *Buffy the Vampire Slayer* demonstrates this shift in perspective of what constitutes humanity. This article discusses the origins of the ideal of humanity and how this ideal today is still manifested through projects like those of Christians where their ideal of humanity consists of being Christian, so they feel like they must spread Christianity to spread humanity. *Buffy the Vampire Slayer* demonstrates the decolonized perspective of the human ideal, so this article provides a foreground to compare and contrast this decolonized view of humanity versus the colonized, white, Christian man version of humanity. The origins of humanity and citizenship that are discussed in this article will help show how *Buffy the Vampire Slayer* has moved forward to expand this notion of humanity through its depiction of humanity as including anything with human nature. This expanded, open-minded view of humanity demonstrated in *Buffy* is what Mignolo is calling for in his paper; the breaking down of global patriarchy and racism to include all people in the ideal of humanity instead of just the white, Christian men.